

Chapter 1 : Jack Williamson Book List - FictionDB

Williamson's "Through the Purple Cloud" was the cover story in the May Wonder Stories Williamson's novella "Wolves of Darkness" was the cover story in the January issue of Strange Tales Williamson's "The Pigmy Planet" was the cover story in the February Astounding Stories.

In search of better pastures, his family migrated to rural New Mexico in a horse-drawn covered wagon in He served in the U. As a young man, he discovered the magazine Amazing Stories , established in by Hugo Gernsback , after answering an ad for one free issue. He strove to write his own fiction and sold his first story to Gernsback at age Breuer and Williamson as Science Fiction Series 1. Merritt , [4] author of The Metal Monster and other fantasy serials. Breuer and struck up a correspondence with him. A doctor who wrote science fiction in his spare time, Breuer had a strong talent and turned Williamson away from dreamlike fantasies towards more rigorous plotting and stronger narrative. Wracked by emotional storms and believing many of his physical ailments to be psychosomatic, Williamson underwent psychiatric evaluation in at the Menninger Clinic in Topeka , Kansas , in which he began to learn to resolve the conflict between his reason and his emotion. By the s he was an established genre author, and the teenaged Isaac Asimov was thrilled to receive a postcard from Williamson, whom he had idolized, which congratulated him on his first published story and offered "welcome to the ranks". An unfavorable review of one of his books, which compared his writing to that of a comic strip , brought Williamson to the attention of The New York Sunday News, which needed a science fiction writer for a new comic strip. Williamson wrote the strip Beyond Mars â€”55 , loosely based on his novel Seetee Ship , until the paper dropped all comics. Beginning and continuing into the s, Williamson and Frederick Pohl wrote more than a dozen science fiction novels together, including the series Jim Eden, Starchild, and Cuckoo. The labels you hear so much ofâ€”"commercial," "serious writer," "mainstream," "hack," "New Wave," "experimental"â€”are usually very misleading. In my own field, Ed Hamilton and Hank Kuttner and more recently Bob Silverberg are all writers who formed a fine command of the SF genre early in their careers and who later on used this to do work that is more consciously "literary" and hence more admired by critics. But certainly the writing they did earlier was deservedly popular among SF fandom, who evidently found these works "serious" enough to merit reading. I am opposed, however, to literary tricks that tend towards obscurity or artificial difficulty, though I can see arguments for that kind of approach. My own experience as a teacher of writing confirms my sense that new authors with artistic ambitions may find themselves scorning too many of the old forms and patterns simply because they blindly associate them with hack work. The point is that these patterns and structures form the basic vocabulary through which all SF writers must speak. He remained affiliated with the school for the rest of his life. Williamson completed his Ph. In the field of science, Jack Williamson coined the word terraforming in a science-fiction story published in in Astounding Science Fiction. Williamson continued to co-teach these two classes into the 21st century. After he made a large donation of original manuscripts and rare books from his personal collection to the ENMU library, a special collections area was created to house these and it was named the "Jack Williamson Special Collection".

Chapter 2 : Jack Williamson and All Pseudonyms

Through the Purple Cloud - Kindle edition by Jack Williamson. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading Through the Purple Cloud.

