

The Parageography Library on Design of Imaginary Worlds:

Catalog of a lifetime of Books — with Synopses and Links to Resources for Worldbuilding

Douglass S. Parker

August 30, 2019

This is a 'hyperbook' — a PDF ebook with hyperlinks that query web resources.

PDF Readers — and Browsers — handle Links differently

PDF readers handle links differently — not all show URLs when mousing over links.

In *Firefox* and *Chrome*, the PDF readers display link content;

in *Safari*, the current PDF reader does not.

PDF reader apps: *Acrobat* and recent versions of *Preview* display link content.

In *Safari*: Command-click opens links in a new Tab;

Command-Option-click opens links in a new Window.

For use of information in the links, select a browser and PDF reader accordingly.

If not satisfactory, consider configuring your browser to use a different PDF reader.

For example, [an Acrobat plugin can be used as a plugin PDF reader in most browsers.](#)

Please check periodically whether this is [the most recent version of this document.](#)

*Send questions, corrections, suggestions, etc. to: feedback@douglassparker.org
mentioning: **Parageography Library** version of **2019-08-30**. Please help us improve!*

Attribution License: *this book is distributed under [Creative Commons License CC-BY](#):
this means you can copy, distribute, and display this work in any medium/format,
or make derivative works based on it, provided you credit this work.*

Douglass Parker, Parageography Worldbuilding Library 2019, douglassparker.org/parageography-library

The Parageography Library on Design of Imaginary Worlds:

Catalog of a lifetime of Books — with Synopses and Links to Resources for Worldbuilding

Douglass S. Parker

Imaginary Worlds are fictional places like Middle-earth, Narnia, and the Land of Oz — sometimes also called fantasy worlds or fictional worlds. They have always been important in myth, folk tales, fairy tales, theater, and literature. They are also important in gaming and entertainment.

A common feature of these worlds is a *map*, giving perspective on the entire place. Another important feature is the *journey story*, describing voyages or quests in the world.

Intrigued by these worlds, [Douglass S. Parker, Sr.](#) built a library of books about them and coined the term *Parageography* to describe their design. 'Para-' means 'beyond' here, and the idea was that parageography goes beyond world maps into world design. In other words, where geography describes physical structure, parageography describes conceptual structure — so parageography is 'conceptual geography' of world design.

Parker taught an undergraduate *worldbuilding* course at the University of Texas for 25 years. After experiments with a course trying different worlds in 1973–1978, he offered a regular course titled *Introduction to Parageography* (CC.327) in the Dept. of Classics from 1982 to 2007. It emphasized creativity, and took students on a journey studying about 20 great worlds over history, starting with the Odyssey and ending with Middle-Earth. The course project required students to build a world of their own. This approach was successful — the course won awards and became a very popular course at the University of Texas.

This PDF also describes the parageography library. The core of the library has about 2,000 nonfiction books, with a corresponding index having about 50,000 links from books to web resources. These books cover about 30 topics related to world design.

Today imaginary worlds are an important medium, and worldbuilding plays a central role in some industries (such as media franchises). The course and library PDFs are being made available as resources in the hope they'll help people and promote worldbuilding.

Disclaimer: this book has been put together by Douglass S. Parker, Jr., who was only indirectly involved with the course. The preface and the introductory comments (first chapter) try to present the Parageography idea, but they are in no way summaries of Parker Sr.'s lifetime of perspectives. The presentation differs significantly from what he would have presented. The Parageography concepts are due to Parker Sr., then, and this book description (including all inaccuracies and inadequacies) to Parker Jr. All ideas for improvement are welcome.

Our information about offerings of the Parageography course after 1995 is incomplete; if you have access to more recent course materials please let us know.

Cover image:

Illustrations of some myths in the [Ancient Mappe of Fairlyland](#) (Sleigh, 1872), [Library of Congress: Public Domain]

Preface

Inspired by the World of Oz in the 1930s, Science Fiction worlds in the 1940s, and Tolkien's Middle Earth in the 1950s, Douglass Parker started a library of references on imaginary worlds (aka fantasy worlds or fantasy lands).

These worlds are intriguing but difficult to characterize. One common feature is the use of *journey stories*, which track a sequence of challenges facing characters on a quest or journey through the world. Another very popular feature is the *world map* — an outline of journeys to unfold.

Parker tried to understand the design of these worlds — 'how they work'. Over his life, for six decades, he tracked down books in related disciplines. Eventually the core of this library reached 2000 books, some quite hard to find, and came to define a field of knowledge that he called *parageography* ('beyond geography').

The idea of parageography, in other words, is to go beyond the world map (geography) and get at the world design.

The PDF you are looking at gives a way to browse the library: each book description includes a text synopsis and about 25 hyperlinks (which use the synopsis to query resource sites on the web). Altogether, there are more than 50,000 links — and they can be used as a web index. Even if a particular book is impossible to access directly, links that use its synopsis to search resources may lead to something. It is not just a catalog of books, then, but also a kind of fishing rod.



Figure 1: Sea Monsters appearing in Magnus' 1539 Carta Marina (Münster, 1544) [Wikipedia: Public Domain]

Parker started to develop a course on parageography in 1973, with its first regular course offering in 1982. Over the next 25 years at the University of Texas (up till 2007), a generation of students took CC.327. The course studied about 20 worlds that appeared in literature, with required reading of source texts. It was a worldbuilding course, in that students were assigned a quest of creative worldbuilding: for the final project they had to build their own world. The library has been updated to include new books in all topics, including recent books about worldbuilding.

This book reflects the parageography course outline, which journeys through influential worlds over history. The library has been divided into topics based on this outline. Much of this PDF eBook presents indexed catalogs of interesting books from the library.

The parageography library consists mainly of reference works from the past 50 years, including recent books in all topics. This book is basically a catalog of nonfiction books, divided into chapters by topic. Some topics reflect historical periods, and others reflect elements of 'stagecraft' — viewing worlds as a kind of stage. Currently there are over 30 topics; these overlap, so some book descriptions appear in multiple sections. For each book there is a short synopsis (text summary) and links to web resources.

Figures have been put at the ends of each section for a little historical perspective. Some world maps are included, but maps of recent imaginary worlds are under copyright, and the copyrights are enforced — so for example including a map of Narnia requires permissions. However, maps are often discoverable with an *image search* of other sites, and search links have been provided where they might help.

What can be learned from the library? Perhaps its main benefit is to offer many perspectives. This is a large book of directions to explore.

Parageography can be thought of as 'conceptual geography', getting at aspects of world design. The library gives a picture of how imaginary worlds have been built for thousands of years. The imaginary worlds reach far back into myth and folklore — with surprising views of cultural roots. These perspectives offer insight into great world design.

Hopefully the library will help worldbuilders understand how worlds work.

— Douglass Stott Parker, Jr. (son of Douglass S. Parker, Sr.)

Table of Contents

Preface	5
Table of Contents	7
List of Figures	9
Abbreviations used for Links	12
Copyrights and Attribution	13
Terminology: ‘Imaginary World’	14
Disclaimer: Bibliographic Data is noisy	15
I Introduction: Design of Imaginary Worlds	17
1 Great Imaginary Worlds	19
1.1 Some Great Imaginary Worlds	20
1.2 Design of Great Worlds	22
2 Parageography	23
2.1 Parageography: ‘Conceptual Geography’ of World Design	23
2.2 The Parageography Course	24
2.3 The Parageography Library	27
3 Examples of Great Worlds	31
3.1 Catalogs of famous Worlds	32
3.2 Guidebooks for selected Worlds	39
3.3 Worlds in Cinema	52
4 Worldbuilding & World Design	63
4.1 A Taste of Worldbuilding: parts of the Art	64
4.2 Worldbuilding and Writing	72
4.3 Worldbuilding and the Media Franchise	79
4.4 Game Design	89
4.5 Role-Playing Games	106
4.6 Virtual Worlds	117
4.7 General World Design	125
4.8 Recent Encyclopedias & Dictionaries	152
II Stagecraft of Worlds: Cast, Story, and Stage	165
5 Cultures & Creatures	167
5.1 Bestiaries	168
5.2 Creatures	180
5.3 Language, Symbols, and Narrative	202
5.4 Language Design	221

TABLE OF CONTENTS

5.5	Culture: Values, Rules & Roles	240
5.6	Modern Culture	268
6	Journeys & Creativity	285
6.1	Journeys, Voyages, & Quests	286
6.2	The Hero's Journey	304
6.3	Creativity and Improvisation	317
6.4	Theater, Drama, & Role-Play	338
7	Landscapes & Symbolism	349
7.1	Landscape	350
7.2	Gardens	369
7.3	Architecture	381
7.4	Mazes, Labyrinths, and Visual Designs	401
7.5	Mystery	409
7.6	Magic	428
7.7	Maps	448
7.8	Symbols & Semiotics	472
III	History of Worlds: Mythical to Modern	499
8	Mythical/Classical Worlds	501
8.1	Myth	502
8.2	Heaven	525
8.3	Hell	540
9	Medieval Worlds	561
9.1	Medieval Culture	562
9.2	Folk & Fairy Tales, Sagas, Legends	587
9.3	Camelot	616
10	Renaissance Worlds	627
10.1	Faerie	628
10.2	Atlantis and Lost Worlds	648
10.3	Utopias	657
11	Modern Worlds	671
11.1	Wonderland	672
11.2	Oz	679
11.3	Narnia	690
11.4	Middle Earth	700
11.5	Science Fiction	730
11.6	Fantasy	746
IV	Book Indexes	767
	Index by Title	769
	Index by Author	792
	Index by Year	817
	Index by Chapter+Section	832

List of Figures

1	<i>Sea Monsters appearing in Magnus' 1539 Carta Marina (Münster, 1544)</i> <small>[Wikipedia: Public Domain]</small>	5
2	<i>Ngram occurrence frequencies: fantasy world, fictional world, dream world, imaginary world, story world</i> .	14
1.1	<i>Some great imaginary worlds from the past two centuries</i>	19
1.2	<i>Conceptual geography of the Odyssey: the archetypal journey story, and map for journey stories</i>	20
2.1	<i>Map of Middle Earth — an interactive map and timeline (LOTR Project; Emil Johansson, 2012)</i>	23
2.2	<i>Diagram of worlds covered in the Parageography course, in publication date order (with possible comparisons).</i>	26
2.3	<i>A schematic map of overlapping sections/topics in the Parageography library, with rough book counts for each.</i>	28
2.4	<i>Omitting topics that overlap with many others (such as design topics) exposes relationships among the others.</i>	28
2.5	<i>Some highlights of parageography — with experiences over the years</i>	29
3.1	<i>Yggdrasil (Bagge, 1847)</i> <small>[Wikipedia: Public Domain]</small> — <i>a depiction of the Tree of Life in Norse Mythology</i>	31
3.2	<i>The Hobbit (Bette Fauth, 1960) — painting given to Douglass Parker by the artist</i>	32
3.3	<i>The Island of Atlantis (Kircher, 1669), in the Atlantic — and resembling South America (map inverted)</i> . . .	37
3.4	<i>Map showing Xanadu (d'Abbeville, 1650)</i> <small>[Wikipedia: Public Domain]</small> — <i>legendary site of Kubla Khan's summer palace</i> .	39
3.5	<i>Road from the City of Destruction to the Celestial City — Pilgrim's Progress (Bunyan, 1821)</i> <small>[Wikipedia: Public Domain]</small>	49
3.6	<i>Valhalla (Brückner, 1896)</i> <small>[Wikipedia: Public Domain]</small> — <i>the great hall at Asgard, hub of Norse mythology</i>	52
3.7	<i>Map of Treasure Island (Stevenson, 1883)</i> <small>[Wikipedia: Public Domain]</small> — <i>alongside some of the author's 1894 commentary</i>	62
4.1	<i>The Fifth Dimension Tube (Leinster, 1933)</i> <small>[Project Gutenberg: Public Domain-not renewed]</small>	63
4.2	<i>Triumphal March of the Elf King (Doyle, 1870)</i> <small>[Wikipedia: Public Domain]</small>	64
4.3	<i>Idyll (Leighton, 1880)</i> <small>[Wikipedia: Public Domain]</small>	72
4.4	<i>Poet's Dream (Parrish, 1901)</i> <small>[Wikipedia: Public Domain]</small>	77
4.5	<i>Consummation of the Course of the Empire (Cole, 1836)</i> <small>[Wikipedia: Public Domain]</small>	79
4.6	<i>A Sarlacc at Star Wars: Galaxy's Edge — Disneyland's new 'land' (Doctorow, 2019)</i> <small>[Creative Commons Attribution - SA 2.0 License]</small>	87
4.7	<i>Maps of Game Worlds (Google Images, 2015)</i> <small>[Google: Fair Use]</small>	89
4.8	<i>The Road to Washington (board game, 1884)</i> <small>[Wikipedia: Public Domain]</small>	103
4.9	<i>Results of a web search for 'dungeon map' (Google Images, 2018)</i> <small>[Google: Fair Use]</small>	106
4.10	<i>Imaginary Dungeons (Piranesi, 1761)</i> <small>[Wikipedia: Public Domain]</small> <small>[Chrysler Museum]</small>	115
4.11	<i>A visit to Fairyland with Humpty Dumpty (1890)</i> <small>[Rutgers Univ.: Public Domain]</small> <small>[Rutgers Libraries]</small>	117
4.12	<i>Treatise on Perspective (Malton, 1779)</i> <small>[Wikipedia: Public Domain]</small> — <i>first known 3D pop-up in a commercial book</i> . . .	123
4.13	<i>Pandaemonium (J. Martin, ca.1825)</i> <small>[Wikipedia: Public Domain]</small> — <i>the capital of Hell in John Milton's Paradise Lost</i> . .	125
4.14	<i>The Voynich Manuscript — an encyclopedic codex (ca. 1400)</i> <small>[Wikipedia: Public Domain]</small>	152

4.15	<i>Mappe of Fairyland (Sleigh, 1872)</i> [<i>Library of Congress: Public Domain</i>] (<i>top: all; bottom: rightmost third, emphasizing Myth</i>)	163
5.1	<i>Nile Mosaic of Palestrina (a picture of the Egyptian world in the 2nd Century BC)</i> [<i>Wikipedia: Public Domain</i>]	167
5.2	<i>A combative Griffin in a famous Bestiary (British Library, Harley MS 4751, Folio 7v)</i> [<i>British Library: Public Domain</i>]	168
5.3	<i>Gorgon (Topsell, 1607) [4-Footed Beastes], Gorgon (LadyofHats, 2017)</i> [<i>Wikipedia: Public Domain</i>] [<i>D&D monster</i>]	178
5.4	<i>Manticore (Topsell, 1607) [Beastes], Manticore (LadyofHats, 2017)</i> [<i>Wikipedia: Public Domain</i>] [<i>D&D monster</i>]	178
5.5	<i>Woodcut showing creatures from Pliny the Elder's Natural History (Münster, 1544)</i> [<i>Wikipedia: Public Domain</i>]	180
5.6	<i>Portrait of Cthulhu</i> [<i>Gutenberg: Public Domain-not renewed</i>] <i>in: At the Mountains of Madness (Lovecraft, 1936)</i>	199
5.7	<i>The Alphabet used in Utopia (More, 1516)</i> [<i>Wikipedia: Public Domain</i>]	202
5.8	<i>The Tower of Babel (Pieter Bruegel the Elder, 1563)</i> [<i>Wikipedia: Public Domain</i>]	218
5.9	<i>The Runes of Gondolin (Jugydmort, 2014)</i> [<i>Creative Commons Attribution – SA 4.0 License</i>]	221
5.10	<i>Map of the Aztec city Tenochtitlan submitted in 1524 by Cortés, 3 years after destroying it</i> [<i>Wikipedia: Public Domain</i>]	240
5.11	<i>Extermination of the American Bison, 1720–1883 (Hornaday, 1889)</i> [<i>Cornell Digital Collections: Public Domain</i>]	264
5.12	<i>The Fountain of Youth (Cranach, 1546)</i> [<i>Wikipedia: Public Domain</i>]	268
5.13	<i>Graffiti in memory of Frank Frazetta (Jim Vision, 2014)</i> [<i>Wikipedia: Public Domain</i>] [<i>Works: Museum Syndicate</i>]	281
6.1	<i>Map of the Voyage of the Argonauts (Ortelius, 1624)</i> [<i>Wikipedia: Public Domain</i>]	285
6.2	<i>Map of Odysseus' wanderings (Ulysses' Errores) (Ortelius, 1624)</i> [<i>Wikipedia: Public Domain</i>]	286
6.3	<i>The Ship of Fools (Bosch, ca. 1494), en route to Narragonia ('Foolagonia')</i> [<i>Wikipedia: Public Domain</i>] — <i>just after 1492</i>	301
6.4	<i>Aucassin seeks for Nicolette (Parrish, 1903)</i> [<i>Wikipedia: Public Domain</i>]	304
6.5	<i>The Road to Success (Etude Magazine, 1913)</i> [<i>Cornell Digital Collections: Public Domain</i>]	315
6.6	<i>Creativity in action (illustration for Gargantua & Pantagruel) (Doré, 1854)</i> [<i>Wikipedia: Public Domain</i>]	317
6.7	<i>Utopia of Aerial Navigation (Romanet & Cie., ca. 1890)</i> [<i>Library of Congress: Public Domain</i>]	335
6.8	<i>The Sex Life of the Gods (Knerr, 1962)</i> [<i>Project Gutenberg: Public Domain</i>]	338
6.9	<i>The Attack of Love — bombardment of a man's heart (Seutter, 1730)</i> [<i>Cornell Digital Collections: Public Domain</i>]	347
7.1	<i>Romance (Parrish, 1922)</i> [<i>Wikipedia: Public Domain-1923</i>]	349
7.2	<i>Idyll (Leighton, 1880)</i> [<i>Wikipedia: Public Domain</i>]	350
7.3	<i>Paradise (Brueghel the Elder, 1620)</i> [<i>Wikipedia: Public Domain</i>]	366
7.4	<i>Dream Garden (Parrish, 1916)</i> [<i>Wikipedia: Public Domain</i>]	369
7.5	<i>Garden of Eden (Bosch, between 1480-1505)</i> [<i>Wikipedia: Public Domain</i>]	379
7.6	<i>Principal High Buildings of the old World (Cram, 1884)</i> [<i>Wikipedia: Public Domain</i>]	381
7.7	<i>Model of the Plan of St. Gall, 8th Century 'blueprints' for a monastery (Kloster, 1876)</i> [<i>Wikipedia: Public Domain</i>]	398
7.8	<i>New Harmony, a utopian community (Bate, 1838)</i> [<i>Wikipedia: Public Domain</i>]	398
7.9	<i>Classical Labyrinth and coin showing the Minoan Labyrinth (400BCE)</i> [<i>Wikipedia: Public Domain</i>](<i>cf. labyrinthos.net</i>)	401
7.10	<i>Labyrinth in the nave of Chartres cathedral (ca. 1200)</i> [<i>Wikipedia: Public Domain</i>]	407
7.11	<i>The Isle of the Dead (Böcklin, 1883)</i> [<i>Wikipedia: Public Domain</i>]	409
7.12	<i>Midsummer Night's Dream: quarrel of Oberon and Titania (Paton, 1849)</i> [<i>Wikipedia: Public Domain</i>]	428
7.13	<i>Midsummer Night's Dream: reconciliation of Titania and Oberon (Paton, 1847)</i> [<i>Wikipedia: Public Domain</i>]	445
7.14	<i>Map of Guyana with the mythical city Manoa & El Dorado above the lake (Hondius, 1599)</i> [<i>Wikipedia: Public Domain</i>]	448
7.15	<i>Map of William Barentz' voyage in 1596, seeking the Northwest Passage</i> [<i>Wikipedia: Public Domain</i>]	468
7.16	<i>Shock-and-awe symbolic design of the Gardens of Versailles (Delagrive, 1746)</i> [<i>Wikipedia: Public Domain</i>]	472
7.17	<i>Map of the Open Country of a Woman's Heart (by 'A Lady', 1830s)</i> [<i>Wikipedia: Public Domain</i>]	495