In search of better pastures, his family migrated to rural New Mexico in a horse-drawn covered wagon in 1905. He served in the U.S. Army. As a young man, he discovered the magazine *Amazing Stories*, established in 1927 by Hugo Gernsback, after answering an ad for one free issue. He strove to write his own fiction and sold his first story to Gernsback at age 17 as *Breuer and Williamson as Science Fiction Series 1. Merritt*, [4] author of *The Metal Monster* and other fantasy serials. Breuer struck up a correspondence with him. A doctor who wrote science fiction in his spare time, Breuer had a strong talent and turned Williamson away from dreamlike fantasies towards more rigorous plotting and stronger narrative. Wracked by emotional storms and believing many of his physical ailments to be psychosomatic, Williamson underwent psychiatric evaluation in 1928 at the Menninger Clinic in Topeka, Kansas, in which he began to learn to resolve the conflict between his reason and his emotion. By the 1930s he was an established genre author, and the teenaged Isaac Asimov was thrilled to receive a postcard from Williamson, whom he had idolized, which congratulated him on his first published story and offered "welcome to the ranks". An unfavorable review of one of his books, which compared his writing to that of a comic strip, brought Williamson to the attention of *The New York Sunday News*, which needed a science fiction writer for a new comic strip. Williamson wrote the strip *Beyond Mars* in 1935, loosely based on his novel *Seetee Ship*, until the paper dropped all comics. Beginning and continuing into the 1940s, Williamson and Frederick Pohl wrote more than a dozen science fiction novels together, including the series *Jim Eden*, *Starchild*, and *Cuckoo*. The labels you hear so much of—"commercial," "serious writer," "mainstream," "hack," "New Wave," "experimental"—are usually very misleading. In my own field, Ed Hamilton and Hank Kuttner and more recently Bob Silverberg are all writers who formed a fine command of the SF genre early in their careers and who later on used this to do work that is more consciously "literary" and hence more admired by critics. But certainly the writing they did earlier was deservedly popular among SF fandom, who evidently found these works "serious" enough to merit reading. I am opposed, however, to literary tricks that tend towards obscurity or artificial difficulty, though I can see arguments for that kind of approach. My own experience as a teacher of writing confirms my sense that new authors with artistic ambitions may find themselves scorning too many of the old forms and patterns simply because they blindly associate them with hack work. The point is that these patterns and structures form the basic vocabulary through which all SF writers must speak. He remained affiliated with the school for the rest of his life. Williamson completed his Ph.D. in the field of science, Jack Williamson coined the word terraforming in a science-fiction story published in *Astounding Science Fiction*. Williamson continued to co-teach these two classes into the 21st century. After he made a large donation of original manuscripts and rare books from his personal collection to the ENMU library, a special collections area was created to house these and it was named the "Jack Williamson Special Collection". Williamson took this idea into science fiction with *The Legion of Space*. Desperate for money, he searched for a quick source of income. While most pulps of the time were slow to pay, the recently restarted *Astounding* was an exception. However, they did not accept novels, so Williamson submitted three short stories and a novelette. Learning that they were also accepting novels for serialization, he sent in *The Legion of Space*, which was published in six parts. It quickly became a genre favorite, and was quickly collected into a hardcover. They spoke of a gigantic planet, populated by ferocious animals and the single city left of the evil "Medusae". The Medusae bear a vague resemblance to jellyfish, but are actually elephant-sized, four-eyed, flying beings with hundreds of tentacles. The Medusae cannot speak and communicate with one another via a microwave code. The Falstaff character is named Giles Habibula. He was once a criminal, and can open any lock ever made. In his youth he was called Giles The Ghost. The Legion itself is the military and police force of the Solar System after the overthrow of an empire called the Purple Hall that once ruled all humans. In this novel, renegade Purple pretenders ally themselves with the Medusae as a means to regain their empire. One of the Purples, John Ulnar, supports the Legion from

the start, and he is the fourth great warrior. His enemy is the Purple pretender Eric Ulnar, who sought the Medusae out in the first place, seeking to become the next Emperor of The Sun. The Medusae conquered the Moon, set up their bases there, and went on to attempt conquest of the Solar System. The Medusae had for eons used a reddish, artificial greenhouse gas to keep their dying world from freezing. The Medusae learned from the first human expedition to their world that the gas rots human flesh, and the Medusae use it as a potent chemical weapon, attempting ecological destruction by means of projectiles fired from the Moon. Their vast spaceships also have very effective plasma weapons, very similar to those the Romulans had in a Star Trek episode called Balance of Terror. The Legion works also featured a force field called AKKA which can erase from the Universe any matter, of any size, anywhere, even a star or a planet. AKKA was a weapon of mass destruction and the secret of it was entrusted to a series of women. AKKA was used in the past to overthrow the Purple tyranny. It was also used to wipe out most of the Medusae, though they had tried to steal the secret. When they were wiped out, the Moon where they had established their base was erased out of existence. Aladoree Anthar is described as a young woman with lustrous brown hair and gray eyes, beautiful as a goddess. Williamson next wrote *The Cometeers* which takes place twenty years after *The Legion of Space* in which the same characters battle another alien race, this one of different origin. In this second tale, they fight *The Cometeers* who are an alien race of energy beings controlling a "comet" which is really a giant force field containing a swarm of planets populated by their slaves. The slave races are of flesh and blood, but none are remotely similar to humans. The ruling Cometeers feed on their slaves and literally absorb their souls, leaving disgusting, dying hulks in their wake. It is said that they do so, as they were once fleshly entities themselves of various species. Hence, the ruling Cometeers keep other intelligent beings as slaves and "cattle". They fear AKKA, though, as it can erase all their possessions. They are defeated by the skills of Giles Habibula. Giles broke into a secret chamber guarded by complex locks and force fields that the incorporeal Cometeers could not penetrate. In it the ruler of the Cometeers had kept its own weapon of mass destruction, one that would cause the Cometeers to disintegrate. The ruling Cometeer kept this weapon to enforce its rule over the others of its kind. Once the Cometeers were destroyed, their slaves were ordered by the Legion to take the comet and leave the Solar System, and never return. Another novel, *One Against the Legion*, tells of a Purple pretender who sets up a robotic base on a world over seventy light years from Earth, and tries to conquer the Solar System via matter transporter technology he has stolen. In this story robots are outlawed, as they are in *Dune*. The story also features Jay Kalam, lobbying to allow the New Cometeers to leave the Solar System in peace, as many people were demanding that AKKA be used to obliterate the departing swarm of planets once and for all. Giles Habibula reappears in this final novel, which is set after the disbanding of the Legion.