8.1	<i>Landscape with the Fall of Icarus (Bruegel the Elder, ca. 1558)</i> <small>[Wikipedia: Public Domain]</small> — <i>note lower right corner</i> . . .	501
8.2	<i>Mural picturing Odysseus' visit to the Land of the Dead (Polygnotus, 5th C BC; reconstructed)</i> <small>[Wikipedia: Public Domain]</small>	502
8.3	<i>The Roc — mythological bird of prey — after the fall of Man (Rosenhof, 1690)</i> <small>[Wikipedia: Public Domain]</small>	521
8.4	<i>Location of the Garden of Eden — in the Middle East (Mortier, 1700)</i> <small>[Wikipedia: Public Domain]</small>	525
8.5	<i>Dante's highest Heaven, the Empyrean (Gustave Doré)</i> <small>[Wikipedia: Public Domain]</small> — <i>[all plates]</i>	537
8.6	<i>A group of the damned being swallowed by a Hellmouth (Winchester Psalter, 1220)</i> <small>[British Library: Public Domain]</small>	540
8.7	<i>The Map of Hell (Botticelli, 1480)</i> <small>[Wikipedia: Public Domain]</small> — <i>with the circles of Dante's Inferno and rivers of Hades</i>	557
8.8	<i>Detail of Dante's Inferno (Botticelli, 1480)</i>	557
9.1	<i>The Triumph of Death (Brueghel the Elder, ca. 1562) — i.e., Black Death (ca. 1350)</i> <small>[Wikipedia: Public Domain]</small>	561
9.2	<i>The Psalter World Map (ca.1265)</i> <small>[Wikipedia: Public Domain]</small> — <i>with dragons supporting the world</i>	562
9.3	<i>Hereford Mappa Mundi (c.1300)</i> <small>[Wikipedia: Public Domain]</small> — <i>Jerusalem at center, Paradise at far right (East)</i>	583
9.4	<i>Interactive Travels of John Mandeville, on the Hereford Map</i> <small>[Wikipedia: Public Domain]</small> (<i>HistoriaCartarum.org, 2017</i>)	584
9.5	<i>Cockaigne (Schlaraffenland), medieval Land of Milk and Honey (Bruegel the Elder, 1567)</i> <small>[Wikipedia: Public Domain]</small>	587
9.6	<i>Map of Cockaigne (Schlaraffenland, medieval Land of Milk and Honey) (Homann, 1730)</i> <small>[Wikipedia: Public Domain]</small>	612
9.7	<i>The Vision of the Holy Grail — tapestry (Morris, 1890)</i> <small>[Wikipedia: Public Domain]</small>	616
9.8	<i>King Arthur, fighting the Saxons (from the Rochefoucauld Grail, ca. 1315)</i> <small>[Wikipedia: Public Domain]</small>	624
10.1	<i>The Golden Age (Cranach, ca. 1530)</i> <small>[Wikipedia: Public Domain]</small>	627
10.2	<i>Prince Arthur and the Fairy Queene (J.H. Füssli, 1788)</i> <small>[Wikipedia: Public Domain]</small>	628
10.3	<i>The Faerie Queen's Hellenore, with 'jolly Satyrs' (Victorian illustrator: E. Corbould, 1859)</i> <small>[Wikipedia: Public Domain]</small>	645
10.4	<i>The mythical land of Hyperborea — mapped as an Arctic Continent (Mercator, 1596)</i> <small>[Wikipedia: Public Domain]</small>	648
10.5	<i>Coastal Map of the New World, showing both sides of the Atlantic (Piri Reis, 1513)</i> <small>[Wikipedia: Public Domain]</small>	655
10.6	<i>Map of Utopia (Ortelius, ca. 1595)</i> <small>[Wikipedia: Public Domain]</small>	657
10.7	<i>The Utopia of Thomas More (Ambrosius Holbein, 1518)</i> <small>[Wikipedia: Public Domain]</small>	667
11.1	<i>The World of Daybreak (Parrish, 1922)</i> <small>[Wikipedia: Public Domain-1923]</small>	671
11.2	<i>Dodgson's portraits of Alice in his 1864 Alice Under Ground & her photo on the last page</i> <small>[Wikipedia: Public Domain]</small>	672
11.3	<i>Dodgson's original 1864 Queen of Hearts</i> <small>[British Library: Public Domain]</small> vs. <i>Tenniel's 1890 Queen</i> <small>[Wikipedia: Public Domain]</small>	677
11.4	<i>Map of Oz, with surrounding countries (Neill, 1914)</i> <small>[Wikipedia: Public Domain-1923]</small>	679
11.5	<i>The Wonderful Game of Oz (Parker Brothers, 1921) — with map transposed</i> <small>[Library of Congress: Public Domain]</small>	688
11.6	<i>The Bridge at Narni (Corot, 1826)</i> <small>[Wikipedia: Public Domain]</small> — <i>the Italian town Narni inspired 'Narnia'</i>	690
11.7	<i>The Lady and the Unicorn — Sight (ca. 1490)</i> <small>[Wikipedia: Public Domain]</small>	698
11.8	<i>Bag End (Baggins residence) — Lord of the Rings set, New Zealand (Pseudopanax, 2018)</i> <small>[Wikipedia: Public Domain]</small>	700
11.9	<i>Map of Iceland (Ortelius, 1590)</i> <small>[Wikipedia: Public Domain]</small> — <i>with sea monsters, and coastal outline resembling them</i>	726
11.10	<i>Map of Iceland (Homann Heirs, 1761)</i> <small>[Wikipedia: Public Domain]</small> — <i>west coast resembling the Map of Middle Earth</i>	726
11.11	<i>Leaving the Opera in the Year 2000 (Robida, 1902)</i> <small>[Library of Congress: Public Domain]</small>	730
11.12	<i>Covers for Astounding Science Fiction (1938) (ISFDB, 2016)</i> <small>[ISFDB: Fair Use]</small>	743
11.13	<i>Covers for Amazing Stories (at the amazing Galactic Central, 2016)</i> <small>[Fair Use]</small>	746
11.14	<i>Cures d'Air dans la Montagne (Robida, 1881)</i> <small>[Library of Congress: Public Domain]</small>	764

Abbreviations used for Links to Web Resources

cover	image of cover
nearest lib	library search — near you, and beyond — provided by WorldCat
Abe	Abebooks
A	Amazon
Arev	Amazon customer reviews — comments by people who bought the book
BN	Barnes & Noble
BF	BookFinder
1ed	BookFinder First Editions
DDG	DuckDuckGo
eB	eBay
G	Google
Ga	Google Art
Gb	Google Books
Gi	Google Images
Gs	Google Scholar
YT	(Google) YouTube — video
Get	Getty Open Content — public domain images
Gut	Project Gutenberg — public domain books
IB	IndieBound — search for copies at local independent booksellers near you
LV	LibriVox — public domain audio books
R	Reddit — /r/worldbuilding
SF	ISFDB — Internet Speculative Fiction DataBase
Wa	WikiArt
Wc	Wikimedia Commons — freely-usable images, media
W	Wikipedia
Wisbn	Wikipedia 13-digit ISBN-search
10-digit ISBN	Google search for: <i>ISBN</i>

These links include several sources for images: Google Images, Google Art, ISFDB, Wikipedia, WikiArt, Wikimedia Commons, and Getty Open. We could include more; there are many sources for public domain images:

[Library of Congress — Maps](#)

[Library of Congress — Digital Collections](#)

[New York Public Library — Digital Collections](#)

[Getty — Digital Collections](#)

[French National Library — Digital Collections](#)

[British Library — Maps](#) & [Manuscripts](#) & [Digitized Images/Photos](#)

PDF Readers — and Browsers — handle Links differently

PDF readers handle links differently — not all show URLs when mousing over links.

In *Firefox* and *Chrome*, the PDF readers display link content;
in *Safari*, the current PDF reader does not.

PDF reader apps: *Acrobat* and recent versions of *Preview* display link content.

In *Safari*: Command-click opens links in a new Tab;
Command-Option-click opens links in a new Window.

For use of information in the links, select a browser and PDF reader accordingly.

If not satisfactory, consider configuring your browser to use a different PDF reader.

For example, [an Acrobat plugin](#) can be used as a plugin PDF reader in most browsers.

Copyrights and Attribution

All images in this hyperbook are [Public Domain](#) images from [Wikipedia](#), except where indicated otherwise.

Exploring details of these images: figure captions include a link to the original image (along with information about permissions). With a browser, any part of the original or its higher-resolution variants can be studied in detail.

Four screenshot images (two from Google, one from ISFDB, and one from the LOTR Project) are included under [Fair Use](#): this book is for nonprofit educational purposes, and their use will not adversely affect any market value.

The textual descriptions of books are short synopses from [Amazon](#), [Barnes & Noble](#), [BookFinder](#), and [Google Books](#). Many synopses appear to be publisher summaries, but are unattributed and a source is hard to identify. Their inclusion here passes the four tests (in [17 USC 107](#)) of Fair Use: (1) this hyperbook is free, for nonprofit educational purposes; (2) these synopses are promotional/marketing descriptions of books reproduced without citation at book-related sites, often appearing hundreds of times on the web; (3) all synopses are brief textual descriptions; (4) inclusion of synopses is unlikely to diminish books' potential market.

Attribution License: this hyperbook is distributed under a [Creative Commons](#) License [CC-BY](#): licensees may copy, distribute, and display this work in any medium/format, or make derivative works based on it, provided they credit it.

Copyright ©2019, Douglass S. Parker, Jr.

Terminology: ‘Imaginary World’

The term ‘imaginary world’ is used in this book to describe a fantasy world, i.e., a world of the imagination.

A number of similar-sounding terms appear frequently, such as fictional world. However, none of these terms appears to be clearly more widely-used than the others.

Figure 2 shows the result of a Google Ngram analysis of English text in books since 1800 — showing normalized frequencies of occurrence of the phrases *fantasy world*, *fictional world*, *dream world*, *imaginary world*, and *story world*. (A 10-year moving average was used to smooth out variance and expose trends.)

This is not saying that the phrases are equivalent — they have different shadings and different histories. Also Ngram results carry caveats; just as an example, rare terms can exhibit high word frequencies if they occur in a book that gets published in multiple years. (Ngram allows looking at the books behind these curves, and it is wise to check them.)

The Figure caption includes a link that, if clicked, should recreate the Ngram results in a browser window.

Recreating the results will permit exploration of other phrases or another corpus, downloading of data, etc. The corpus does matter — for example the results differ for English, American English, and British English. Still, the curves indicate that levels of use of each of these phrases have changed over history, and none is obviously dominant now.

Although there could be confusion about the phrases, this book will use *imaginary world* throughout.

Google Books Ngram Viewer

Graph these comma-separated phrases: case-insensitive
between and from the corpus with smoothing of [Search lots of books](#)

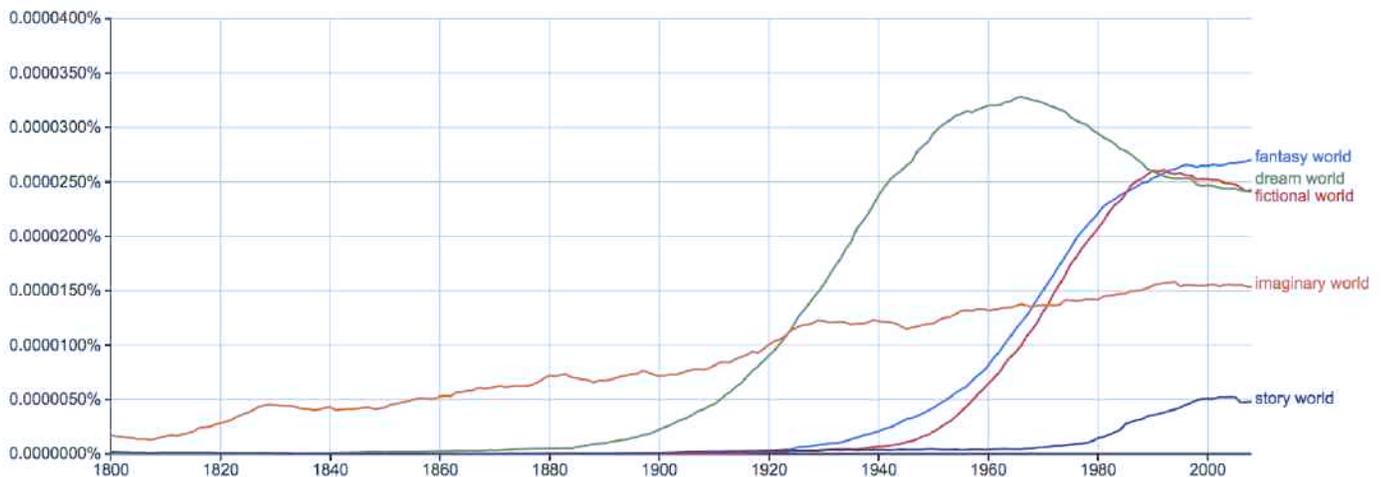


Figure 2: Ngram occurrence frequencies: *fantasy world*, *fictional world*, *dream world*, *imaginary world*, *story world*

Caveat: Bibliographic Data is noisy

The data included here is from different sources, and includes for example historical dates, publication dates, authors, and textual synopses. Although a lot of effort has been put into it, for several reasons accuracy shouldn't be assumed.

Often historical dates have no single 'correct' value. Dates can represent an initial event, the recorded date of an event, publication date of a book based on the event, etc. Historical dates here are presented as approximate, not as correct.

Bibliographic data is noisy, especially for older books. The data has conflicting objectives: market-relevance, descriptiveness, thoroughness, salesmanship, ... Some specific caveats:

- **Data Sources**
Existing sources for bibliographic data have limitations. There is no source that covers all books, and no source without errors. Furthermore, most ISBN databases are *not* free, and often focus on certain kinds of books.
- **Event vs. Publication Dates**
In some cases publication dates are hundreds of years after the events they describe. For example, although King Arthur supposedly died around 524 CE, Malory's *Morte d'Arthur* appeared about 900 years later. Also, although some stories in the *Mabinogion* date back to Arthurian times, English translations were not published until the 18th and 19th centuries.
- **Publication Dates**
Dates shown can be for prepublication, online publication, first edition, subsequent edition, book club, reprint, etc. Dates from different places can differ by a year or two.
- **ISBNs**
It was not until the 1970s that ISBN codes became the rule rather than the exception, and there are many quirks of these codes: e.g., hardcover and paperback versions of a book have different ISBNs, and second and later editions usually have different ISBNs. Multiple publishers, sometimes in different countries, can use different ISBNs as well. Also currently there is an ongoing global shift from 10-digit to 13-digit ISBNs, with different conventions as a result.
- **Alternatives to ISBNs**
Both Amazon and Google Books have their own identifier codes, and it isn't always clear how these codes relate to an ISBN.
- **Author Names**
Besides inaccuracies, author names often have different last name vs. middle name conventions, separable prefix handling, accents on letters, etc. Also anonymous authors, anthology authors, editor names, author name abbreviations, author orderings, and 'et al' conventions get handled inconsistently.
- **Titles**
In book titles, letter capitalization, hyphenation, punctuation, subtitles, and edition numbers can follow different conventions.
- **Publisher**
Even publisher names have inconsistent abbreviations, hyphenation, cities, imprints/markets, youth books, business types, merger names, etc.
- **Synopses**
The textual summaries are extremely noisy, and there is no single source for them. Moreover, the synopses from sources like Amazon, Google, Barnes & Noble, etc. all can be different — sometimes with minor textual differences, but sometimes completely different text. Punctuation and accents are mishandled, letters changed, text randomly truncated, etc.; older synopses have many flaws. Many books from the 1970s have no synopsis online, even when there was textual commentary on the bookcover. Synopses from this era can be hard to obtain.

The point of all these caveats is that — though months of work have been put into cleaning data for the parageography course and library — bibliographic data here should not be assumed to be correct — because the sources are noisy.

Thus: Book descriptions here are for information purposes only. All information is 'as is', without warranty of any kind; no assurances of accuracy are expressed or implied. Furthermore no description should be interpreted as an endorsement or recommendation. In no event shall the authors or copyright holders be liable for any claim, damages, or other liability.

I have always imagined that Paradise will be a kind of library.

— Jorge Luis Borges

Part I

Introduction: Design of Imaginary Worlds

Chapter 1

Great Imaginary Worlds

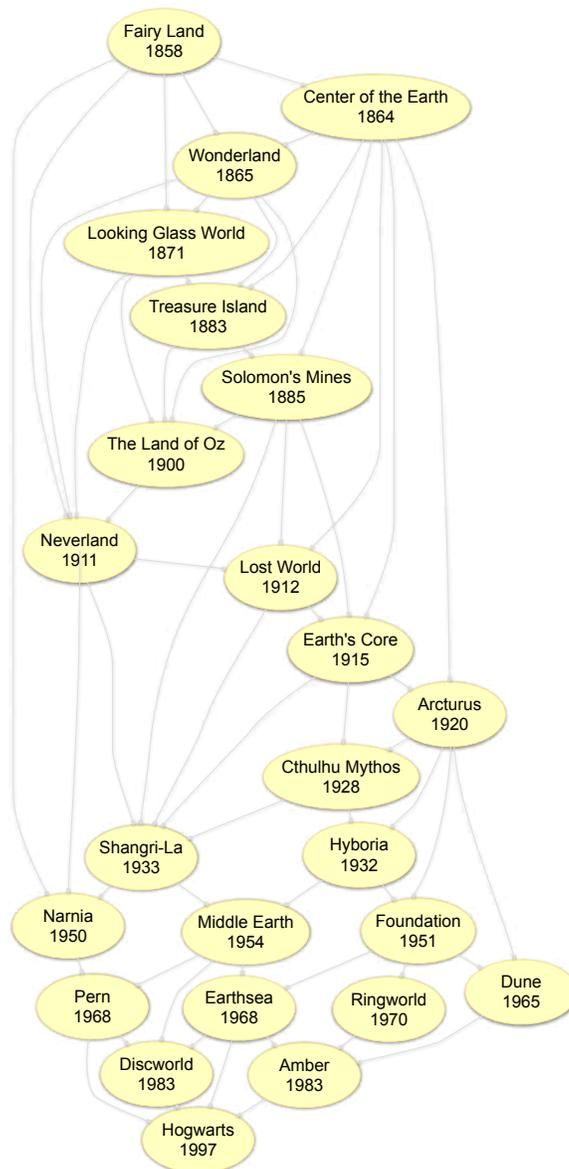


Figure 1.1: *Some great imaginary worlds from the past two centuries*

1.1 Some Great Imaginary Worlds

Imaginary Worlds are fictional places like *Middle Earth*, *Oz*, and *Treasure Island*. They can be found in fiction everywhere — a common component of myth, folk and fairy tales, drama, and literature. Sometimes they are called fantasy worlds or fantasy lands, but we'll use imaginary worlds.

A number of great worlds that first appeared in books are listed in Table 1.1. Most in the list go back a few hundred years — but mythical worlds go back thousands. The table would become lengthy if it were expanded to include worlds from folklore and mythology, and very lengthy if expanded to include more languages and cultures.

The worlds in the list share some features. Two common features stand out:

- *Maps* are a hallmark of an imaginary world, perhaps their most endearing feature. Even a conceptual map can change a world into a real place and experience. The Middle Earth map in [Figure 2.1](#) is familiar to millions, and seeing it can transport people back to Middle Earth. The maps are an art form, and a doorway into another world.
- *Journey Stories* are also a common feature: characters embark on a journey, cope with challenges, and change in the process. Often the journey is a *quest*, seeking some crucial fulfillment.

The combination of maps with stories is very old. Middle Earth was [influenced by Norse mythology](#), and furthermore [Tolkien followed a tradition in Norse sagas — of including maps with the story](#).

The *Odyssey* is the quintessential journey story. The schematic in [Figure 1.2](#) gives both a visual narrative and also a conceptual map. The *Odyssey* has been enormously influential — and many subsequent world stories can be described by a map of this form, showing a sequence of events. Parker commented about this in the course: “Western Quest-literature is a series of footnotes and glosses on, and developments and expansions of, the *Odyssey*”.

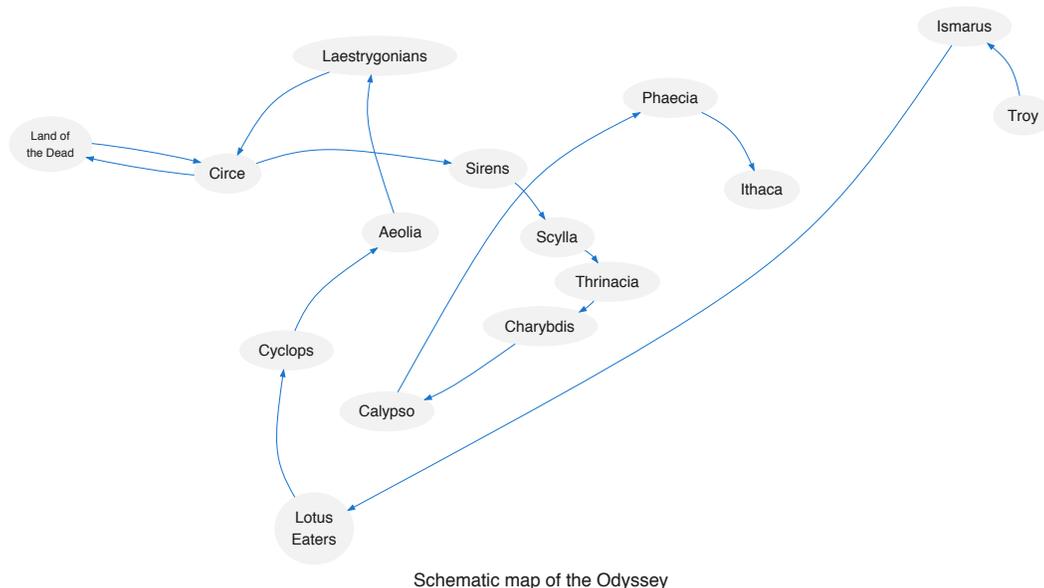


Figure 1.2: *Conceptual geography of the Odyssey: the archetypal journey story, and map for journey stories*

In any of the great worlds on the list, the journey stories draw in the audience and jump into an otherworldly experience. Only an inspired combination of world design and storytelling has this effect.

Some great Imaginary Worlds

World	Author	Book	Date		
Hogwarts	J.K. Rowling	Harry Potter & the Philosopher's Stone	1997	info	images
Discworld	Terry Pratchett	The Colour of Magic	1983	info	images
Amber	Roger Zelazny	Nine Princes in Amber	1983	info	images
Ringworld	Larry Niven	Ringworld	1970	info	images
Pern	Anne McCaffrey	Dragonflight	1968	info	images
Earthsea	Ursula K. Le Guin	A Wizard of Earthsea	1968	info	images
Arrakis	Frank Herbert	Dune	1965	info	images
Arda (Middle Earth)	J.R.R. Tolkien	The Fellowship of the Ring	1954	info	images
Foundation universe	Isaac Asimov	Foundation	1951	info	images
Narnia	C.S. Lewis	The Lion, the Witch, and the Wardrobe	1950	info	images
Castle Gormenghast	Mervyn Peake	Titus Groan	1946	info	images
Middle Earth	J.R.R. Tolkien	The Hobbit	1937	info	images
Shangri-La	James Hilton	Lost Horizon	1933	info	images
Hyborian Age	Robert Howard	Conan the Barbarian	1932	info	images
Cthulhu Mythos	H.P. Lovecraft	The Call of Cthulhu	1928	info	images
Arcturus (Tormance)	David Lindsay	A Voyage to Arcturus	1920	info	images
Pellucidar	Edgar Rice Burroughs	At the Earth's Core	1915	info	images
The Lost World	Arthur Conan-Doyle	The Lost World	1912	info	images
Neverland	J.M. Barrie	Peter Pan	1911	info	images
Toad Hall & Wild Wood	Kenneth Grahame	The Wind in the Willows	1908	info	images
Oz	L. Frank Baum	The Wonderful Wizard of Oz	1900	info	images
King Solomon's Mines	H. Rider Haggard	King Solomon's Mines	1885	info	images
Treasure Island	Robert Louis Stevenson	Treasure Island	1883	info	images
Looking-Glass World	Lewis Carroll	Through the Looking Glass	1871	info	images
Wonderland	Lewis Carroll	Alice in Wonderland	1865	info	images
Earth's Core	Jules Verne	Journey to the Center of the Earth	1864	info	images
Fairy Land	George MacDonald	Phantastes: a Faerie Romance	1858	info	images
Lilliput, Laputa, Yahoo, ...	Jonathan Swift	Gulliver's Travels	1726	info	images
Valley of the Diamonds, ...	Antoine Galland	Sindbad (The Thousand and One Nights)	1704	info	images
Bensalem	Francis Bacon	The New Atlantis	1627	info	images
El Dorado	Sir Walter Raleigh	El Dorado	1595	info	images
West Sea	Wu Cheng'en	Journey to the West	1592	info	images
Utopia	Thomas More	Utopia	1516	info	images
Camelot	Thomas Malory	Le Morte d'Arthur	1469	info	images
World of the Mabinogi	Welsh Tales	The Mabinogion	1400	info	images
Lanka	Valmiki	Ramayana	500 BCE?	info	images
Islands of the Odyssey	Homer	The Odyssey	800 BCE?	info	images

Table 1.1: A list of great worlds that appeared in books, in reverse chronological order. (Links at right give a self-guided tour.) Wikipedia also has lists of [Fantasy Worlds](#), [Fictional Universes](#), [Science Fiction Planets](#), [Fictional Countries](#), [Paracosms](#), ..., [Underworlds](#), [Mythological Places](#), and [more than 30 other kinds of Fictional Locations](#). (Each of these lists is further broken down by category into Literature, Science Fiction, Graphic Novels, Anime/Manga, Comics, Film & Television, Music, Computer & Video Games, Table-top Gaming, etc. We'll focus on literature.) There are also [Lists about Role-Playing Games](#). NOTE: dates are historical and may not be accurate.

1.2 Design of Great Worlds

The worlds in the list are diverse — so it's hard to say exactly what makes a world great. Many characteristics have been considered for worldbuilding, and claims like the following might be made:

- **Great worlds are compelling — they are powerful.**
Compelling worlds are stunning and ‘impression-making’, with extremely interesting world detail.
- **Great worlds are creative — they sparkle.**
Creativity mixes imagination and inspiration.
- **Great worlds are absorbing — they draw their audiences in.**
They are engaging, engrossing, captivating, mesmerizing.
- **Great worlds are great art, and have an effect on their audience.**
All of the worlds on the list appear to qualify as great art. A purpose of all forms of art is to have an effect on the audience. Great art strikes a chord and resonates — touching the audience in ways they do not forget.

All of these properties contribute to greatness, so design is a challenging problem. Worldbuilding is a discipline that draws on diverse fields, and all can be important in design.

The approach followed here is to let history play a central role — and study examples of great worlds through history. The history of imaginary worlds is a common core that everyone can find something in. The parageography course taught for years at the University of Texas used this approach, and it worked well. The parageography library developed along with the course also provides historical information related to worldbuilding, as well as a web index.

The Table of links to great worlds, along with the course and library information, are resources that might be useful in worldbuilding. Hopefully they will offer some useful starting points for designing great worlds.

Chapter 2

Parageography

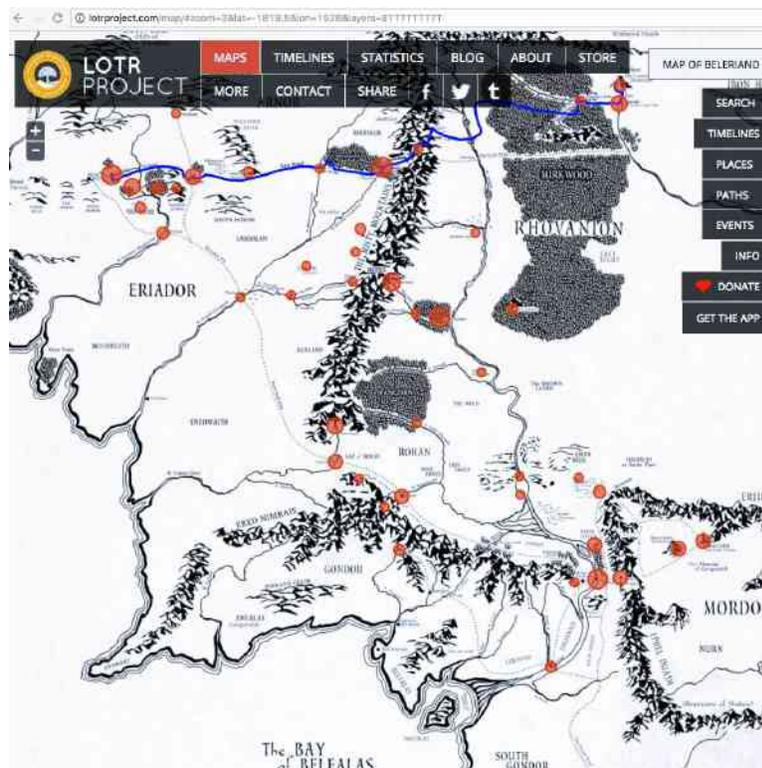


Figure 2.1: *Map of Middle Earth — an interactive map and timeline (LOTR Project; Emil Johansson, 2012)*

2.1 Parageography: ‘Conceptual Geography’ of World Design

Parageography is about world design. All worlds mentioned above have a map (even if only a diagram like the Odyssey). However a geographic map does not display the thinking or intent behind a world; for that one has to pay attention to the designer behind the curtain. Understanding their world takes something more like a map of ‘conceptual geography’.

The Greek prefix ‘para-’ here means ‘beyond’. Where geography only shows physical structure of the world, parageography shows design — conceptual structure. Our goal is to develop useful aspects of world design.

Worldbuilding is a complex process that involves many disciplines. The parageography course concentrated on concepts and methods used through history in great worlds.

2.2 The Parageography Course

Parker's parageography course emphasized two different perspectives on imaginary worlds:

- *history*. The course readings (in the course outline, [Table 2.1](#)) surveyed about 20 worlds from almost 3,000 years of history, in the belief that this approach can give a good understanding of imaginary worlds.
- *creating things*. Imagination and creativity were strong emphases, making it 'a course in applied creativity' — i.e., a course in actually creating things. Parker believed that worldbuilding is an excellent challenge of applied creativity.

The course readings are in [Table 2.1](#). They followed the course outline, ordered more or less historically. Starting with *The Odyssey* in ancient Greece, the course basically studied five ages — mythical, classical, medieval, renaissance, and modern — with five different kinds of culture. The course often focused on the structure of cultures, real and imaginary.

The links in this table search for course texts (via Project Gutenberg, Librivox, YouTube), as well as other resources like images of maps. (Materials for *Narnia* and *Middle Earth* are copyrighted and the copyrights are enforced, so maps are not included here; but the 'map' links search for them.)

On a semester-long Road-of-Worlds, the tone was lighthearted — joking about things like the warning 'here be dragons'. Parker's self-deprecatory world *High Thefarie* was used to illustrate ideas about worldbuilding.

The course design could be, and should be, adapted for different cultures and different worlds. Instructors should change it as they think best. The course could be adapted for any of the thousands of worlds reachable from [Table 1.1](#).

Standing back, CC.327 was a course that generally asked students to undertake four large tasks:

1. **reading about 20 works with influential worlds, spanning almost 3,000 years:**
The readings started with the islands of the *Odyssey* and ended with *Middle Earth*, and considered each world's history, language, folklore, landscape, architecture, and everything from archaeology to zoology.
2. **comparing these worlds in different design dimensions:**
 - genres: quest, satire, underworld, paradise, utopia, lost world, faerie, ...
 - archetypal symbols: gardens, islands, labyrinths, mazes, monsters, ...
 - maps: visual display of geographic and parageographic structure — world layout and world design.
3. **improvising:**
Worldbuilding is a complex process that requires creating many types of flora and fauna, as well as world structures (economy, governance, ...). Defining these can require top-down choices from large menus, sometimes with little intuition. The course covered informal bottom-up techniques for generating worlds, including simple improvisation (intuitive, spontaneous combination from a fixed vocabulary). For example, students were given images of a few objects from a world, and then challenged to generate an imaginative description of the world from them. (Archaeologists, in fact, do this.) This 'live' improvisation sought to inspire creativity, offering challenges.
4. **worldbuilding:**
The course project was a quest that challenged students to build a creative world of their own. This ordeal of applied creativity relied on the student's own imagination, and on active instead of passive learning during their *Worldbuilder's Journey* (the quest of building their own world). Students enrolled for the challenge.

Creativity is a skill that is essential for the future, yet schools do not teach it. This point was made eloquently in [Sir Ken Robinson's talk on *Changing Education Paradigms*](#), one of the more widely-watched TED talks (2M views). There has been much discussion about [how creativity can be taught](#). Worldbuilding has been used before as a way to teach creativity; see the books on creativity in the Course References bibliography, such as [Inventing Imaginary Worlds](#) by Root-Bernstein. The course tried many ideas, but eventually only informal approaches to creativity were used: improvisation became the way of generating possible designs, and it was combined with Parker's creative challenges like 'Amaze Me'.

Parageography Course: Outline/Syllabus (in a table)

World	Author	Book	Date				
Islands of the Odyssey	Homer	The Odyssey	800 BCE	text	audio	video	map
Xenography	Herodotus	Historia	450 BCE	text	audio	video	map
Atlantis	Plato	Timaeus and Critias	360 BCE	text	audio	video	map
World of Jason & the Argonauts	Apollonius of Rhodes	The Voyage of Argo	300 BCE	text	audio	video	map
Islands in the Sun	Diodorus Siculus	Iambulus – Islands in the Sun	50 BCE	text	audio	video	map
Pliny’s World of Creatures	Pliny the Elder	Historia Naturalis	80 CE	text	audio	video	map
St. Brendan’s Isle	Anonymous	The Voyage of St. Brendan	500 CE	text	audio	video	map
The Island of Thule	Antonius Diogenes	The Wonders Beyond Thule	200 CE	text	audio	video	map
Lucian’s Fantasy World	Lucian of Samosata	True History	200 CE	text	audio	video	map
Daphnis & Chloe Pastoral World	Longus	Daphnis and Chloe	200 CE	text	audio	video	map
The Underworld	Vergil	Aeneid	20 BCE	text	audio	video	map
Dante’s Inferno (and Paradiso)	Dante Alighieri	The Divine Comedy	1320	text	audio	video	map
Hell	John Milton	Paradise Lost	1667	text	audio	video	map
Medieval Fantasy Worlds	Sir John Mandeville	Travels of Sir John Mandeville	1371	text	audio	video	map
Medieval World of Mabinogi	Welsh Tales	The Mabinogion	1400	text	audio	video	map
King Arthur’s Camelot	Thomas Malory	Le Morte d’Arthur	1469	text	audio	video	map
Utopia	Thomas More	Utopia	1516	text	audio	video	map
Gargantua’s World	François Rabelais	Gargantua and Pantagruel	1534	text	audio	video	map
The Enchanted World of Faerie	Edmund Spenser	The Faerie Queene	1590	text	audio	video	map
Lilliput, Laputa, Yahoo, ...	Jonathan Swift	Gulliver’s Travels	1726	text	audio	video	map
Fairy Land	George MacDonald	Phantastes: a Faerie Romance	1858	text	images	video	map
Wonderland	Lewis Carroll	Alice in Wonderland	1865	text	audio	video	map
Oz	L. Frank Baum	The Patchwork Girl of Oz	1913	text	audio	video	map
Narnia	C.S. Lewis	Voyage of the Dawn Treader	1952	text	audio	video	map
Middle Earth (Arda)	J.R.R. Tolkien	The Fellowship of the Ring	1954	text	audio	video	map

Table 2.1: Outline giving the (historical) sequence of worlds covered in some offerings of the Parageography course. The final columns give links to the text and other media (text at Project Gutenberg, audio at Librivox, ...), an attempt at a self-contained course syllabus. Rather than reproduce world maps here (with copyright issues to manage), links for map images are included. Each of these worlds involves journeys. The course notes show that the required reading covered only parts of some of the books, and some worlds mentioned in the notes have been omitted. Also the list was not intended to be frozen, and it varied over offerings of the course. If a related course is taught by another instructor, the worlds ought to change to reflect their background and interests. NOTE: all historical dates like the ones in this table should be assumed to be approximate.

... I sometimes do Herbert’s Dune, because it’s a lovely problem. It is a desert world with lovely geography. It also follows the historical development of Islam and works it out quite well. I have taught, among moderns, Roger Zelazny’s Worlds of Amber, Gene Wolfe’s Earth of the New Sun, and Stephen Donaldson’s The Land. This is the only modern, six-volume science fiction novel that has a leper as its hero. Donaldson is remarkable in other ways, but he’s chiefly remarkable as a writer who thinks in five-hundred-page chunks.

— Douglass Parker, Places for Anything: Building Imaginary Worlds, in: *Creativity: Paradoxes & Reflections*, 1991.

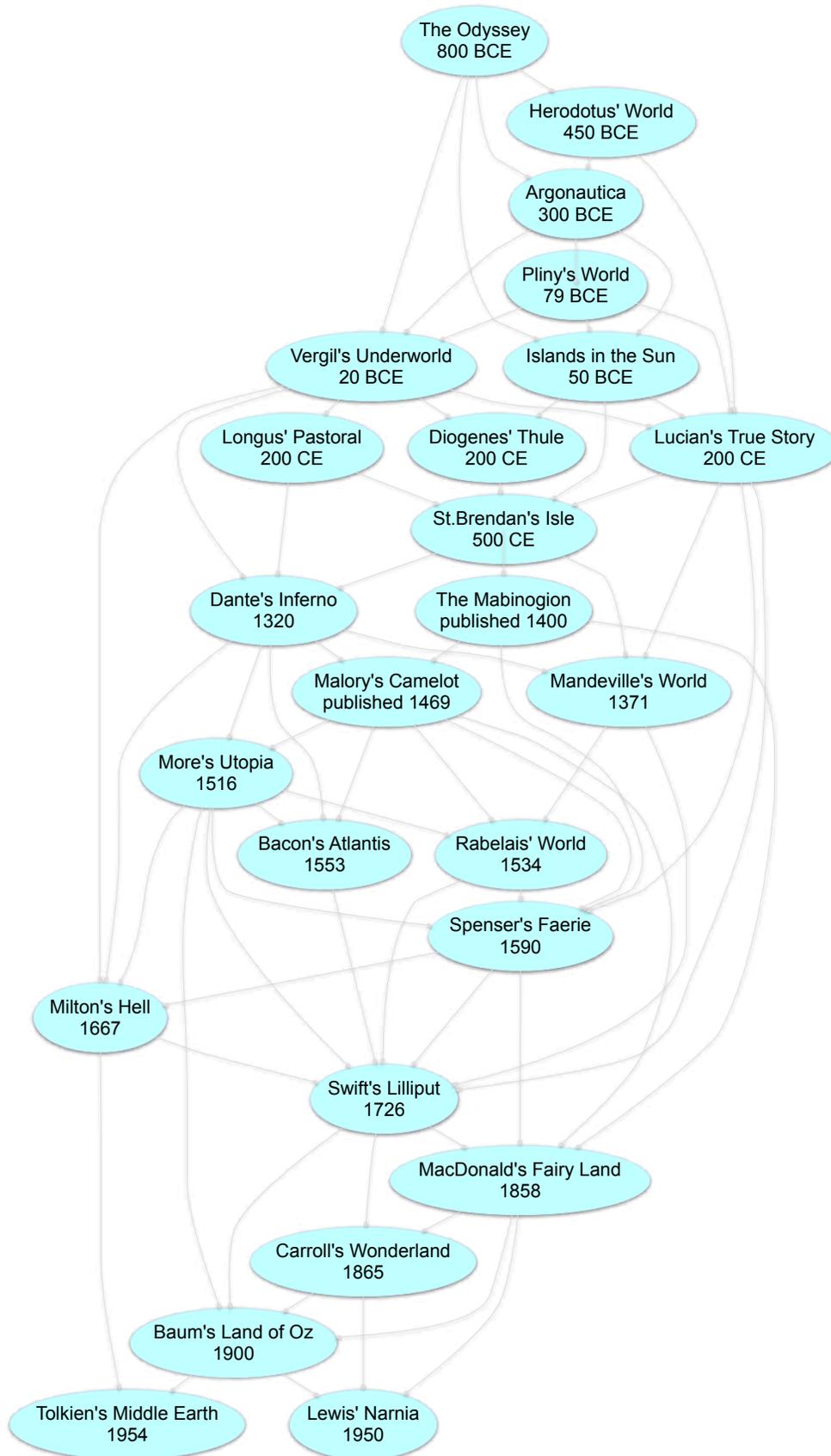


Figure 2.2: Diagram of worlds covered in the Parageography course, in publication date order (with possible comparisons).

Structure of the Parageography Library: History & Stagecraft of Worlds	
World Type/Archetype/Genre by Time Period	World Structure by Stagecraft
<ul style="list-style-type: none"> • <i>Mythical/Classical Period (up to 500 CE):</i> <ul style="list-style-type: none"> - Myth - Paradise (Heaven) - Underworld (Hell) • <i>Medieval Period (500 CE – 1400):</i> <ul style="list-style-type: none"> - Folklore/Tales - King Arthur - Medieval/Celtic (Mabinogion) • <i>Renaissance Period (1400 – 1700):</i> <ul style="list-style-type: none"> - Faerie - Lost World (El Dorado, Atlantis) - Utopia • <i>Modern Period (1700 – 2000):</i> <ul style="list-style-type: none"> - Wonderland - Oz - Narnia - Middle Earth - Science Fiction - Fantasy 	<ul style="list-style-type: none"> • <i>Culture & Creatures (Cast):</i> <ul style="list-style-type: none"> - Culture - Creatures, Flora & Fauna - Language • <i>Journeys & Drama (Story):</i> <ul style="list-style-type: none"> - Quests, Journeys - Theater, Narrative, Drama - Creativity, Improvisation • <i>Landscapes & Symbolism (Stage):</i> <ul style="list-style-type: none"> - Landscape - Gardens - Architecture - Mazes, Labyrinths - Mystery - Maps - Symbolism • <i>The Worldbuilder's Journey:</i> <ul style="list-style-type: none"> - World Design - Travel Guides, World Atlases

Table 2.2: Topics covered in the Library. Each topic is represented by a set of about 20 to 200 books.

2.3 The Parageography Library

The Parageography Library started with the wave of fantasy and science fiction in the 1950s. Eventually it reached about 20,000 books, including about 2,000 fantasy and science fiction novels and about 500 works of children’s fiction. It also had a thousand books on jazz and improvisation, and thousands more on comedy, classics, language, and theater. The core part of the library, more closely related to parageography, converged on about 2,000 nonfiction books. These have been divided into topics shown in *Table 2.2*, based on a computer triage.

Figure 2.3 displays the number of books in larger topics. Where topics overlap, the size of the overlap (number of shared books) is indicated by widths of the line connecting them. The arrangement is optimized to minimize line crossing, but the amount of overlap makes it impossible to avoid.

The topics can give insight about worldbuilding. *Figure 2.4* shows the same graph after omitting topics (like Culture, Journeys & Quests, Middle Earth) that are connected to many others, exposing relationships between the remaining topics. The remaining topics cluster meaningfully: the left side of the graph emphasizes world structure (geography), while the right side of *Figure 2.4* focuses on fantasy (mystery, lore, etc.), and between these two is language (including symbolism and creativity). Most of the topics omitted were related to world design (parageography).