Chapter 3 : Science Fiction and Fantasy Reading Experience: Jack Williamson

Jack Williamson has books on Goodreads with ratings. Jack Williamson's most popular book is Golden Blood.

As a young man, he discovered the magazine *Amazing Stories*, established in by Hugo Gernsback, after answering an ad for one free issue. He strove to write his own fiction and sold his first story to Gernsback at age Breuer and Williamson as *Science Fiction Series 1*. Merritt, [4] author of *The Metal Monster* and other fantasy serials. Breuer and struck up a correspondence with him. A doctor who wrote science fiction in his spare time, Breuer had a strong talent and turned Williamson away from dreamlike fantasies towards more rigorous plotting and stronger narrative. Wracked by emotional storms and believing many of his physical ailments to be psychosomatic, Williamson underwent psychiatric evaluation in at the Menninger Clinic in Topeka, Kansas, in which he began to learn to resolve the conflict between his reason and his emotion. By the s he was an established genre author, and the teenaged Isaac Asimov was thrilled to receive a postcard from Williamson, whom he had idolized, which congratulated him on his first published story and offered "welcome to the ranks". An unfavorable review of one of his books, which compared his writing to that of a comic strip, brought Williamson to the attention of *The New York Sunday News*, which needed a science fiction writer for a new comic strip. Williamson wrote the strip *Beyond Mars* '55, loosely based on his novel *Seetee Ship*, until the paper dropped all comics. Beginning and continuing into the s, Williamson and Frederick Pohl wrote more than a dozen science fiction novels together, including the series *Jim Eden*, *Starchild*, and *Cuckoo*. The labels you hear so much of—"commercial," "serious writer," "mainstream," "hack," "New Wave," "experimental"—are usually very misleading. In my own field, Ed Hamilton and Hank Kuttner and more recently Bob Silverberg are all writers who formed a fine command of the SF genre early in their careers and who later on used this to do work that is more consciously "literary" and hence more admired by critics. But certainly the writing they did earlier was deservedly popular among SF fandom, who evidently found these works "serious" enough to merit reading. I am opposed, however, to literary tricks that tend towards obscurity or artificial difficulty, though I can see arguments for that kind of approach. My own experience as a teacher of writing confirms my sense that new authors with artistic ambitions may find themselves scorning too many of the old forms and patterns simply because they blindly associate them with hack work. The point is that these patterns and structures form the basic vocabulary through which all SF writers must speak. He remained affiliated with the school for the rest of his life. Williamson completed his Ph. In the field of science, Jack Williamson coined the word terraforming in a science-fiction story published in *Astounding Science Fiction*. Williamson continued to co-teach these two classes into the 21st century. After he made a large donation of original manuscripts and rare books from his personal collection to the ENMU library, a special collections area was created to house these and it was named the "Jack Williamson Special Collection".

Summary Bibliography: Jack Williamson Through the Purple Cloud () The Doom from Planet 4 () The Pygmy Planet () Salvage in Space () Man Down ().