Perhaps surprisingly, the topic structure of *Table 2.2* is very similar to the clustering structure of *Figure 2.4*. The left side of the Table organizes topics by time period and primary world genres (like Heaven, Hell, Utopia, Faerie) for each period. The right side of the Table organizes topics by stagecraft area — Cast, Story, Stage — coinciding with clusters in *Figure 2.4*. The topics have not been optimized, but the clustering suggests their structure might yield some insights.

The topic structure in *Table 2.2* emerges after living with the library for a while. It makes two significant points:

- a historical view is important for understanding world design.
- viewing the imaginary world as a stage permits worldbuilding to be approached as stagecraft.

These points may not seem obvious, but as shown later, they help. The course organization reflects both, so the parageography hyperbooks reflect this topic structure too.

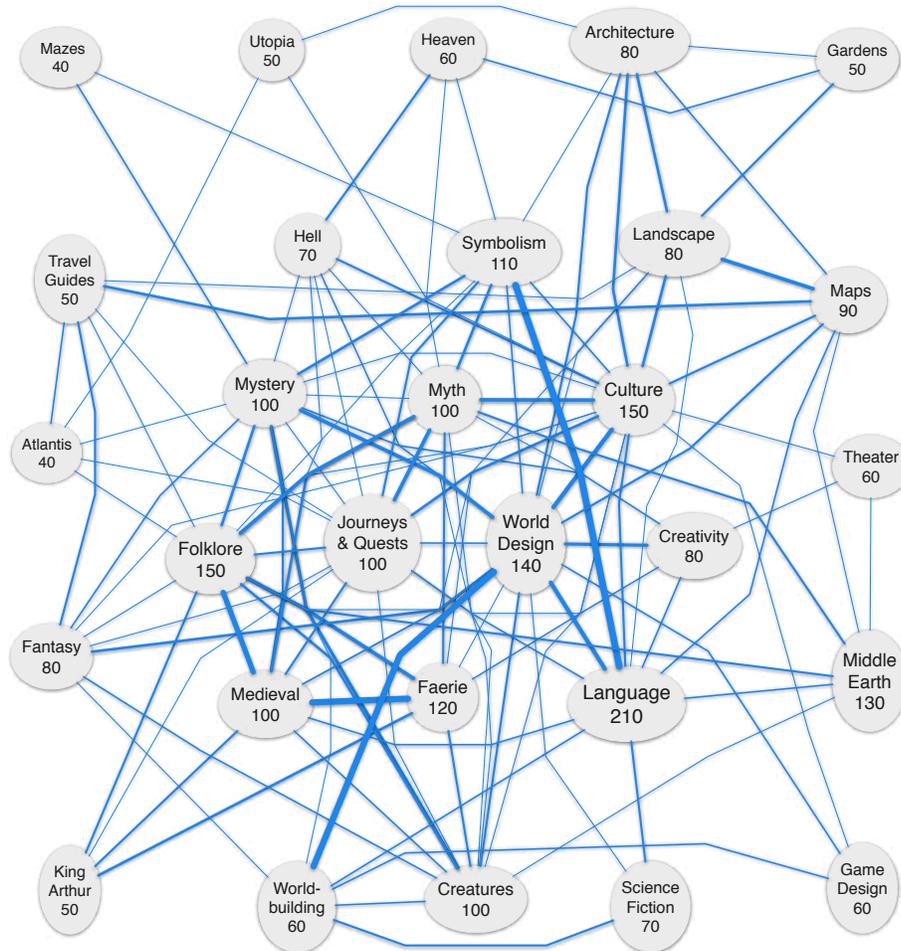


Figure 2.3: A schematic map of overlapping sections/topics in the Parageography library, with rough book counts for each.

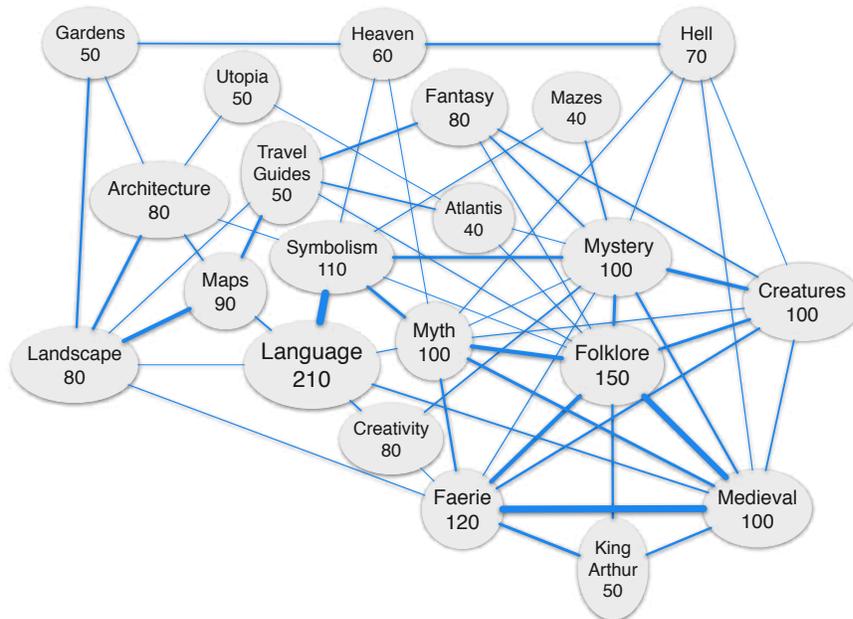


Figure 2.4: Omitting topics that overlap with many others (such as design topics) exposes relationships among the others.

Some Highlights of Parageography: Library, Course & World Design

- **Parageography is about ‘design’ of worlds, and this can get at what makes a world ‘great’.**
 - Parageography is ‘conceptual geography’ of world design
 - Great worlds have designs that have affected audiences through history.
- **Highlights of the Parageography Course**
 - *Introduction to Parageography* had large enrollments for 25 years, from 1982 up to 2007.
 - It was a worldbuilding course, requiring students to build their own creative world.
 - It was also a ‘world literacy’ course, covering about 20 famous worlds in history.
 - The course won teaching awards and became a very popular course at U.Texas.
- **Worldbuilding Experiences:**
 - Students really liked building their own world for the course project.
 - Students also liked worldbuilding history (‘great hits of worldbuilding’).
 - Comparative world design over history highlighted trends and differences in design.
 - ‘Applied creativity’ worked well: self-directed worldbuilding, with active learning.
 - This kind of course can be taught using any set of worlds.
- **Highlights of the Parageography Library**
 - Parker’s lifetime of books, with about 2000 nonfiction books in the core.
 - The library also has thousands of fiction books, including speculative fiction.
 - Currently the library has a Topic organization, with about 20 to 200 books in each Topic.
- **PDF hyperbooks about Parageography (Course, Library, Overview) for Worldbuilding:**
 - [The Worldbuilder’s Journey](#) — an overview, covering the central ideas.
 - [Parageography Course](#) — the overview, plus Course Notes from 1982 & 1995.
 - [Parageography Library](#) — a large bibliography, organized by topic, with book synopses.
 - Each entry in the Library PDF has links to web resources, making it a kind of web index.

Figure 2.5: *Some highlights of parageography — with experiences over the years*

Chapter 3

Examples of Great Worlds

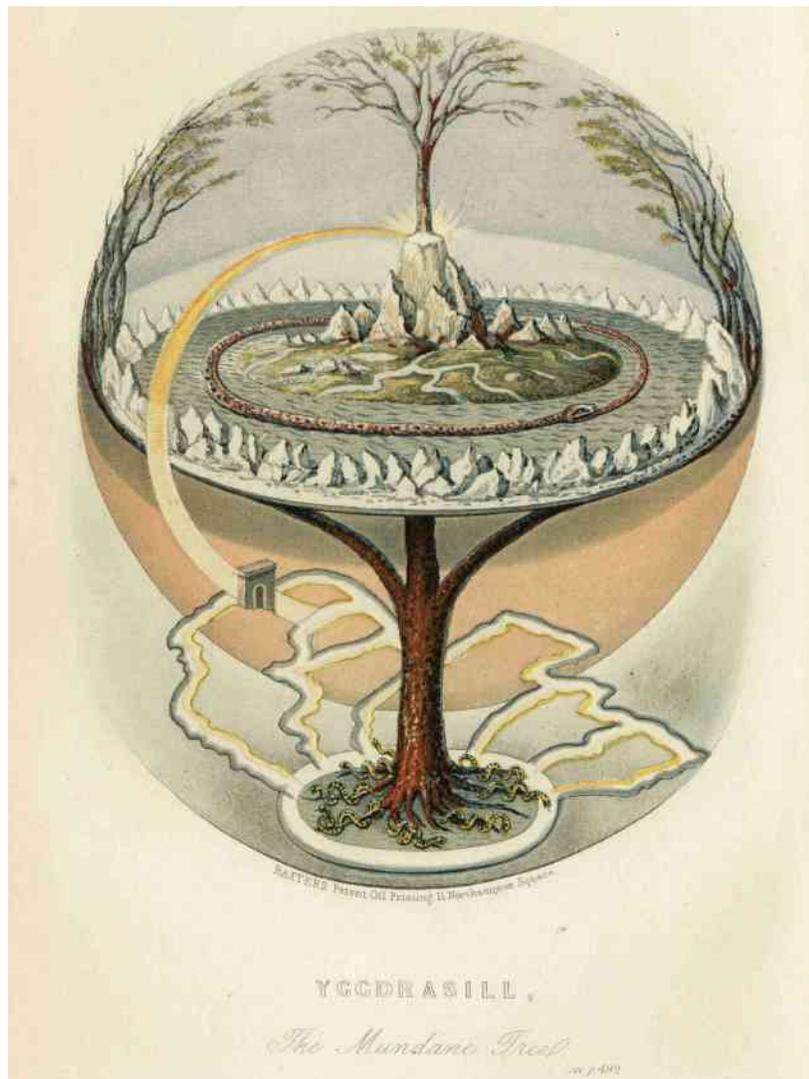


Figure 3.1: Yggdrasil (Bagge, 1847) [Wikipedia: Public Domain]— a depiction of the Tree of Life in Norse Mythology



Figure 3.2: *The Hobbit* (Bette Fauth, 1960) — painting given to Douglass Parker by the artist

3.1 Catalogs of famous Worlds

- [1] Huw Lewis-Jones, Philip Pullman. **The Writer's Map: An Atlas of Imaginary Lands**. University of Chicago Press. 2018.

It's one of the first things we discover as children, reading and drawing: Maps have a unique power to transport us to distant lands on wondrous travels. Put a map at the start of a book, and we know an adventure is going to follow. • Displaying this truth with beautiful full-color illustrations, *The Writer's Map* is an atlas of the journeys that our most creative storytellers have made throughout their lives. This magnificent collection encompasses not only the maps that appear in their books but also the many maps that have inspired them, the sketches that they used while writing, and others that simply sparked their curiosity. • Philip Pullman recounts the experience of drawing a map as he set out on one of his early novels, *The Tin Princess*. • Miraphora Mina recalls the creative challenge of drawing up "The Marauder's Map" for the Harry Potter films. • David Mitchell leads us to the Mappa Mundi by way of *Cloud Atlas* and his own sketch maps. • Robert Macfarlane reflects on the cartophilia that has informed his evocative nature writing, which was set off by Robert Louis Stevenson and his map of *Treasure Island*. • Joanne Harris tells of her fascination with Norse maps of the universe. • Reif Larsen writes about our dependence on GPS and the impulse to map our experience. • Daniel Reeve describes drawing maps and charts for *The Hobbit* film trilogy. • This exquisitely crafted and illustrated atlas explores these and so many more of the maps writers create and are inspired by — some real, some imagined — in both words and images. Amid a cornucopia of over two hundred full-color images, we find here maps of the world as envisaged in medieval times, as well as maps of adventure, sci-fi and fantasy, nursery rhymes, literary classics, and collectible comics. • An enchanting visual and verbal journey, *The Writer's Map* will be irresistible for lovers of maps, literature, and memories — and anyone prone to flights of the imagination.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022659663X](#)

- [2] Laura Miller. **Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created**. Black Dog & Leventhal. 2016.

A glorious collection that delves deep into the inception, influences, and literary and historical underpinnings of nearly 100 of our most beloved fictional realms. • *Literary Wonderlands* is a thoroughly researched, wonderfully written, and beautifully produced book that spans two thousand years of creative endeavor. From Spenser's *The Fairie Queene* to Wells's *The Time Machine* to Murakami's *1Q84* it explores the timeless and captivating features of fiction's imagined worlds including the relevance of the writer's own life to the creation of the story, influential contemporary events and philosophies, and the meaning that can be extracted from the details of the work. Each piece includes a detailed overview of the plot and a "Dramatis Personae." *Literary Wonderlands* is a fascinating read for lovers of literature, fantasy, and science fiction.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316316385](#)

- [3] Umberto Eco. **The Book of Legendary Lands**. Rizzoli Ex Libris. 2013.

A fascinating illustrated tour of the fabled places in literature and folklore that have awed, troubled, and eluded us through the ages. From the epic poets of antiquity to contemporary writers of science fiction, from the authors of the Holy Scriptures to modern raconteurs of fairy tales, writers and storytellers through the ages have invented imaginary and mythical lands, projecting onto them all of our human dreams, ideals, and fears. In the tradition of his acclaimed *History of Beauty, On Ugliness, and The Infinity of Lists*, renowned writer and cultural critic Umberto Eco leads us on a beautifully illustrated journey through these lands of myth and invention, showing us their inhabitants, the passions that rule them, their heroes and antagonists, and, above all, the importance they hold for us. He explores this human urge to create such places, the utopias and dystopias where our imagination can confront things that are too incredible or challenging for our limited real world. Illuminated with more than 300 color images, *The Book of Legendary Lands* is both erudite and thoroughly enjoyable, bringing together disparate elements of our shared literary legacy in a way only Umberto Eco can. Homer's poems and other ancient and medieval texts are presented side by side with *Gulliver's Travels* and *Alice in Wonderland*; Tolkien shares space with Marco Polo's *Books of the Marvels of the World*; films complement poems, and comics inform novels. Together, these stories have influenced the sensibilities and worldview of all of us.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847841219](#)

- [4] Bob Curran. *Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced*. ReadHowYouWant.com. 2009.

Discover The Secret Places That Time Forgot. • "Dr. Bob Curran has given us a comprehensive encyclopedia of fantastic places straddling the nebulous borderlands between fact and fantasy." – Frank Joseph, author of *Opening the Ark of the Covenant* • "Learned and erudite, yet written in an accessible and exceptionally read-able style, this book is invaluable for those interested in the mysteries of vanished civilizations." – Brian Haughton, author of *Hidden History* • There are places that turn up in literature or in film — mystical and legendary places whose names may be familiar, but about which we know little. We nod knowingly at the reference, but are often left wondering about places such as Atlantis, the lost land overwhelmed by the sea, or El Dorado, the fabulous city that vanished somewhere in the South American jungles. • Other names are more evocative — the Garden of Eden, the mystic Isle of Avalon, and Davy Jones's Locker. But did such places actually exist and, if so, where were they, and what really happened? What are the traditions and legends associated with them? • In this fascinating book, historian Dr. Bob Curran sets out to find the answers by journeying to the far-flung corners of the world and to the outer reaches of human imagination. Inside you will: • Climb the high mountains in search of the mythical Shangri-La. • Navigate the deep swamps and jungles in a quest for the Seven Cities of Gold. • Travel to the depths of the dark oceans to look for sunken lands such as Lemuria and Lyonesse. • Experience unspeakable danger in a realm rarely visited by men — the subterranean lair of Judaculla. • Uncover the secrets of Heliopolis, Yggdrasil, Hy-Brasil, the Kingdom of Prester John, and the Hollow Hills. • Filled with lavish illustrations by acclaimed artist Ian Daniels, *Lost Lands, Forgotten Realms* takes you on a wonderful and sometimes terrifying journey combining mythological and legendary tales with historical fact. • Psychologist and historian Dr. Bob Curran has traveled the world in the study of mythology and folklore, which he has also extensively written and lectured about. He is the author of *Vampires, encyclopedia of the Undead, Celtic Lore and Legend, and Walking With the Green Man*. He lives in Northern Ireland with his wife and family. Ian Daniels has illustrated book covers for Marion Zimmer Bradley, Orson Scott Card, and Poul Anderson. His illustration projects include *Vampires, Encyclopedia of the Undead, Dragonlore, and Gargoyles*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1442967587](#)

- [5] The Lilly Library. *Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages*. Indiana University. 2006.

For as long as people have explored unknown lands throughout the world, so have they searched for fabulous lands within their imaginations. At times, these two notions have been strongly linked. In *Neverland: Fabled Places and Fabulous Voyages of History and Legend*, Steven Frimmer writes: "Fiction or fact, such stories appeal to something deep within us, to a longing for something more mysterious and wonderful than what we have in our everyday world." • This exhibition is a celebration of worlds, islands, and realms that have captured the collective imagination throughout the ages — places that, by name alone, conjure up an immediate sense of familiarity for many. The materials displayed allow us to examine how these locations have been depicted by authors and artists and how they have been reimagined over the years. • The exhibition ranges from fantastical lands, such as Oz and Middle Earth, to disguises based on real locations (Yoknapatawpha County and Winesburg, Ohio). Some originated in stories told simply to amuse children (Toad Hall from *The Wind in the Willows*) or in works addressing contemporary social issues such as Samuel Butler's *Erewhon*. While some have been "mapped" — as one would expect Treasure Island to be — others exist on purely abstract levels, such as Italo Calvino's *Invisible Cities*. Travel narratives, of course, offer a wonderful assortment of distant lands for readers to explore — from *Gulliver's Lilliput* to *Sindbad's Valley of Diamonds*. • Some of the locations featured in this exhibition may raise questions in the visitor's mind as to whether they should be included in a display on "imagined places." However, this is not simply a collection of fictional works, and not all the settings displayed are the imaginary creations of literary authors. The examples of geographic myths such as *Terra Australis Incognita* and the notion of a Hollow Earth, as well as the legendary Atlantis and El Dorado, were all thought to exist at one time. Indeed, some still have their adherents today. Likewise, the inclusion of materials depicting Heaven and Hell is not intended as an indication that these places are imaginary, but rather as examples of how differing authors and illustrators have depicted one culture's notion of an afterworld. • In designing this exhibition, an effort was made to strike a

balance between first appearances of the selected lands or first editions of the works included and later descriptions or editions that offered striking or imaginative illustrations. And that is the intent of this exhibition — to illustrate how the works displayed have shaped our notion of these imagined places and helped to make them so recognizable to young and old alike. – Christopher Harter.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [097752917](#)

- [6] David Standish. **Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface.** Da Capo Press. 2006.

Beliefs in mysterious underworlds are as old as humanity. But the idea that the earth has a hollow interior was first proposed as a scientific theory in 1691 by Sir Edmond Halley (of comet fame), who also suggested that there might be life down there as well. Hollow Earth traces the many surprising, marvelous, and just plain weird permutations his ideas have taken over the centuries. Both Edgar Allan Poe and (more famously) Jules Verne picked up the torch in the nineteenth century, the latter with his science fiction epic *A Journey to the Center of the Earth*. The notion of a hollow earth even inspired a religion at the turn of the twentieth century — Koreshanity, which held not only that the earth was hollow, but also that were all living on the inside. Utopian novels and adventures abounded at this same time, including L. Frank Baum's hollow earth addition to the Oz series and Edgar Rice Burroughs's *Pellucidar* books chronicling a stone-age hollow earth. In the 1940s an enterprising science-fiction magazine editor convinced people that the true origins of flying saucers lay within the hollow earth, relics of an advanced alien civilization. And there are still devout hollow earthers today, some of whom claim there is a New Age utopia lurking beneath the earth's surface, with at least one entrance near Mt. Shasta in California. *Hollow Earth* travels through centuries and cultures, exploring how each eras relationship to the idea of a hollow earth mirrored its hopes, fears, and values. Illustrated with everything from seventeenth-century maps to 1950s pulp art to movie posters and more, *Hollow Earth* is for anyone interested in the history of strange ideas that just won't go away.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306813734](#)

- [7] Alberto Manguel, Gianni Guadalupi. **The Dictionary of Imaginary Places.** Houghton Mifflin Harcourt. 2000.

Describes and visualizes over 1,200 magical lands found in literature and film, discussing such exotic realms as Atlantis, Tolkien's Middle Earth, and Oz. • From Atlantis to Xanadu and beyond, this Baedeker of make-believe takes readers on a tour of more than 1,200 realms invented by storytellers from Homer's day to our own. • Here you will find Shangri-La and El Dorado; Utopia and Middle Earth; Wonderland and Freedonia. Here too are Jurassic Park, Salman Rushdie's *Sea of Stories*, and the fabulous world of Harry Potter. • The history and behavior of the inhabitants of these lands are described in loving detail, and are supplemented by more than 200 maps and illustrations that depict the lay of the land in a host of elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, *Dictionary* is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156008726](#)

- [8] Finn Bevan, Diana Mayo. **Cities of Splendor: The Facts and the Fables.** Children's Press. 1999.

Cities of Splendor looks at some of the stories associated with some of the great cities of the world, both ancient and modern: Rome, Mexico City, Mecca, Bodh Gaya, Babylon, and Jerusalem.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0516209558](#)

- [9] Diskin Clay, Andrea L. Purvis. **Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis.** Focus. 1999.

Four Island Utopias provides a convenient compilation of four key texts, important for the understanding of utopian thinking in the ancient world and middle ages, along with maps and an extensive introduction to Classical Utopian thought. Ideal for courses in utopian thought.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1585100005](#)

- [10] Carolyn Sigler. **Alternative Alices: Visions and Revisions of Lewis Carroll's Alice.** University Press of Kentucky. 1997.

Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871) are among the most enduring works in the English language. In the decades following their publication, writers on both sides of the Atlantic produced no fewer than two hundred imitations, revisions, and parodies of Carroll's fantasies for children. Carolyn Sigler has gathered the most interesting and original of these responses to the Alice books, many of them long out of print. Produced between 1869 and 1930, these works trace the extraordinarily creative, and often critical, response of diverse writers. These writers — male and female, radical and conservative — appropriated Carroll's structures, motifs, and themes in their Alice-inspired works in order to engage in larger cultural debates. Their stories range from Christina Rossetti's angry

subversion of Alice's adventures, *Speaking Likenesses* (1874), to G.E. Farrow's witty fantasy adventure, *The Wallypug of Why* (1895), to Edward Hope's hilarious parody of social and political foibles, *Alice in the Delighted States* (1928). Anyone who has ever followed Alice down the rabbit hole will enjoy the adventures of her literary siblings in the wide Wonderland of the human imagination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813109329](#)

- [11] Antonio Anzaldi, Massimo Izzi. ***Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work***. Gremese. 1996.

The birth, wars and the fall of the gods. Here is the origin of the universe and our world! All the wonders of nature and the supernatural: ducks born from plants, talking animals, monsters of every kind, unicorns, dragons, abominable snowmen, extraterrestrials, golden men, dwarfs and giants. The secrets of the underworld, the wonders of Paradise and the horrors of Hell. The treasures at the sea bottom, the magic of herbs and precious stones, beings from the sky; in other words all the creations that human imagination could produce over the centuries in every country of the world. Attempts to explain the world and natural phenomena; phantasmagorical descriptions of destiny after death, dreamlike visions of faraway unknown regions; old and new tales from various historical periods, the world over. The volume covers the entire spectrum of myths, legends; tales regarding the cosmos, geography, history, zoology, religion and philosophy, creations of the human mind! A running kaleidoscopic view of the world of the imagination, a true exhibit of real fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [8873010512](#)

- [12] Robert Irwin. ***The Arabian Nights: A Companion***. Penguin Books. 1996.

The book of *The Arabian Nights* has become a synonym for the fabulous and the exotic. Every child is familiar with the stories of Aladdin, Sinbad the Sailor and Ali Baba. Yet very few people have a clear idea of when the book was written or what exactly it is. Far from being children's stories, *The Arabian Nights* contains hundreds of narratives of all kinds — fables, epics, erotica, debates, fairy tales, political allegories, mystical anecdotes and comedies. It is a labyrinth of stories and of stories within stories. *The Arabian Nights: A Companion* guides the reader through this labyrinth, but above all uses the stories as a key to the social history and the counter-culture of the medieval Near East and the world of the storyteller, the snake charmer, the burglar, the sorcerer, the drug-addict, the treasure hunter and the adulterer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140098631](#)

- [13] Donald S. Johnson. ***Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were***. Walker. 1996.

Phantom Islands of the Atlantic tells the strange tales of seven lands, conjured out of myth, human error, and occasionally a captain's hubris but nonetheless appearing on maps for centuries — even though many of them never actually existed. Writing with an intimate knowledge of the Atlantic, Donald S. Johnson sheds light on each island's dark origins and solves the mystery of its cartographic life through an intricate exploration of history and myth. From the Isle of Demons, born of a fable created by pious Christians, to the elusive Buss Island, the creation of an ambitious explorer, these islands are a fascinating legacy of the Age of Discovery. Beautifully illustrated with dozens of maps and engravings, *Phantom Islands of the Atlantic* brings these fanciful lands to life in a remarkable historical odyssey into the human spirit of exploration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802713203](#)

- [14] Charles Walker. ***Atlas of Secret Europe: A guide to sites of magic and mystery***. Dorset Press. 1990.

Chapters: Heretics and Knights • Demons and Witches • Planets, Zodiacs, and Stars • Heavenly and Earthly Lines • The Rosicrucians of Europe • Stones and Magic Symbols.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880295244](#)

- [15] James Harpur. ***Atlas of Legendary Places***. Weidenfeld Nicolson. 1989.

Where physical beauty combines with legend, myth and history, it creates an atmosphere that defies rational explanation. Such enchanted places have long been an inspiration for poets, painters and architects. Their inherent magnetism continues to draw thousands of visitors every year. The *Atlas of Legendary Places* is a celebration of this ancient heritage and charts a journey that begins where legend, myth and history meet. The reader is introduced to timeless landscapes such as Mount Fuji and Hawaii's Halekala Crater; the sacred wonder of Stonehenge and the Serpent Mount in Ohio; the eternal realms of Avalon and Atlantis; and such awe-inspiring holy places as the Potala Palace in Tibet and Mont. St. Michel. With over 250 color illustration beautifully reproduced in an oversize format.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1555843352](#)

- [16] Time-Life Books. ***Fabled Lands (The Enchanted World)***. Time Life Books. 1986.

This book focuses on fabled lands from cultures around the world. Features breath-taking illustrations. Part of a 21-volume Time-Life series.

- Tells the stories of a sultan's mysterious journey, a trip to Asgard, magical islands, mountains filled with sleeping warriors, a fairy world, a land of demons, enchanted woods, and a knight's quest.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452537](#)

- [17] Christopher Chippindale. **Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World.** Cornell University Press. 1983.

Since its first and prize-winning edition of 1983, Stonehenge Complete has established itself as the classic account of this most famous of ancient places. For this new edition, Christopher Chippindale has revised and updated the story to include the latest theories and discoveries. People have puzzled over Stonehenge for centuries, speculating and dreaming about it, drawing and painting it, trying to make sense of it. Here is the story of the one real Stonehenge, as well as the many unreal Stonehenges that archaeologists, tourists, mystics, astronomers, artists, poets, and visionaries have made out of it. New studies in the last decade have revolutionized our knowledge of the complex sequence of structures that make its celebrated profile; remarkably, these new discoveries have been made without new excavations. Stonehenge today is as lively as it ever was. After a period of dissent and confrontation, visitors are once again welcome to see the sun rise over the Heel stone on midsummer solstice day, and some 20,000 people are expected to gather at midsummer dawn this year. As the new edition explains, they are in error: although Stonehenge is indeed astronomically oriented, it is not aligned on the midsummer sunrise at all.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801416396](#)

- [18] Malcolm Edwards, Robert Holdstock. **Realms of Fantasy.** Olympic Marketing. 1983.

This companion volume to "Alien Landscapes" is a spectacular voyage of exploration, in words and pictures, through the fabulous landscapes of the immensely popular and fecund world of fantasy fiction.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385188889](#)

- [19] Jonathan Swift, Isaac Asimov. **The Annotated Gulliver's Travels.** Clarkson N. Potter. 1980.

Jonathan Swift's classic satire is annotated and profusely illustrated in an edition that includes discussions of Swift's life and politics and the medicine, geography, and astronomy of his times

- Born in 1667, Jonathan Swift was an Irish writer and cleric, best known for his works Gulliver's Travels, A Modest Proposal, and A Journal to Stella, amongst many others. Educated at Trinity College in Dublin, Swift received his Doctor of Divinity in February 1702, and eventually became Dean of St. Patrick's Cathedral in Dublin. Publishing under the names of Lemuel Gulliver, Isaac Bickerstaff, and M.B. Drapier, Swift was a prolific writer who, in addition to his prose works, composed poetry, essays, and political pamphlets for both the Whigs and the Tories, and is considered to be one of the foremost English-language satirists, mastering both the Horatian and Juvenalian styles.
- Isaac Asimov is the author of more than two hundred books on a wide range of subjects, from pure science and science fiction to history, literature, and humor. His annotations and interpretations include Asimov's Guide to the Bible, Asimov's Guide to Shakespeare, Asimov's Guide to Don Juan, Asimov's Annotated Paradise Lost, and Familiar Poems, Annotated. Dr. Asimov lives in New York City.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517539497](#)

- [20] Jeremiah Benjamin Post. **An Atlas of Fantasy.** Ballantine Books. 1979.

[Wikipedia page for this Book](#) (with links to resources)

- More than one hundred detailed maps depict lands of fantasy, folk-lore, and fiction from Atlantis to Oz as described by novelists, cartoonists, utopians, and story-tellers.
- Maps include places in:
 - A.A. Milne's Winnie the Pooh
 - John Bunyan's The Pilgrim's Progress
 - Jonathan Swift's Gulliver's Travels
 - Jules Verne's The Mysterious Island
 - R.L. Stevenson's Treasure Island
 - Thomas More's Utopia
 - A.T. Wright's Islandia
 - Anthony Trollope's Barchin
 - A. Conan Doyle's Baskerville Hall
 - William Faulkner's Jefferson and Yoknapatawpha counties
 - J.R.R. Tolkien's Middle Earth
 - C.S. Lewis' Narnia
 - J.B. Cabell's Poictesme.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345273990](#)

- [21] Eric S. Rabkin. **Fantastic Worlds: Myths, Tales, and Stories.** Oxford University Press. 1979.

As the first international anthology to cover the entire scope of fantastic narrative, Fantastic Worlds presents over fifty tales, myths, and stories, ranging from Genesis to Ovid, Hans Christian Andersen to J.R.R. Tolkien, Edgar Allan Poe to James Thurber, and Franz Kafka to Italo Calvino. Including tales of fairies and elves, ghost stories, high fantasy, and stories of social criticism and the conflict between science and religion, this volume presents a diverse selection of writings that all share the same capacity to liberate the human spirit through the wild mental acrobatics of fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195025423](#)

[22] Thomas Wentworth Higginson. **Tales of Atlantis and the Enchanted Islands.** Newcastle. 1977.

Twenty legends revolving around islands of the Atlantic, including the British Isles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770429](#)

[23] L. Sprague de Camp. **Lost Continents.** Dover. 1970.

A leading authority examines the facts and fancies behind the Atlantis theme in history, science, and literature. Sources include the classical works from which Plato drew his proposal of the existence of an island continent, Sir Thomas More's Utopia, the Lemurian Continent theory, K. T. Frost's equation of Atlantis with Crete, and many other citations of Atlantis in both famous and lesser-known literature. Related legends are also recounted and refuted, and reports include accounts of actual expeditions searching for the sunken continent and attempts to prove its existence through comparative anatomy and zoology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486226689](#)

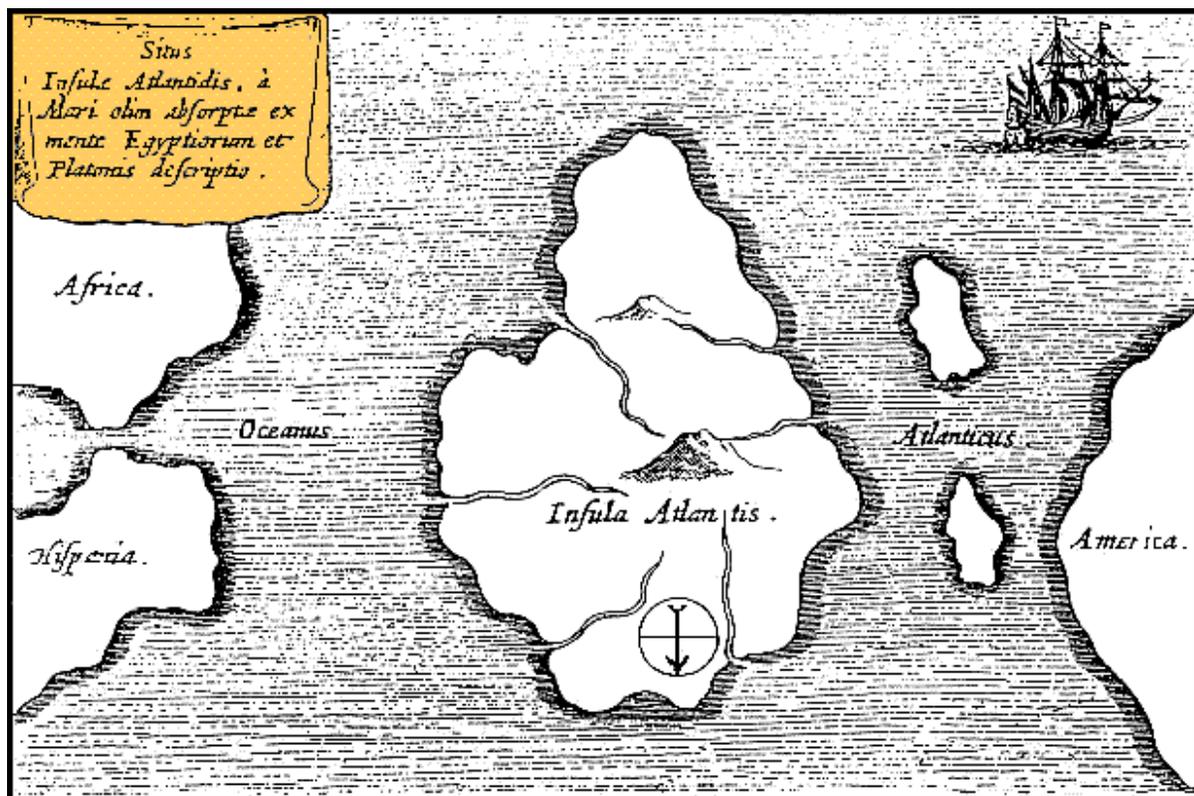


Figure 3.3: *The Island of Atlantis (Kircher, 1669), in the Atlantic — and resembling South America (map inverted)*

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
32	2018	Lewis-Jones	Writer's Map: An Atlas of Imaginary Lands
32	2016	Miller	Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created
32	2013	Eco	Book of Legendary Lands
33	2009	Curran	Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced
33	2006	LillyLibrary	Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages
34	2006	Standish	Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface
34	2000	Manguel	Dictionary of Imaginary Places
34	1999	Bevan	Cities of Splendor: The Facts and the Fables
34	1999	Clay	Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis
34	1997	Sigler	Alternative Alices: Visions and Revisions of Lewis Carroll's Alice
35	1996	Anzaldi	Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work
35	1996	Irwin	Arabian Nights: A Companion
35	1996	Johnson	Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were
35	1990	Walker	Atlas of Secret Europe: A guide to sites of magic and mystery
35	1989	Harpur	Atlas of Legendary Places
35	1986	Books	Fabled Lands (The Enchanted World)
36	1983	Chippindale	Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World
36	1983	Edwards	Realms of Fantasy
36	1980	Swift	Annotated Gulliver's Travels
36	1979	Post	An Atlas of Fantasy
36	1979	Rabkin	Fantastic Worlds: Myths, Tales, and Stories
37	1977	Higginson	Tales of Atlantis and the Enchanted Islands
37	1970	Camp	Lost Continents



Figure 3.4: *Map showing Xanadu (d'Abbeville, 1650)* [Wikipedia: Public Domain] — legendary site of *Kubla Khan's* summer palace

3.2 Guidebooks for selected Worlds

- [1] Greg Stafford. **Glorantha Sourcebook**. Chaosium. 2019.

A GUIDE TO THE MYTHIC FANTASY WORLD OF GLORANTHA • The Glorantha Sourcebook is an essential resource for Greg Stafford's world of Glorantha, one of the most extensively developed and renowned fantasy settings of all time. A world of mythology, gods, and heroes, Glorantha has inspired roleplaying games, board games, computer games, comics, fiction, and more, a setting beloved and revered worldwide. • An invaluable resource for gamemasters, players, and readers of fantasy worlds, this sourcebook is gorgeously illustrated and filled with informative maps and diagrams. Drawn from a variety of out-of-print and rare sources, this material has been dramatically revised, updated, and expanded. Alongside this foundational material are new essays, insights, and extrapolations on the world and its incredible denizens. • Inside this sourcebook, you'll learn about the creation of the world; the main ages of its past; the history of Dragon Pass and its people; the pantheons of the gods, including the Lightbringer and Lunar pantheons; the Coming of Argrath; Elder Races such as the Elves, Dragonewts, Dwarves, and Trolls; genealogies of the major royal dynasties; legends and lore of the various tribes and peoples inhabiting Glorantha; the fundamentals of Gloranthan magic and the Runes that shape the world; the history and gods of the mighty Lunar Empire; and finally, the Hero Wars! • This systemless sourcebook can be used to enhance and support any fantasy roleplaying game of your choosing, including RuneQuest, HeroQuest, and 13th Age Glorantha, and others. • 'Glorantha is my personal North Star as an author of vast fantasy game narratives — a sacred but unattainable goal.' – Ken Rolston, *The Elder Scrolls: Morrowind, Oblivion*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1568825013

- [2] Nintendo. **The Legend of Zelda Encyclopedia**. Dark Horse Books. 2018.

This 320-page book is an exhaustive guide to The Legend of Zelda — from the original The Legend of Zelda to Twilight Princess HD. Make sure to check out the other installments in this unparalleled collection of historical information on The Legend of Zelda franchise: Hyrule Historia and The Legend of Zelda: Art & Artifacts. Also look for The Legend of Zelda: Breath of the Wild – Creating a Champion for an in-depth look at the art, lore, and making of the best selling video game! • A comprehensive collection of enemies and items, potions to poes, an expansion of the lore touched upon in Hyrule Historia, concept art, screencaps, maps, main characters and how they relate, languages, and much, much more, including an exclusive interview with Series Producer, Eiji Aonuma! This, the last of The Goddess Collection trilogy, which includes Hyrule Historia and Art & Artifacts, is a treasure trove of explanations and information about every aspect of The Legend of Zelda universe! • An exhaustive compendium of everything from the first 30 years of The Legend of Zelda. • An expansion of information from The Legend of Zelda timeline. • Rare development sketches of your favorite characters. • Extensive database of items and enemies. • 320 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 150670638X

- [3] Charlotte Bronte. **Tales of Angria — Complete Edition: Mina Laury, Stancliff's Hotel & Angria and the Angrians.** Musicaum Books. 2017.

In 1834, Charlotte Bronte and her brother Branwell created the imaginary kingdom of Angria in a series of tiny handmade books. Continuing their saga some years later, the five "novelettes" in this volume were written by Charlotte when she was in her early twenties, and depict an aristocratic beau monde in witty, racy and ironic language. She creates an exotic, scandalous atmosphere of intrigue and destructive passions, with a cast ranging from the ageing rake Northangerland and his Byronic son-in-law Zamorna, King of Angria, to Mary Percy, Zamorna's lovesick wife, and Charles Townshend, the cynical, gossipy narrator. Together the tales provide a fascinating glimpse into the mind and creative processes of the young writer who was to become one of the world's great novelists. Charlotte Bronte (1816 – 1855) worked as a teacher and governess before collaborating on a book of poetry with her two sisters, Emily and Anne, who were writers as well. In 1847, Bronte published the semi-autobiographical novel *Jane Eyre*, which was a hit and would become a literary classic. Her other novels included *Shirley* and *Villette*. Patrick Branwell Bronte (1817 – 1848) was a painter, and writer and poet, the only son of the Bronte family, and the brother of the writers Charlotte, Emily, and Anne.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [8027234751](#)

- [4] Karen Wynn Fonstad. **The Atlas of Tolkien's Middle-Earth.** HarperCollins. 2017.

Find your way through every part of J.R.R. Tolkien's great creation, from the Middle-earth of *The Hobbit* and *The Lord of the Rings* to the undying lands of the Weste The Atlas of Tolkien's Middle-earth is an essential guide to the geography of Middle-earth, from its founding in the Elder Days — as recounted in *The Silmarillion* — to the Third Age of *The Lord of the Rings*, including the journeys of Bilbo, Frodo and the Fellowship of the Ring. Hundreds of maps and diagrams survey the journeys of the principal characters day by day — including all the battles and key locations of the First, Second and Third Ages. Plans and descriptions of castles, buildings and distinctive landforms accompany thematic maps describing climate, vegetation, languages and population throughout the history of Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0008194513](#)

- [5] Bethesda Softworks. **The Elder Scrolls V: Skyrim.** Titan Books. 2017.

Presented for the first time ever, the 3 volume set of *The Elder Scrolls V: Skyrim Library* enclosed in a deluxe slipcase. • [The Skyrim Library, Vol. I: The Histories](#) — June 2015 • Lavishly illustrated and produced, these titles are straight out of the world of *Skyrim* — and a must for any wandering adventurer. — [The Skyrim Library, Vol. II: Man, Mer, and Beast](#) — March 2016 • Delve deeper into the lore behind one of the most successful and critically acclaimed fantasy games of all time, *Skyrim*. Featuring in-game texts on factions, landscapes, creatures, heroes, and dragons. — [The Skyrim Library, Vol. III: The Arcane](#) — September 2016.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1783293233](#)

- [6] David Hodgson, Stephen Stratton. **Elder Scrolls V: Skyrim Special Edition: Prima Official Guide.** Prima Games. 2016.