Early life[edit] Williamson was born April 29, in Bisbee , Arizona Territory , and spent his early childhood in western Texas. In search of better pastures, his family migrated to rural New Mexico in a horse-drawn covered wagon in . He served in the U. As a young man, he discovered the magazine *Amazing Stories* , established in by Hugo Gernsback , after answering an ad for one free issue. He strove to write his own fiction and sold his first story to Gernsback at age Breuer and Williamson as *Science Fiction Series 1. Merritt* , [4] author of *The Metal Monster* and other fantasy serials. Breuer and struck up a correspondence with him. A doctor who wrote science fiction in his spare time, Breuer had a strong talent and turned Williamson away from dreamlike fantasies towards more rigorous plotting and stronger narrative. Wracked by emotional storms and believing many of his physical ailments to be psychosomatic, Williamson underwent psychiatric evaluation in at the Menninger Clinic in Topeka , Kansas , in which he began to learn to resolve the conflict between his reason and his emotion. By the s he was an established genre author, and the teenaged Isaac Asimov was thrilled to receive a postcard from Williamson, whom he had idolized, which congratulated him on his first published story and offered "welcome to the ranks". An unfavorable review of one of his books, which compared his writing to that of a comic strip , brought Williamson to the attention of *The New York Sunday News*, which needed a science fiction writer for a new comic strip. Williamson wrote the strip *Beyond Mars* â€”55 , loosely based on his novel *Seetee Ship* , until the paper dropped all comics. Beginning and continuing into the s, Williamson and Frederick Pohl wrote more than a dozen science fiction novels together, including the series *Jim Eden*, *Starchild*, and *Cuckoo*. The labels you hear so much ofâ€”"commercial," "serious writer," "mainstream," "hack," "New Wave," "experimental"â€”are usually very misleading. In my own field, Ed Hamilton and Hank Kuttner and more recently Bob Silverberg are all writers who formed a fine command of the SF genre early in their careers and who later on used this to do work that is more consciously "literary" and hence more admired by critics. But certainly the writing they did earlier was deservedly popular among SF fandom, who evidently found these works "serious" enough to merit reading. I am opposed, however, to literary tricks that tend towards obscurity or artificial difficulty, though I can see arguments for that kind of approach. My own experience as a teacher of writing confirms my sense that new authors with artistic ambitions may find themselves scorning too many of the old forms and patterns simply because they blindly associate them with hack work. The point is that these patterns and structures form the basic vocabulary through which all SF writers must speak. He remained affiliated with the school for the rest of his life. Williamson completed his Ph. In the field of science, Jack Williamson coined the word terraforming in a science-fiction story published in in *Astounding Science Fiction*. Williamson continued to co-teach these two classes into the 21st century. After he made a large donation of original manuscripts and rare books from his personal collection to the ENMU library, a special collections area was created to house these and it was named the "Jack Williamson Special Collection".

Chapter 5 : Summary Bibliography: Jack Williamson

Jack Williamson - Through the Purple www.nxgvision.com *Jack Williamson - Trapped in* www.nxgvision.com *Jack Williamson - Undersea Eden 03 - Undersea* www.nxgvision.com