A landmark guide returns! To coincide with the launch of *The Elder Scrolls V: Skyrim Special Edition*, Prima Games has re-released the celebrated strategy guide for fans and new players alike. • Updated eGuide Access Included. • More than 1,100 Pages: Complete, accurate, and Bethesda-approved content covering all game add-ons including *Dawnguard*, *Hearthfire*, and *Dragonborn* DLC content. • Large 2-Sided Map Poster: All Hold Capitals, Strongholds, and important locations labeled. • More than 5,000 Enemies and 2,000 Items Detailed: Exhaustive Bestiary and Inventory chapters detail critical data. • More than 350 Quests: All possible quests revealed with best outcomes highlighted. • More than 250 Collectibles Gathered: Explore the main and hidden locations across *Skyrim* and *Solstheim*. • 3,000+ Hours Played: Expert advice on character creation and tactical knowledge for the most difficult battles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [074401784X](#)

- [7] Laurie Frost. **Elements of His Dark Materials.** Wizarding World Press. 2015.

An illustrated, comprehensive, reader-friendly reference to Pullman's brilliant trilogy — valuable for fans and researchers alike. Packed with clues to literary imagery and subtle allusions, Frost's encyclopedia-style guide exposes the depths of all three titles, including • the appendices in the 10th anniversary editions of *Northern Lights*, *The Subtle Knife*, and *The Amber Spyglass* published in the UK in 2005 (not yet released in the US). The *Elements of His Dark Materials* features: • Foreword by Philip Pullman • 140 photos • 26 illustrations • 11 maps (for example: Gobbler sightings, gyprians' voyage, Scoresby's journeys, Will and Iorek's route to the Himalayas) • 12 chapters (for example: characters, places, applied and natural sciences, and social structures) • US and UK page numbers for each element described • Reference section with suggestions for further reading, works relating to *His Dark Materials*, and a Pullman bibliography • Extra-textual remarks accompany some elements' entries and include: + Notes on text-level differences between the UK and US editions • or between the

three volumes: + Observations — speculative comments; + Facts — real world counterparts to the fictional elements of the books; + Updates — based on the appendices Philip Pullman added to the tenth anniversary editions of the trilogy (not yet released in the US).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0975943014](#)

- [8] Wizards RPG Team. **Sword Coast Adventurer's Guide — Campaign Sourcebook**. Wizards of the Coast. 2015.

Get everything you need to adventure in the Forgotten Realms on the exciting Sword Coast, home to the cities of Baldur's Gate, Waterdeep, and Neverwinter. • Crafted by the scribes at Green Ronin in conjunction with the Dungeons & Dragons team at Wizards of the Coast, the Sword Coast Adventurer's Guide provides D&D fans with a wealth of detail on the places, cultures, and deities of northwestern Faerûn. The Sword Coast Adventurer's Guide is also a great way to catch up on recent events in the Forgotten Realms, to get background on locations featured in the Rage of Demons storyline coming in September, and to learn the lore behind video games like Neverwinter and Sword Coast Legends. Here are just a few of the features you'll find in the Sword Coast Adventurer's Guide: • Immersive Adventuring: This campaign sourcebook provides players and Dungeon Masters material for creating vibrant fantasy stories along the Sword Coast. • New Character Options: The book offers new subclass options, such as the Purple Dragon Knight and the Swashbuckler, for many of the classes presented in the Player's Handbook, as well as new subraces and backgrounds specific to the Forgotten Realms. • Adventure in the Forgotten Realms: Discover the current state of the Forgotten Realms and its deities after the Spellplague and the second Sundering. You'll also get updated maps of this area of the Realms. • Compatible with Rage of Demons storyline: Make characters for use with the Out of the Abyss adventure and fight back the influence of the demon lords in the Underdark below the Sword Coast. • Insider Information: Learn the background behind locations, such as Luskan and Gracklstugh, featured in the upcoming digital RPG, Sword Coast Legends, from n-Space. With new character backgrounds and class options, players will love the storytelling possibilities of playing a noble of Waterdeep, an elf bladesinger, or one of the other new options, while Dungeon Masters will relish a book full of mysterious locations and story hooks to keep players adventuring on the Sword Coast for years to come.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786965800](#)

- [9] George R.R. Martin, Elio Garcia, Linda Antonsson. **The World of Ice & Fire: The Untold History of Westeros and the Game of Thrones**. Bantam. 2014.

New York Times Bestseller • Perfect for fans of A Song of Ice and Fire and HBO's Game of Thrones — an epic history of Westeros and the lands beyond, featuring hundreds of pages of all-new material from George R.R. Martin! • If the past is prologue, then George R.R. Martin's masterwork — the most inventive and entertaining fantasy saga of our time — warrants one hell of an introduction. At long last, it has arrived with The World of Ice & Fire. • This lavishly illustrated volume is a comprehensive history of the Seven Kingdoms, providing vividly constructed accounts of the epic battles, bitter rivalries, and daring rebellions that lead to the events of A Song of Ice and Fire and HBO's Game of Thrones. • In a collaboration that's been years in the making, Martin has teamed with Elio M. Garca, Jr., and Linda Antonsson, the founders of the renowned fan site Westeros.org — perhaps the only people who know this world almost as well as its visionary creator. Collected here is all the accumulated knowledge, scholarly speculation, and inherited folk tales of maesters and septons, maegi and singers, including artwork and maps, with more than 170 original pieces — full family trees for Houses Stark, Lannister, and Targaryen & in-depth explorations of the history and culture of Westeros — 100% all-new material, more than half of which Martin wrote specifically for this book. • The definitive companion piece to George R.R. Martin's dazzlingly conceived universe, The World of Ice & Fire is indeed proof that the pen is mightier than a storm of swords.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345535553](#)

- [10] Terry Pratchett, Stephen Briggs. **Turtle Recall: The Discworld Companion ... So Far**. Harper Collins. 2014.

The Discworld, as everyone knows, is a flat world balanced on the backs of four elephants which, in turn, stand on the shell of the giant star turtle, the Great A'Tuin, as it slowly swims through space. • It is also a global publishing phenomenon with sales of nearly 85 million books worldwide (and counting). With 39 books in the canon, not including the various guides, maps, diaries, and other tie-in volumes, there's a lot of Discworld to keep track of — more than most fans can manage without magic. • Turtle Recall is the ultimate authority on probably the most heavily populated — certainly the most hilarious — setting in fantasy literature and includes a guide to Discworld locales from Ankh-Morpork to Zemphis, as well as information to help you distinguish Achmed the Mad from Jack Zweiblumen and the Agatean Empire from the Zoons. Plus much, much more. • Covering everything from The Colour of Magic, the first Discworld novel, through Snuff!, Turtle Recall: The Discworld Companion ... So Far is the most up-to-the-minute encyclopedia of Terry Pratchett's extraordinary universe available.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062292579](#)

- [11] Bev Vincent. **The Dark Tower Companion: A Guide to Stephen King's Epic Fantasy**. New Amer Library. 2013.

Discusses the history, mythology, characters, and geography of the epic fantasy series as well as its influences and connections to King's other novels, and includes a travel guide to the story's real-world locations. • A COMPREHENSIVE GUIDE TO STEPHEN KING'S

BESTSELLING DARK TOWER SERIES. • ‘A valuable tool for exploring the series. Both newcomers and frequent visitors to Mid-World will be informed and delighted.’ – Stephen King • The story of Roland Deschain of Gilead, the last gunslinger, and his lifelong quest to reach the tower and save humanity across infinite parallel worlds is one that has consumed Stephen King throughout his career as characters and concepts crossed back and forth between the series and the rest of his fictional universe. • The Dark Tower Companion is the ultimate compendium to King’s evolving magnum opus, presenting the mythology, history, and geography of this epic fantasy that has captivated generations of readers. Featuring interviews with Stephen King, Ron Howard, Dark Tower expert Robin Furth and others, Bev Vincent reveals The Dark Tower’s influential literary origins, examines its connections to the vast majority of King’s other novels, explores the expanded universe, catalogs the major characters, locations and concepts, and includes a travel guide to the story’s real-world locations, giving fans who have followed Roland’s journey — or those who are discovering it for the first time — a fascinating overview of the series and an inside look at the creative process of one of the world’s most popular authors.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0451237994](#)

- [12] George R.R. Martin. **The Lands of Ice and Fire (A Game of Thrones): Maps from King’s Landing to Across the Narrow Sea (A Song of Ice and Fire)**. Bantam. 2012.

George R.R. Martin’s beloved series is bursting with a variety and richness of landscapes — from bitter tundra to arid wasteland and everything in between — that provide a sense of scale unrivaled in contemporary fantasy. Now this dazzling set of maps, featuring original artwork from illustrator and cartographer Jonathan Roberts, transforms Martin’s epic saga into a world as fully realized as the one around us. • The centerpiece of this gorgeous collection is guaranteed to be a must-have for any fan: the complete map of the known world, joining the lands of the Seven Kingdoms and the lands across the Narrow Sea for the first time in series history. But this is just one of many unique maps that aren’t available anywhere else. There is an alternate version that tracks the movements of the series’ protagonists throughout their vast world, along with more detailed versions of the western, middle, and eastern thirds of the world; a full map of Westeros, combining North and South; one of the Dothraki Sea and the Red Wastes; and the Braavos city map. And here, too, are fan favorites detailing everything from urban sprawl to untamed wilds: maps of King’s Landing; The Wall and Beyond the Wall; the Free Cities; and Slaver’s Bay, Valyria, and Sothyros. • Never before has the entire scope of Martin’s universe been so exhaustively and fascinatingly depicted. The maps in this beautiful, one-of-a-kind collection will enrich your reading or viewing experience, provide another view of your favorite characters’ epic journeys, and open up captivating new worlds — plus, they’ll look great on any castle wall.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345538544](#)

- [13] John Flint Roy, Mike Resnick. **A guide to Barsoom: eleven sections of references in one volume dealing with the Martian stories written by Edgar Rice Burroughs**. ReAnimus Press. 2012.

The official, definitive guide to Barsoom and the world of John Carter of Mars.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0615687318](#)

- [14] Ian Ryan, Charles Boyd, Hall Hood, Joanna Berry, Zach Bush, James B. Jones. **Star Wars – The Old Republic: Encyclopedia**. DK Publishing. 2012.

Since its release in 2011, the massively multiplayer online role playing game Star Wars: The Old Republic has captivated thousands of gamers and Star Wars fans alike. Now comes the ultimate in-depth guide to the turbulent and fascinating world featured in the game — The Old Republic. • Created in full collaboration with LucasArts, this in-depth companion covers the spectrum of characters, weapons, vehicles, events, and planets of Star Wars: The Old Republic. More than just an encyclopedia, it is the ultimate guided tour of the dangerous and mysterious universe found in a galaxy far, far away. • 351 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0756698391](#)

- [15] David Critchfield. **The Gilak’s Guide to Pellucidar**. Darel Az Books. 2011.

The 7-book Pellucidar series was written by the master storyteller, Edgar Rice Burroughs. Those books told the story of David Innes and Abner Perry’s adventures in the savage land at the Earth’s core. • This new book by David Critchfield is the one and only guide to Pellucidar. It’s full of information about the Earth’s core: articles, maps, book summaries, family trees, languages, beliefs, publishing histories, a glossary of terms, and a list of articles written about Pellucidar. • It’s a must for fans of the series and a handy reference for Burroughs scholars and artists. • The book is illustrated by Harry Roland with all new Pellucidar art. Visit Roland’s website at www.harryroland.com • Enjoy your trip below.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0578014467](#)

- [16] Stephen J. Sansweet, Pablo Hidalgo, Bob Vitas, Daniel Wallace. **Complete Star Wars Encyclopedia**. Del Rey. 2008.

The definitive, lavishly illustrated reference guide to the universe of the first six films! • This comprehensive boxed set of three hefty volumes covers every aspect of Star Wars, from the original six movies to The Clone Wars, radio dramas, comics, novels, cartoons, short stories, and video games. With a treasure trove of information on more than thirty years of Star Wars — and a millennia in the galaxy far, far away — this is the must-have centerpiece for every Star Wars library. Abundantly illustrated with full-color artwork and photos, and now in a new three-volume edition to accommodate its wealth of detailed entries, the Star Wars Encyclopedia encompasses the full measure of George Lucas's creation. • Here's just a sampling of what's inside: • character portraits of both the renowned (Luke Skywalker, Queen Amidala, Darth Vader) and the obscure (Tnun Bdu, Tycho Celchu, Bib Fortuna) • the natives and customs of planets as diverse as Tatooine and Hoth, Dagobah and Kashyyyk • the rituals, secrets, and traditions of Jedi Knights and Sith Lords • a timeline of major events in Star Wars history, from the Clone Wars and the inception of the Empire to the rise and fall of Anakin Skywalker and the invasion of the monstrous Yuuzhan Vong. Scrupulously researched and written by leading authorities Stephen J. Sansweet, Pablo Hidalgo, Bob Vitas, and Daniel Wallace, this landmark work is the must-have centerpiece of every Star Wars library. • 3 volumes: 379 + 433 + 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345477634](#)

- [17] Lawrence Watt-Evans. **The Turtle moves!: Discworld's story (unauthorized)**. BenBella Books. 2008.

After growing from humble beginnings as a Sword & Sorcery parody to more than 30 volumes of wit, wisdom, and whimsy, the Discworld series has become a phenomenon unlike any other. Now, in *The Turtle Moves!*, Lawrence Watt-Evans presents a story-by-story history of Discworld's evolution as well as essays on Pratchett's place in literary canon, the nature of the Disc itself, and the causes and results of the Discworld phenomenon, all refreshingly free of literary jargon littered with informative footnotes. Part breezy reference guide, part droll commentary, *The Turtle Moves!* will enlighten and entertain every Pratchett reader, from the casual browser to the most devout of Discworld's fans. • 285 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1933771461](#)

- [18] George Beahm. **Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials**. Hampton Roads. 2007.

New to *The Golden Compass*? Don't feel lost — or alone! This accessible, illustrated guide is the only passport you'll need to Philip Pullman's imaginative world of *His Dark Materials*. Written especially for newcomers, *Discovering The Golden Compass* tells everything you'd want to know in reader-friendly prose, supplemented with dozens of photographs and illustrations. Book highlights: Pullman's 10,000-word autobiographical essay talking about his life and work; a 16-page full color insert of new photos showing Oxford, the "city of dreaming spires," in all its glory; 15 new pen-and-ink illustrations and a full color painting by former Disney artist and Imagineer, Tim Kirk; and complete coverage of Pullman's talk at the Oxford Literary Festival, in which he and *The Golden Compass* film producer, Deborah Forte, talk about the considerable challenges in bringing the book to film. Newcomers will especially welcome the book-by-book look at Pullman's trilogy — *The Golden Compass*, *The Subtle Knife*, and *The Amber Spyglass*. Minimizing spoilers, Beahm explains what each book is about, discusses the key characters, places, and things, and also quotes Pullman, his fans, and critics on the work itself. Plus extensive information about Lyras Oxford and an advance peek at *The Book of Dust*. With information about the various adaptations of *The Golden Compass* (film, theatrical, audio), illuminating essays on daemons, the alethiometer, and *Dust*, and a section devoted to additional resources for readers who want to know where to go for more information, Beahm's book is your ticket to Pullman's imaginative universe.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1571745068](#)

- [19] Austin Tappan Wright. **Islandia**. Duckworth Publishing. 2007.

Published 11 years after the author's death, this classic of utopian fiction tells the story of American consul John Lang. He visits the isolated and alien country of Islandia and is soon seduced by the ways of a compelling and fascinating world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0715636294](#)

- [20] Lynnette Porter, David Lavery. **Unlocking the Meaning of LOST: An Unauthorized Guide**. Sourcebooks. 2006.

From the moment the eye opened, we have been captivated by [the mysterious world of LOST](#). Each week the survivors face challenges and questions that are eerie as they are haunting real. For the first time, *Unlocking the Mysteries of Lost* takes an in-depth look at the island and its castaways, exploring the secrets behind their search for answers and meaning. Going deep into the heart of *Lost*, this essential guide for the true fan explores such questions as: • What does it mean to be lost? What does it take to be found? • Does Mr. Eko or Locke hold the spiritual key to the island? • How does one determine faith in the face of fate? • Does technology save or doom the *Lost* generation? *Unlocking the Meaning of Lost* also features the most extensive guide yet to the mysteries and secrets, such as: • Secrets found in *The Stand* and other texts • Clues hidden in *Lost* websites • Extensive glossary of characters and symbols • Complete character sketches and connections • Mysteriously similar names • The most credible theories • How the creators connect with fans online.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402207263](#)

- [21] Roy Thomas. **Conan: The Ultimate Guide to the World's Most Savage Barbarian.** DK Publishing, 2006.

For more than 70 years, fantasy fans have followed the exploits of Conan through novels, comic books, and movies. This book, the first-ever illustrated guide to Robert E. Howard's most beloved character, is a genuine treasure chest of Conan lore, following Conan through the ages, through his different careers, as he meets friends and foes and travels across the Hyborian continent. Includes a foreword by Todd McFarlane. Created in full cooperation with Conan Properties International, LLC. Features character profiles, maps, art from original paperbacks, comic books, video games, and more. • "Conan of Cimmeria remains as vital today as he did when he first emerged from the pages of *Weird Tales* three quarters of a century ago to trample the jeweled crowns of earth under his sandaled feet. This gorgeous new volume, lavishly and beautifully illustrated, is a testament to his enduring popularity, a treasure for fans of Robert E. Howard, and a splendid introduction to the Hyborian Age for new readers. If you don't know Conan, you don't know fantasy." – George R.R. Martin, author of #1 New York Times bestseller *A Feast for Crows* • "Robert E. Howard dreamed Conan the Cimmerian for himself, and set him free to roam the world of his own Hyborian soul; but first in his years at Marvel Comics and now with this encyclopedic culmination, Roy Thomas dreamed him for all of us, and made that world come vividly to life within our own." – Michael Chabon, Pulitzer Prize-winning author of *The Amazing Adventures of Kavalier and Clay* and *Wonder Boys* • "No one has done more to popularize Robert E. Howard's Conan the Barbarian than Roy Thomas, whose thrilling stories and brilliant editing propelled the world's favorite barbarian to the list of Marvel Comics' best-sellers for more than a decade. And now Roy has brought his knowledge and skills to bear in this ultimate guide, a fan's dream come true." – Stan Lee, creator of *The Amazing Spider-Man* and *The Fantastic Four*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0756620953

- [22] Paul F. Ford, Lorinda Bryan Cauley. **Companion To Narnia.** HarperCollins, 2005.

Step into the Wardrobe • This peerless companion has served as an adventurer's passport to the land of Narnia for twenty-five years and was used by the cast and crew of the major motion picture *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*. From Aslan, the Great Lion, to Zardeenah, the mysterious lady of the night, this comprehensive, accessible book contains hundreds of alphabetically arranged and indexed entries covering all the characters, events, places, and themes that Lewis brilliantly wove into his timeless and magical world. • For readers of all ages, this is the perfect guide for the enchanted world of C.S. Lewis's *The Chronicles of Narnia* ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060791276

- [23] Michael O. Tunnell. **The Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles.** Henry Holt, 2003.

An informative resource for formal studies of the Prydain Chronicles, as well as an excellent opportunity to delve into the fantastic workings of Prydain, the Companion is more than a quick reference or handy glossary, though it is all of that as well. Instructive, certainly. But, like any good companion, a pleasure to be with over a long period of time." – Lloyd Alexander, from the foreword • This intriguing volume is at once a wonderful reference resource and a vehicle for exploration and discovery in itself. Complete with a biographical sketch of Lloyd Alexander, a personal foreword by Mr. Alexander, a "How to Use the Companion" section from the author, pronunciation keys, excerpts throughout, and — most substantially — an alphabetical guide to the peoples, places, and objects of the Prydain Chronicles, *The Prydain Companion* is a one-stop reference book for a beloved world of fantasy and magic. For those who love the works of Lloyd Alexander — young readers, teachers, researchers, all — and those who are only beginning to know them, here is a worthy and useful travelmate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0805072713

- [24] Robert Foster. **The Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond.** Del Rey Books, 2001.

For the millions who have already ventured to Middle-earth, and for the countless others who have yet to embark on the journey—here is the one indispensable A-to-Z guide that brings Tolkien's universe to life. • EVERY CHARACTER • From Adaldrida Brandybuck to Zaragamba — every Hobbit, Elf, Dwarf, Man, Orc, or other resident of Middle-earth is vividly described and accurately located in proper place and time. • EVERY PLACE • Colorfully detailed descriptions of geographical entries allow you to pick up the action anywhere in Middle-earth and follow it through all five volumes. • EVERY THING • From stars and streams to food and flora, everything found in Middle-earth is alphabetically listed and, when necessary, cross-referenced. Here is truly a master key to Tolkien's Middle-earth. • Lists every character, event, and place in all of Tolkien's books set in Middle-Earth, incorporating detailed references to "The Silmarillion," which the author considered his most important work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345449762

- [25] Ed Greenwood, Skip Williams, Sean K Reynolds, Rob Heinsoo. **Forgotten Realms — Dungeons & Dragons Campaign Setting.** Wizards of the Coast, 2001.