Author Working name of US author John Stewart Williamson , which he used from the beginning of his career in , though his Seetee stories were originally signed Will Stewart. My Life in Science Fiction , which won a Hugo. These reminiscences reconfirm the explosively liberating effect early Pulp -magazine sf had on its first young audiences, especially those who like Williamson grew up in small towns or farms across an America hurtling out of its rural past. Williamson was from the first an adaptable writer, responsive to the changing nature of his markets, and his collaborations over the years seemed to be genuine attempts to learn more about his craft as well as to produce saleable fiction. His first great teacher after Merritt was Miles J Breuer , whom he came across through his early association with fan organizations like the International Science Correspondence Club and the American Interplanetary Society, and to whom he deliberately apprenticed himself. Some of these tales – perhaps most noticeably *The Green Girl* and *Golden Blood* – display a crude narrative brio, adaptability to various markets, vivid characters, and inklings of higher ambitions. His output over the first decade of his career fills the first five of the eight volumes of *The Collected Stories of Jack Williamson*, which includes the novel-length tales; the sequence begins with *The Collected Stories of Jack Williamson, Volume 1: At the Human Limit* coll , all expertly edited by Stephen Haffner. The best of his pre-World War Two work was probably the *Legion of Space* series, which initially comprised *The Legion of Space April-September Astounding* ; rev and *The Cometeers* coll ; for a breakdown of *Legion of Space* titles, including *The Queen of the Legion* , a very late and significantly less energetic addendum, see Checklist. The series depicts the far-flung, Universe-shaking, Space-Opera adventures of four buccaneering soldiers. More or less unaided, they save the human worlds from threats both internal and external in conjunction with the woman see *Women in SF* whose hereditary role it is to guard from evil a doomsday Weapon called AKKA. All the same, though he did not much participate in its inception, he did adapt to the new world with commendable speed, and by the end of the decade had published what will probably remain his most significant work, becoming recognized during this period as one of the central authors of Genre SF. A transitional series – the Seetee Antimatter tales – came first: In the sequence, the world is confronted with the engineering challenge of coping with the Antimatter that is found to make up part of the Asteroid belt, and harnessing it as a safe Power Source ; more smoothly told than its predecessors, the series still unchallengingly presents its asteroid miners and their crises in the old fashion, with a great deal of action but little insight. Far more significant was *Darker Than You Think* December Unknown ; exp , a remarkable speculative novel about lycanthropy and other forms of Shapeshifting which early presented the thesis that Werewolves are genetic throwbacks to a species cognate with *Homo sapiens* see *Supernatural Creatures*. Also in the s Williamson published his most famous and respected sequence, the *Humanoids* series: *And Searching Mind*"; rev – both assembled as *The Humanoids* coll of linked stories – and *The Humanoid Touch* [for further details see Checklist]. Much of his new work during this period was collaborative, and the continued modernizing of his techniques and concerns can be seen as an ongoing demonstration of his remarkable willingness to learn from the world and from others. The *Cuckoo* series – *Farthest Star* fixup and *Wall Around a Star* , the latter two assembled as *The Saga of Cuckoo* omni – does not quite succeed in bringing to life its cosmogonic premises or its Linguistic concerns. The *Singers of Time* about a non-violent Invasion of Earth, is also strong. He taught the modern novel and literary criticism until his retirement in , being at the same time deeply involved in promoting sf as an academic subject see *SF in the Classroom*. In Williamson received a Pilgrim Award for his academic work relating to sf. In the meanwhile he began slowly to enter the Indian summer of his writing career, though novels like *The Moon Children* and *The Power of Blackness* fixup are surprisingly insecure and the series continuations see above lack the force of their models. For some time seemed that his old age would demonstrate a slow – even though technically productive – decline. But *The Best of Jack Williamson* coll again demonstrated his early strengths, and

although *Brother to Demons*, *Brother to Gods* coll of linked stories was weak, Williamson began in the s to produce work of an astonishing youthfulness. *Manseed* uses a space-opera format to investigate, with renewed freshness, the imaginative potential of Genetic Engineering. *The Lifeburst* sequence – comprising *Lifeburst*, an exercise in interstellar Realpolitik, grim and engrossing in its depiction of the parcelling out of Earth, sophisticated in its presentation of sexual material; and *Mazeway*, which has a Young Adult tone through its vivid presentation of the eponymous galactic test that the young protagonists must pass to render humanity eligible for higher things – was various and astonishingly vigorous. *Firechild* generates a rhetoric of Transcendence – very much in the fashion of the s – out of developments in Biology. *Beachhead* describes an expedition to a Mars according to contemporary knowledge, although the plot itself is redolent of a much earlier era. Despite its title, *Demon Moon* is also – highly coloured – sf, though the tone is Equipoisal between sf and fantasy. Williamson was an sf writer of substance for over seventy years, as commemorated in *Seventy-Five: A Centennial Tribute* coll In his work and in his life he encompassed the field. He was inducted into the Science Fiction Hall of Fame on its inauguration in For many, his death served as a symbolic marker of the end of the twentieth century genre, which had begun when he began.

Chapter 6 : Jack Williamson – www.nxgvision.com

Writing career Williamson's first published story "The Metal Man" was cover-featured on the December *Amazing Stories* Williamson's "Through the Purple Cloud" was the cover story in the May *Wonder Stories* Williamson's novella "Wolves of Darkness" was the cover story in the January *Express yourself*.

Chapter 7 : Jack Williamson - Wikipedia

In addition, Williamson hosted the *Jack Williamson Lectureship Series*, an annual panel discussion in which two science fiction authors were invited to speak to attendees on a set topic. The *Jack Williamson Liberal Arts* building houses the *Mathematics, Art, and Languages & Literature Departments* of the university.

Chapter 8 : Books by Jack Williamson (Author of The Humanoids)

Jack Williamson -- the complete book list. Browse author series lists, sequels, pseudonyms, synopses, book covers, ratings and awards.

Chapter 9 : Jack Williamson | Revolvly

Williamson was an sf writer of substance for over seventy years, as commemorated in *Seventy-Five: The Diamond Anniversary of a Science Fiction Pioneer - Jack Williamson* (coll) and in *The Worlds of Jack Williamson: A Centennial Tribute* () (coll). In his work and in his life he encompassed the field.