Dark perils and great deeds await. • Welcome to Faerun, a land of high magic, terrifying monsters, ancient ruins, and hidden wonders. From the forbidding forests of the Silver Marches to the teeming cities of the Inner Sea, Faerun encompasses shining kingdoms, monster-infested wastes, endless caverns, and sinister citadels. The Forgotten Realms Campaign Setting presents the most comprehensive fantasy world ever described! • This book contains all the details you need to play Dungeons & Dragons adventures in the Forgotten Realms setting: • A new full-color poster map of Faerun with dozens of new races, feats, and prestige classes for your characters. • The Faerunian pantheon, including over 100 deities and powers. • Highly detailed regions, new monsters, mysterious sites, and two short adventures to begin your campaign. • The Forgotten Realms Campaign Setting is fully updated and redesigned for the new edition of the D&D game. To make full use of this book, you also need the Player's Handbook, the Dungeon Master's Guide, and the Monster Manual.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786918365](#)

- [26] Allan Zola Kronzek. **The Sorcerer's Companion: A Guide to the Magical World of Harry Potter**. Broadway. 2001.

Who was the real Nicholas Flamel? How did the Sorcerer's Stone get its power? Did J.K. Rowling dream up the terrifying basilisk, the seductive veela, or the vicious grindylow? And if she didn't, who did? Millions of readers around the world have been enchanted by the magical world of wizardry, spells, and mythical beasts inhabited by Harry Potter and his friends. But what most readers don't know is that there is a centuries-old trove of true history, folklore, and mythology behind Harry's fantastic universe. Now, with *The Sorcerer's Companion*, those without access to the Hogwarts library can school themselves in the fascinating reality behind J.K. Rowling's world of magic. The *Sorcerer's Companion* allows curious readers to look up anything magical from the Harry Potter books and discover a wealth of entertaining, unexpected information. Wands and wizards, boggarts and broomsticks, hippogriffs and herbology, all have astonishing histories rooted in legend, literature, or real-life events dating back hundreds or even thousands of years. Magic wands, like those sold in Rowling's Diagon Alley, were once fashioned by Druid sorcerers out of their sacred yew trees. Love potions were first concocted in ancient Greece and Egypt. And books of spells and curses were highly popular during the Middle Ages. From Amulets to Zombies, you'll also learn: how to read tea leaves • where to find a basilisk today • how King Frederick II of Denmark financed a war with a unicorn horn • who the real Merlin was • how to safely harvest mandrake root • who wore the first invisibility cloak • how to get rid of a goblin • why owls were feared in the ancient world • the origins of our modern-day bogeyman, and more. A spellbinding tour of Harry's captivating world, *The Sorcerer's Companion* is a must for every Potter aficionado's bookshelf. The *Sorcerer's Companion* has not been prepared, approved, or licensed by any person or entity that created, published, or produced the Harry Potter books or related properties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0767908473](#)

- [27] Herman Pleij, Diane Webb. **Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life**. Columbia University Press. 2001.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times — an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's *Dreaming of Cockaigne* is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired of the panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231117027](#)

- [28] Giulia Sissa, Marcel Detienne, Janet Lloyd. **The Daily Life of the Greek Gods**. Stanford University Press. 2000.

Despite the rousing stories of male heroism in battles, the Trojan War transcended the activities of its human participants. For Homer, it was the gods who conducted and accounted for what happened. In the first part of this book, the authors find in Homer's *Iliad* material for exploring the everyday life of the Greek gods: what their bodies were made of and how they were nourished, the organization of their society, and the sort of life they led both in Olympus and in the human world. The gods are divided in their human nature: at once a fantasized model of infinite joys and an edifying example of engagement in the world, they have loves, festivities, and quarrels. In the second part, the authors show how citizens carried on everyday relations with the gods and those who would become the Olympians, inviting them to reside with humans organized in cities. At the heart of rituals and of social life, the gods were omnipresent: in sacrifices, at meals, in political assemblies, in war, in sexuality. In brief, the authors show how the gods were indispensable to the everyday social organization of Greek cities. To set on stage a number of gods implicated in the world of human beings, the authors give precedence to the feminine over the masculine, choosing to show how such great powers as Hera and Athena wielded their sovereignty over cities, reigning over not only the activities of women but also the moulding of future citizens. Equally important, the authors turn to Dionysus and follow the evolution of one of his forms, that of the

phallus paraded in processions. Under this god, so attentive to all things feminine, the authors explore the typically civic ways of thinking about the relations between natural fecundity and the sexuality of daily life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804736146](#)

- [29] Daniel Harms. **Encyclopedia Cthulhiana (2nd ed)**. Chaosium. 1998.

The Origins Award-Winning Call of Cthulhu Reference book is back! The Cthulhu Mythos was first created by H.P. Lovecraft (1890-1937), a Providence author considered by many to be the finest horror story writer of the twentieth century. Lovecraft's tales are a blend of fantasy, science fiction, and horror, with the latter being especially prominent. His tales describe a pantheon of powerful beings known as the Great Old Ones. Since Lovecraft's time the Cthulhu Mythos has grown exponentially, until it has become increasingly difficult to keep track of, even for devoted fans. Many writers have contributed to it, including Robert E. Howard, Robert Bloch, Brian Lumley, and Stephen King. This book is the first major attempt in many years to provide a comprehensive guide to H.P. Lovecraft's Cthulhu Mythos. The second edition of Encyclopedia Cthulhiana contains over a hundred and fifty additional pages and scores of new entries. New features includes thumbnail illustrations of the most important signs and symbols (see sample, left) and a timeline of the Cthulhu Mythos spanning billions of years. Many entries have been revised to reflect our latest understanding of the Mythos, and the infamous Necronomicon appendix has been greatly expanded. Also present for the first time is "A Brief History of the Cthulhu Mythos", which examines the evolution of the genre from the 1920s to today. A Great Resource for Call of Cthulhu players! This book is part of an expanding collection of Cthulhu Mythos horror fiction and related topics. Call of Cthulhu fiction focuses on single entities, concepts, or authors significant to readers and fans of H.P. Lovecraft. • 425 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568821190](#)

- [30] Robert Jordan, Teresa Patterson. **The World of Robert Jordan's The Wheel of Time**. Tor Books. 1998.

The Wheel of Time — the #1 New York Times and international bestselling series — is the most extraordinary work of American fantasy ever published. Its popularity is immense; its quality is dazzling. And its world has indeed taken on a fictive reality for its millions of readers. Over fourscore new full color paintings include stunning new maps of the world, portraits of the central characters, landscapes, objects of Power, and national flags. The reader will learn about the exotic beasts used by the Seanchan and read of Artur Hawking, perseu the deeper story of the War of the Shadow. Here is the tale of the founding of the White Tower, and the creation of the Ajahs. The inner workings of the closed country, Shara, are revealed, as is the existence of a hitherto unknown continent called The Land of the Madmen. This stunning volume also includes double-page spreads of the seven book jackets by Darrell Sweet so that the art can be enjoyed without type, and all the known maps of the world, including maps of the Seanchan Empire, the nations of the Covenant of the Ten Nations, and the nations as they were when Artur Paendrag Tanreall began his rise to legend. Every Robert Jordan fan needs this book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312862199](#)

- [31] Phyllis Ann Karr. **The Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary**. Pendragon. 1997.

Enter the world of Arthur, King of all Britain and master of a thousand knights. Explore the beauty and splendor of the legendary world of Camelot and the Round Table. Experience the magic and mystery. • Written in a warm and entertaining style, The Arthurian Companion contains over one thousand entries, cross-referenced, annotated, and carefully revised for the second edition. It is an alphabetical guide to the "who's who" of Arthurian legend, a "what's what" of famous Arthurian weapons and artifacts, and a "where's where" of geographical locations appearing in Arthurian literature. An extensive chronology of King Arthur's reign is included. The Arthurian Companion is an invaluable reference for researchers and for lovers of medieval romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568820968](#)

- [32] Jody Lynn Nye, Anne McCaffrey. **The Dragonlover's Guide to Pern (2nd ed)**. Del Rey. 1997.

An indispensable companion guide to the wonderful world of Anne McCaffrey and her dragons. • Guaranteed to enrich every armchair traveler's journey into McCaffrey's legendary world, this illuminating guide leaves no stone in Pern unturned! Both faithful fans and newcomers will relish the fascinating history and lore of ... • THE DRAGONS: How they developed from little fire-lizards into the huge telepathic creatures that carry human riders and fight Thread • THE PEOPLE: How they live, the clothes they wear, the food they eat • THE PLACES: What to see and do in individual Holds and Weyrs • THREAD: Its appearance and behavior, the threat it poses, and ways to combat it • UPDATED TO INCLUDE THE RENEGADES OF PERN, ALL THE WEYRS OF PERN, THE CHRONICLES OF PERN: FIRST FALL, AND THE DOLPHINS OF PERN. • 260 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345412745](#)

- [33] Michael O. Riley. **Oz and beyond: the fantasy world of L. Frank Baum**. University of Kansas Press. 1997.

Long before Judy Garland sang "Over the Rainbow", the denizens of Oz had already captivated the American reading public. The quintessential American fairy tale, L. Frank Baum's "The Wonderful Wizard of Oz" has had a singular influence on our culture since it first appeared in 1900. Yet, as Michael Riley shows, Baum's achievement went far beyond this one book, or even the 13 others he wrote about that magic kingdom. The Land of Oz was just one in a whole continent of fantasy countries whose histories, geographies and citizens Baum developed in detail over the course of his writing career. In this "Other-world", Baum created a full-scale mythology that foreshadowed Tolkien's Middle Earth in its imaginative detail. Taking us on an entertaining tour of this endearing and unforgettable Other-world, Riley illuminates Baum's richly creative imagination in the Oz books and other works of fantasy, like the much neglected "Life and Adventures of Santa Claus". He restores for many readers Baum's original conception of Oz as it existed long before other writers were hired to continue the immensely popular series following Baum's death in 1919. Equally important, he shows us how Oz and its companion countries evolved over time, as Baum repeatedly responded to a loyal readership clamouring for an endless supply of Oz stories. While there have been other studies of Baum, this is the one that examines his Other-world in its entirety. "Oz and Beyond" provides a comprehensive analysis of all of Baum's fantasy creations and his evolution as a fantasy writer, demonstrating that Baum had a more consistent and disciplined imagination than is generally recognized. It also explains the influence of Baum's childhood and adult experiences on his writing and illuminates his philosophy concerning nature, civilization and industrialization. Oz's enduring influence on American culture is indisputable — witness its endless replication in books, films, musicals and theme parks. In returning to the original source of that influence, Riley serves as our guide to that land over the rainbow and inspires renewed appreciation for a great writer's magical vision.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [070060832X](#)

- [34] Theodore Krulik. **The Complete Amber Sourcebook**. Avonva. 1996.

From Shadow to Chaos to the One True World — an indispensable Guide to the History, Hierarchy, and Wonder of Roger Zelazny's Amber Universe.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0380754096](#)

- [35] Norris J. Lacy. **The New Arthurian Encyclopedia**. Routledge. 1996.

Like its 1991 predecessor, it deals with Arthuriana of all periods, from the earliest legends and texts to the present. Similarly, alongside literature, we have included history and chronicle, archaeology, art, film, and other media ... We have expanded the Encyclopedia from 700 entries to more than 1,200, with contributions from some 130 scholars rather than 94. • About the 1986 version: "The Arthurian Encyclopedia is an astonishing accomplishment and a unique addition to the body of Arthurian literature and scholarship." – British Heritage • "This monumental work involves over 50 scholars and contains a wide range of entries in the arts (visual arts, music, television and film); Arthurian characters; history; legend, and archaeology; themes, motifs, and objects; and a wealth of literatures (Celtic, Dutch, medieval English, postmedieval English, French, German, Greek, Hebrew, Hispanic, Italian, Japanese, Latin, Russian/Serbo-Croatian, Scandinavian, Tagalog, and Yiddish). Its clear introduction, good select bibliography, bibliographies under many entries, cross-references, and illustrations make it a useful reference for both the specialist and general reader. Indeed, it is a work worthy of the greatest and most International of legends." – Library Journal • "This book is a must for anyone interested in the Arthurian legends and a significant reference work for anyone interested in Arthurian studies – Avalon to Camelot." • Norris J. Lacy is president of the International Arthurian Society and a scholar of medieval French literature at the University of Kansas. • 577 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815323034](#)

- [36] Michael Andre-Driussi. **Lexicon Urthus: A Dictionary for the Urth Cycle**. Sirius Fiction. 1994.

Lexicon Urthus is an alphabetical dictionary for the complete Urth Cycle by Gene Wolfe: The Shadow of the Torturer; The Claw of the Conciliator; The Sword of the Lictor; The Citadel of the Autarch; the sequel Urth of the New Sun; the novella Empires of Foliage and Flower; the short stories "The Cat," "The Map," and "The Old Woman Whose Rolling Pin Is the Sun"; and Gene Wolfe's own commentaries in The Castle of the Otter. The first edition was nominated for a World Fantasy Award. This second edition, available for the first time in paperback, includes 300 new entries. When the first edition was published, Science Fiction Age said: "Lexicon Urthus makes a perfect gift for any fan of [Wolfe's] work, and from the way his words sell, it appears that there are many deserving readers out there waiting." Gary K. Wolfe, in Locus, said: "A convenient and well researched glossary of names and terms. ... It provides enough of a gloss on the novels that it almost evokes Wolfe's distant future all by itself. ... It can provide both a useful reference and a good deal of fun." Donald Keller said, in the New York Review of Science Fiction: "A fruitful product of obsession, this is a thorough ... dictionary of the Urth Cycle. ... Andre-Driussi's research has been exhaustive, and he has discovered many fascinating things ... [it is] head-spinning to confront a myriad of small and large details, some merely interesting, others jawdropping".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0964279592](#)

- [37] Kevin Stein, Todd Cameron Hamilton, James Clouse. **The Guide to Larry Niven's Ringworld**. Baen. 1994.

You are about to encounter the largest artifact in all Known Space, and very possibly in the universe itself. How large is that? Pretend that the Earth, as it orbits the Sun, leaves a track a million miles wide. If the sun were stationary, the result would be a ring around the sun, a ringworld with the surface area of three million Earths. Such a world exists. It was built millions of years ago by an unimaginably powerful race who then seeded it with species from all over the galaxy — and disappeared. A lot can happen in a place like that. You're going to need a Guide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0671722050

- [38] James Gurney. **Dinotopia: A Land Apart From Time**. Turner. 1992.

A classic lost world of high adventure and discovery, philosophy and humor, Dinotopia is more than a book — it's a state of mind: a world where humans and an ancient race of dinosaurs have lived for centuries in amicable interdependence. This world is discovered by a scientist and his young son, who find themselves shipwrecked in this strange and wonderful land. 160 full-color illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1878685767

- [39] Karen Wynn Fonstad. **The Forgotten Realms Atlas**. Wizards of the Coast. 1990.

Toril ... Visit the exciting and fantastic world of the Forgotten Realms. Join adventures renowned as they trek across Toril in the detailed, beautifully illustrated atlas. Ride with the Ffolk in the magical Moonshae Isles. Brave the brutal elements of Icewind Dale. Follow the gods as they wreak destruction from the Dales to Waterdeep. Watch as empires of East and West collide. Karen Wynn Fonstad, author of "The Atlas of the Dragonlance World", "The Atlas of Middle Earth", "The Atlas of Pern, and "The Atlas of the Land", now brings you the spectacular and dynamic settings of the Forgotten Realms.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0880388579

- [40] Piers Anthony. **Visual Guide to Xanth**. HarperCollins. 1989.

Bursting with exquisitely detailed maps, charts, and illustrations, here's an indispensable addition to the amazing Anthony Xanthian anthology that no true "Xanthophile" will want to be without. • New York Times-bestselling author Piers Anthony has written over one hundred books. His first fantasy, A Spell for Chameleon, won the August Derleth Fantasy Award for best novel in 1977, and commenced his acclaimed Xanth series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0380757494

- [41] Roger Zelazny, Neil Randall. **Roger Zelazny's Visual Guide to Castle Amber**. Avon. 1988.

With more than 1,500,000 books sold, Amber is one of the most popular fantasy series ever created. Now, the world of Amber has taken on an exciting new dimension, one that may be to even greater life its magic, mystery, and truth. So... ENTER • The tour of Castle Amber is about to begin — with vivid illustrations, detailed floor plans, cutaway drawings, and page after page of never-before-revealed information. • EXPLORE • See it all, from the throne room to the treasure, the dungeons to the dining halls, the library, laboratory, private apartments, and secret chambers. • EXULT • Learn more about Amber's culture, myths, and military. Discover new facts about the royal family. Travel to the Courts of Chaos. And, at last, see for yourself what the Trump cards actually look like!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0380755661

- [42] Karen Wynn Fonstad. **The Atlas of the Land: A Complete Guide to the Strange and Magical Land of Stephen R. Donaldson's Chronicles of Thomas Covenant**. Del Rey. 1985.

Authorized Guide to Stephen R. Donaldson's strange and magical land Chronicles of Thomas Covenant. • Provides maps of the world featured in Stephen R. Donaldson's Thomas Covenant series, traces journeys, and provides diagrams of farms, towns, ships, and palaces.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345314336

- [43] Karen Wynn Fonstad. **The Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders**. Del Rey. 1984.

Pern, where firebreathing dragons and their human riders join to fight the threads that threaten to destroy all life! Here's the perfect companion and guide for Anne McCaffrey's beloved stories of the Dragonriders of Pern. Karen Wynn Fonstad brings out every detail of the world and history of Pern in fascinating graphics and lucent text. Tour the land whose very existence depends on the dragons and their riders! Detailed two-color maps showing every place and feature yet discovered on Pern; Follow F'lar's research as he learns how to predict Threadfall! Charts tracking the fall of Thread, the deadly spores that periodically ravage Pern; See the hatchling grounds where Jaxom impressed the white dragon Ruth! Schematics of the great Weys — the homes of the telepathic dragons and their riders; Visit Ruatha Hold

where F'lar found Lessa, his future weyrwoman! Plans of the Holds, where most of the people of Pern live and work; And lots more covering all the books in the great series! The Atlas of Pern provides a spellbinding tour of the world where the harassed settlers from Earth fight to overcome seemingly impossible odds and to carve out a new life for themselves and the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345314344

[44] Frank Herbert, Willis E. McNelly. **The Dune Encyclopedia: The Complete, Authorized Guide and Companion to Frank Herbert's Masterpiece of the Imagination.** Berkley Books. 1984.

The complete, authorized guide and companion to Frank Herbert's masterpiece of the imagination. Containing all the People • Places • History • Geography • Ecology • Battles • Births • Creatures • Customs • Sciences • Arts • Languages • Background • Everything that is in the books and much, much more! • Indexed and cross-referenced entries. • "... many secrets hidden in the Dune Chronicles are answered here." • The definitive companion to Frank Herbert's Dune chronicles features articles by both scholars and fans that cover diverse facets of the history, culture, religion, science, and people of Arrakis. • 526 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0425068137

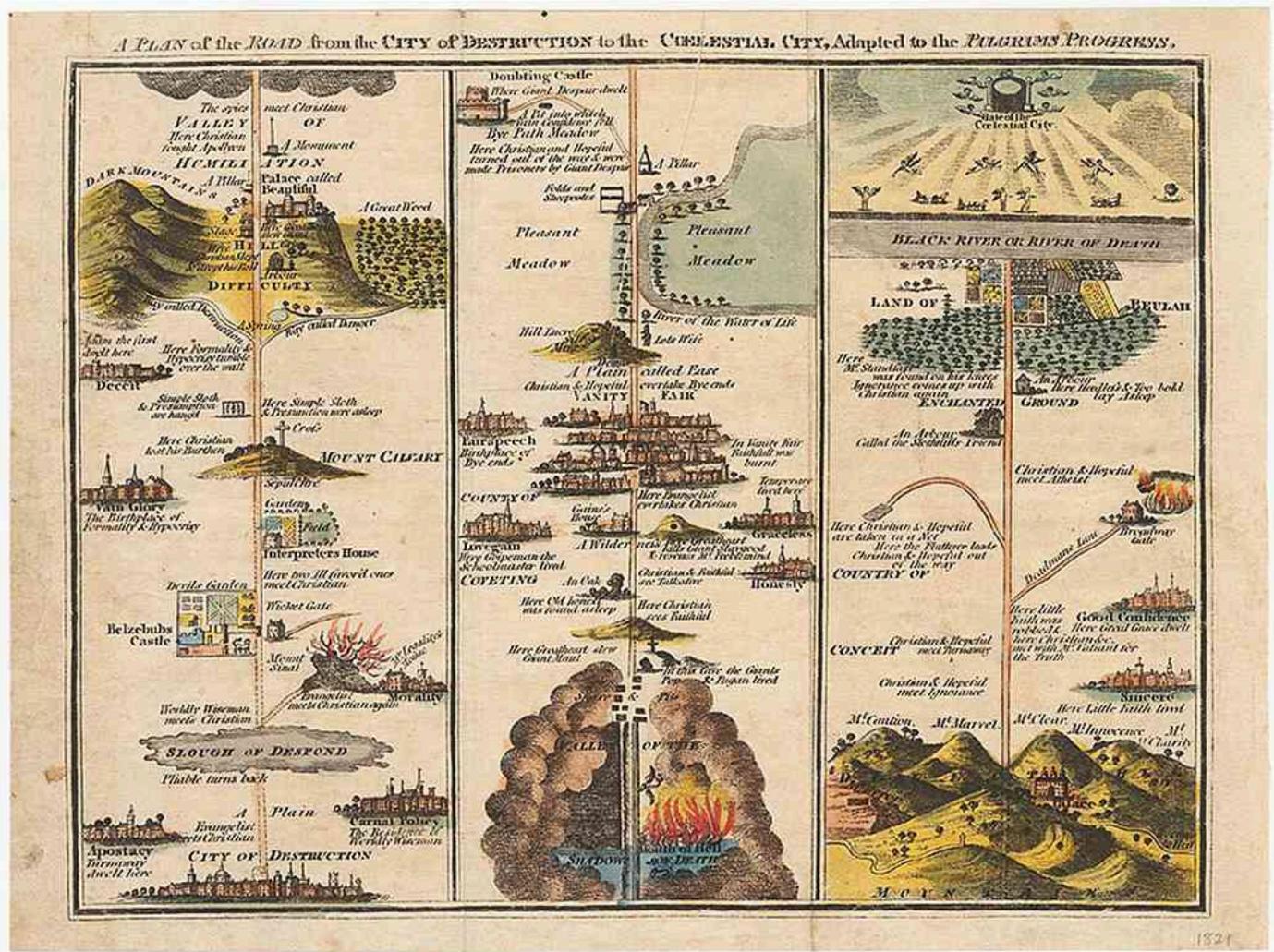


Figure 3.5: *Road from the City of Destruction to the Celestial City — Pilgrim's Progress* (Bunyan, 1821) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
39	2019	Stafford	Glorantha Sourcebook
39	2018	Nintendo	Legend of Zelda Encyclopedia
40	2017	Bronte	Tales of Angria — Complete Edition: Mina Laury, Stancliffe's Hotel & Angria and the Angrians
40	2017	Fonstad	Atlas of Tolkien's Middle-Earth
40	2017	Softworks	Elder Scrolls V: Skyrim
40	2016	Hodgson	Elder Scrolls V: Skyrim Special Edition: Prima Official Guide
40	2015	Frost	Elements of His Dark Materials
41	2015	Team	Sword Coast Adventurer's Guide — Campaign Sourcebook
41	2014	Martin	World of Ice & Fire: The Untold History of Westeros and the Game of Thrones
41	2014	Pratchett	Turtle Recall: The Discworld Companion ... So Far
41	2013	Vincent	Dark Tower Companion: A Guide to Stephen King's Epic Fantasy
42	2012	Martin	Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire)
42	2012	Roy	A guide to Barsoom: eleven sections of references in one volume dealing with the Martian stories written by Edgar Rice Burroughs
42	2012	Ryan	Star Wars – The Old Republic: Encyclopedia
42	2011	Critchfield	Gilak's Guide to Pellucidar
42	2008	Sansweet	Complete Star Wars Encyclopedia
43	2008	Watt-Evans	Turtle moves!: Discworld's story (unauthorized)
43	2007	Beahm	Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials
43	2007	Wright	Islandia
43	2006	Porter	Unlocking the Meaning of LOST: An Unauthorized Guide
44	2006	Thomas	Conan: The Ultimate Guide to the World's Most Savage Barbarian
44	2005	Ford	Companion To Narnia
44	2003	Tunnell	Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles
44	2001	Foster	Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond
44	2001	Greenwood	Forgotten Realms — Dungeons & Dragons Campaign Setting
45	2001	Kronzek	Sorcerer's Companion: A Guide to the Magical World of Harry Potter
45	2001	Pleij	Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life
45	2000	Sissa	Daily Life of the Greek Gods
46	1998	Harms	Encyclopedia Cthulhiana (2nd ed)
46	1998	Jordan	World of Robert Jordan's The Wheel of Time
46	1997	Karr	Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary
46	1997	Nye	Dragonlover's Guide to Pern (2nd ed)
46	1997	Riley	Oz and beyond: the fantasy world of L. Frank Baum
47	1996	Krulik	Complete Amber Sourcebook
47	1996	Lacy	New Arthurian Encyclopedia
47	1994	Andre-Driussi	Lexicon Urthus: A Dictionary for the Urth Cycle
47	1994	Stein	Guide to Larry Niven's Ringworld
48	1992	Gurney	Dinotopia: A Land Apart From Time
48	1990	Fonstad	Forgotten Realms Atlas
48	1989	Anthony	Visual Guide to Xanth
48	1988	Zelazny	Roger Zelazny's Visual Guide to Castle Amber
48	1985	Fonstad	Atlas of the Land: A Complete Guide to the Strange and Magical Land of Stephen R. Donaldson's Chronicles of Thomas Covenant
48	1984	Fonstad	Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders

49	1984	Herbert	Dune Encyclopedia: The Complete, Authorized Guide and Companion to Frank Herbert's Masterpiece of the Imagination
----	------	---------	---



Figure 3.6: *Valhalla* (Brückner, 1896) [Wikipedia: Public Domain] — the great hall at Asgard, hub of Norse mythology

3.3 Worlds in Cinema

- [1] Stephen Joyce. **Transmedia storytelling and the apocalypse**. Palgrave Macmillan. 2018.

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as *The Walking Dead* and *The Terminator*, *Transmedia Storytelling and the Apocalypse* offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning... .

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3319939513

- [2] Monica Valentinelli. **Firefly Encyclopedia**. Titan Books. 2018.

The *Firefly Encyclopedia* is a lavish guide to Joss Whedon's much-loved creation. The book includes a detailed timeline of events, in-depth character studies from Badger to Zoe, a guide to the science of the show, and sections of script with accompanying notes from the author. Alongside all of this are countless images of the characters, ships, weapons, props and sets. This is a must-have item for all fans of the 'Verse.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1785655299

- [3] Daniel Falconer. **Middle-earth from Script to Screen: Building the World of *The Lord of the Rings* and *The Hobbit***. Harper Design. 2017.

For the first time ever, the epic, in-depth story of the creation of one of the most famous fantasy worlds ever imagined — an illustrious compendium that reveals the breathtaking craftsmanship, artistry, and technology behind the magical Middle-earth of the blockbuster film franchises, *The Lord of the Rings* Motion Picture Trilogy and *The Hobbit* Trilogy, directed by Peter Jackson. *The Making of Middle-Earth*

tells the complete story of how J. R. R. Tolkien's magic world was brought to vivid life on the big screen in the record-breaking film trilogies *The Lord of the Rings Motion Picture Trilogy* and *The Hobbit Motion Picture Trilogy*. Drawing on resources, stories, and content from the archives of the companies and individuals behind the films, much of which have never appeared in print before, as well as interviews and a foreword by director Peter Jackson and key members of the Art Department, Shooting Crews, Park Road Post, and Weta Digital teams who share their personal insights on the creative process, this astonishing resource reveals: How the worlds were built, brick by brick and pixel by pixel; How environments were extended digitally or imagined entirely as computer generated spaces; How the multiple shooting units functioned; How cast members and characters interacted with their environments. Daniel Falconer takes fans from storyboard concepts to deep into the post-production process where the films were edited, graded, and scored, explaining in depth how each enhanced the films. He also discusses how the processes involved in establishing Middle-earth for the screen have evolved over the fifteen years between the start and finish of the trilogies. Going region by region and culture by culture in this fantasy realm, *The Making of Middle-Earth* describes how each area created for the films was defined, what made it unique, and what role it played in the stories. Illustrated with final film imagery, behind-the-scenes pictures and conceptual artwork, including places not seen in the final films, this monumental compilation offers unique and far-reaching insights into the creation of the world we know and love as Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062486144

- [4] Roy Kinnard, Tony Crnkovich. *Italian Sword and Sandal Films, 1908-1990*. McFarland. 2017.

Produced in Italy from the turn of the 20th century, "sword and sandal" or peplum films were well received in the silent era and attained great popularity in the 1960s following the release of *Hercules* (1959), starring Mr. Universe Steve Reeves. • A global craze for Bronze Age fantasy-adventures ensued and the heroic exploits of Hercules, Maciste, Samson and Goliath were soon a mainstay of American drive-ins and second-run theaters (though mainly disparaged by critics). • By 1965, the genre was eclipsed by the spaghetti western, yet the 1960s peplum canon continues to inspire Hollywood epics. • This filmography provides credits, cast and comments for dozens of films from 1908 through 1990.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1476662916

- [5] Marc Sumerak. *The Art of Harry Potter: The definitive art collection of the magical film franchise*. Titan Books. 2017.

Since the debut of *Harry Potter and the Philosopher's Stone*, the Harry Potter film franchise has become one of the most popular and successful in the world. Beautifully crafted and presented in a deluxe, large-format with lavish production values, these pages present a visual chronicle of the work by artists and filmmakers to bring the wizarding world to life onscreen. Bursting with hundreds of rare and unpublished works of art, including production paintings, concept sketches, storyboards, blueprints, and more, this collectible book is the definitive tome on the visual legacy of the Harry Potter films. Fans will recognise beloved characters, creatures, locations, and more as they embark on a journey through the wizarding world, from Gringotts to the Quidditch pitch.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1785657399

- [6] Arnold T. Blumberg, Scott Alan Woodard. *Cinema and Sorcery: the Comprehensive Guide to Fantasy Film*. Green Ronin. 2016.

From the dawn of feature films, fans—be they artists, gamers, visionaries, writers, or dreamers — have drawn inspiration from the big screen. Now, between the covers of *Cinema & Sorcery*, embark on a decades-long journey through time from the earliest days of sword and sorcery films up to the present day. Learn the who, the what, the where, and the how of your favorite fantasy movies (and perhaps a few you may have never even heard of until now). Fifty films are covered in great detail, followed by shorter entries for every fantasy film we could find. So turn up your Krull soundtrack, slip into your Labyrinth t-shirt, and brush up on your Princess Bride quotes, this is *Cinema & Sorcery: The Comprehensive Guide to Fantasy Film!*. • 479 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1934547719

- [7] Mark Salisbury. *The Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them*. Harper Design. 2016.

Take a front-row seat and witness the filmmaking magic that brought J.K. Rowling's script for *Fantastic Beasts and Where to Find Them* to the screen. Explore the realm of fantastical creatures that roam the wizarding world and discover the magical cast of characters in pursuit of them. • Officially licensed by Warner Bros. Consumer Products, and designed by MinaLima, designers of the graphic props for the Harry Potter films as well as *Fantastic Beasts and Where to Find Them*, *The Case of Beasts* delivers an enchanting interactive experience by sharing filmmaking secrets, film photography and artwork, and behind-the-scenes stories from cast and crew. Full of removable, facsimile reproductions of props and paper ephemera from the movie, along with some very special effects, this collectible volume offers a unique look from the talented group who created this movie magic. • 160 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062571370

- [8] Holly Willis. **Fast Forward: The Future(s) of the Cinematic Arts.** Columbia University Press. 2016.

Cinema, the primary vehicle for storytelling in the twentieth century, is being reconfigured by new media in the twenty-first. Terms such as "worldbuilding," "virtual reality," and "transmedia" introduce new methods for constructing a screenplay and experiencing and sharing a story. Similarly, 3D cinematography, hypercinema, and visual effects require different modes for composing an image, and virtual technology, motion capture, and previsualization completely rearrange the traditional flow of cinematic production. What does this mean for telling stories? Fast Forward answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers, screenwriters, technologists, media artists, and designers to discover how they work now, and toward what end. From Chris Milk and Aaron Koblin's exploration of VR spherical filmmaking to Rebeca Mendez's projection and installation work exploring climate change to the richly mediated interactive live performances of the collective Cloud Eye Control, this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0231850972

- [9] Stephen Benedict Dyson. **Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica.** Johns Hopkins University Press. 2015.

To help students think critically about international relations and politics, Stephen Benedict Dyson examines the fictional but deeply political realities of three television shows: Star Trek, Game of Thrones, and Battlestar Galactica. Deeply familiar with the events, themes, characters, and plot lines of these popular shows, students can easily draw parallels from fictive worlds to contemporary international relations and political scenarios. In Dyson's experience, this engagement is frequently powerful enough to push classroom conversations out into the hallways and onto online discussion boards. In *Otherworldly Politics*, Dyson explains how these shows are plotted to offer alternative histories and future possibilities for humanity. Fascinated by politics and history, science fiction and fantasy screenwriters and showrunners suffuse their scripts with real-world ideas of empire, war, civilization, and culture, lending episodes a compelling intricacy and contemporary resonance. Dyson argues that science fiction and fantasy television creators share a fundamental kinship with great minds in international relations. Creators like Gene Roddenberry, George R. R. Martin, and Ronald D. Moore are world-builders of no lesser creativity, Dyson argues, than theorists such as Woodrow Wilson, Kenneth Waltz, and Alexander Wendt. Each of these thinkers imagines a realm, specifies the rules of its operation, and by so doing seeks to teach us something about ourselves and how we interact with one another. A vital spur to creative thinking for scholars and an accessible introduction for students, this book will also appeal to fans of these three influential shows. • 163 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1421417162

- [10] John W. Morehead. **The Supernatural Cinema of Guillermo del Toro: Critical Essays.** McFarland. 2015.

Guillermo del Toro is one of the most prolific artists working in film. His directorial work includes *Cronos* (1993), *Mimic* (1997), *The Devil's Backbone* (2001), *Blade II* (2002), *Hellboy* (2004), *Pan's Labyrinth* (2006), *Hellboy II* (2008) and *Pacific Rim* (2013). He has also worked extensively as a producer, with several screenwriting credits to his name. As a novelist he coauthored *The Strain Trilogy* (2009-2011), which he also developed into a television series for FX in 2014. Del Toro has spoken of the "primal, spiritual function" of his art, which gives expression to his fascination with monsters, myth, archetype, metaphor, Jungian psychology, the paranormal and religion. This collection of new essays discusses cultural, religious and literary influences on del Toro's work and explores key themes of his films, including the child's experience of humanity through encounters with the monstrous.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786495952

- [11] Daniel Yacavone. **Film Worlds: A Philosophical Aesthetics of Cinema.** Columbia University Press. 2014.

Film Worlds unpacks the significance of the "worlds" that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than "fictional worlds" and "storyworlds" on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, *Film Worlds* extends Nelson Goodman's analytic account of symbolic and artistic "worldmaking" to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds, and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of

realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0231538359

- [12] Cary Marshall Jones Elza. **Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity.** ProQuest. 2013.

[ProQuest view](#) • This dissertation focuses on the figure of the boundary-crossing girl in late nineteenth and early twentieth century popular culture. She begins to appear in popular texts of the mid-nineteenth century with Lewis Carroll's Alice in Wonderland, and continues to play an important role in negotiating the tensions between spirituality and technology in modernity. From Alice, to Wendy in Peter Pan, to Dorothy in The Wizard of Oz, this figure looms large in not just children's literature and entertainment, but popular culture in general. • I look at some lesser-known adaptations of these canonical texts: the early Alice films in 1903, 1910, and 1915; J.M. Barrie's screenplay adaptation of his wildly successful play; L. Frank Baum's multimedia stage productions and film versions of Oz; and Walt Disney's Alice Comedies, a series of live-action/animated shorts that ran from 1923-1927, kicking off his career. • Through analysis of these adaptations, this dissertation contributes to, and diverges from, previous work on modernity, gender, spirituality, and media technology. While work has been done on how women serve as avatars or representations of spirituality or the imaginary (as mediums, for instance), and on the use of female figures to represent emerging technologies, the figure I look at crisscrosses both of these roles and functions to manage the paradoxes and tensions which arise from competing images of femininity and modernity. • The use of a pre-pubescent, unfixed, blank slate of a character as a protagonist enables the producers of these texts to engage in spectacular feats of world-building, using cutting-edge technologies to produce imaginary lands with not just unprecedented realism, but the authenticity, innocence, and even spiritual nature associated with the little girl in late nineteenth and early twentieth-century Western culture. • These representations of boundary-crossing girls and the imaginary lands they inhabit evolve alongside developments in religious and occult thought, philosophy, psychology, and consumer culture; looking at the narrative of girls in imaginary worlds allows me to trace the relationships between these discourses and the use of new media technologies over a significant period of change in Western society. • 433 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1267988428

- [13] Guillermo Del Toro, Marc Zicree. **Guillermo del Toro Cabinet of Curiosities: My Notebooks, Collections, and Other Obsessions.** Harper Design. 2013.

Over the last two decades, writer-director Guillermo del Toro has mapped out a territory in the popular imagination that is uniquely his own, astonishing audiences with Cronos, Hellboy, Pan's Labyrinth, and a host of other films and creative endeavors. Now, for the first time, del Toro reveals the inspirations behind his signature artistic motifs, sharing the contents of his personal notebooks, collections, and other obsessions. The result is a startling, intimate glimpse into the life and mind of one of the world's most creative visionaries. Complete with running commentary, interview text, and annotations that contextualize the ample visual material, this deluxe compendium is every bit as inspired as del Toro is himself. Contains a foreword by James Cameron, an afterword by Tom Cruise, and contributions from other luminaries, including Neil Gaiman and John Landis, among others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062082841

- [14] Jonathan Handel. **The New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit.** Hollywood Analytics. 2012.

All was not well in Middle-earth ... After the third Lord of the Rings movie premiered in 2003, fans of the series eagerly anticipated production and release of its prequel, The Hobbit. It turned out they had a while to wait, as a series of troubles delayed production for years. Then, in September 2010, when almost everything seemed resolved, U.S. and international actors unions issued a public alert advising their members "not to accept work on this non-union production." Warner Bros. threatened to rip the troubled production from the country and events quickly spiraled out of control. New Zealand plunged into crisis. Saving the Hobbit was do or die for the local film industry, and the government scrambled to avoid disaster. Protests and rallies erupted and the island nation's currency fell on the possibility of losing the half-billion dollar project. Director Peter Jackson vowed to "fight like hell" to keep the shoot in New Zealand. But then studio executives flew in from Los Angeles like colonial masters ready to bring down the hammer. What happened next was almost unbelievable — and proved, if nothing else, that not all Hollywood drama is on the screen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0615731007

- [15] Ian Brodie. **The Lord of the Rings: [Movie Set] Location Guidebook.** HarperCollins (New Zealand). 2011.

New Zealand has become the embodiment of Middle-earth to millions of moviegoers and Tolkien readers the world over. This full-colour guidebook showcases the principal movie set locations around New Zealand as seen in all three Lord of the Rings films.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1869509277

- [16] Keith M. Booker. **Historical Dictionary of Science Fiction Cinema**. Scarecrow Press. 2010.

The history of science fiction film now spans more than 100 years, during which time more than 1,000 science fiction films of various kinds have been made. • Beginning with the work of pioneering French filmmaker Georges Melies at the dawn of the 20th century and moving through such silent films as Fritz Lang's classic *Metropolis*, science fiction film has had a long and eventful history that has taken it in many directions but that has moved the genre inexorably forward into a prominent place at the center of the film industry in the works of big-budget hitmakers like George Lucas, Steven Spielberg, and Michael Bay. • The *Historical Dictionary of Science Fiction Cinema* provides broad coverage of the people, films, companies, techniques, themes, and subgenres that have made science fiction cinema such a vital part of world cinema. This is done through a chronology, an introductory essay, a bibliography, and over 300 cross-referenced dictionary entries. • This volume is designed to be accessible and enlightening to fans of the genre who simply want to know more about the films they so enjoy. • 333 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0810874628

- [17] Jody Duncan, Lisa Fitzpatrick. **The Making of Avatar**. Harry N. Abrams. 2010.

Presents the making of the top grossing movie of all time, from director James Cameron's first brainstorming sessions to a vast production effort spanning continents to the technology used to bring the film's imaginative world to life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0810997061

- [18] Maria Wilhelm, Dirk Mathison. **Avatar: A Confidential Report on the Biological and Social History of Pandora**. HarperCollins UK. 2009.

[Guidebook analogue of pandorapedia.com](#) • A field guide to Pandora — the mesmerizing world of James Cameron's *Avatar*. • Four years in the making — and 15 years since its conception — *Avatar* is a live action film with a new generation of special effects, delivering a fully immersive cinematic experience of a new kind, where the revolutionary technology invented to make the film disappears into the emotion of the characters and the sweep of the story. • In *Avatar: A Confidential Report on the Biological and Social History of Pandora* we are introduced to Pandora — a pristine and beautiful moon in a distant solar system — its exotic ecosystems, and the indigenous race called the Na'vi. By piecing together photographs, scientific field notes, and research data, citizens on Earth have collected the information in this field guide as a way to highlight the lessons Pandora can teach the people of Earth, who have struggled to survive as their planet's critical resources are depleted. • Though Pandora has proven to be an exceedingly profitable source of natural resources, the environment — from its gravity-defying floating mountains to the small but venomous hellfire wasps and the gigantic carnivorous thantaor — poses continual dangers to RDA. Catalogued with unparalleled precision and access, this field guide provides highly detailed descriptions of the unique creatures and plants found on Pandora, the culture, language, and physiology of the native population, as well as RDA technology and weapons. • Eager to save the Earth, the activists have culled this information in hopes to expose the corporate greed and disregard for the native inhabitants and their environment that governs RDA's presence on the foreign moon. • This is the evidence in their case to save Pandora — and themselves. • Pandora: a survival handbook • Warning! • Astronomy and geology • Na'vi physiology and culture • Fauna of Pandora • Flora of Pandora • Human technology on Pandora • RDA weapons guide • RDA documents • Glossary • Na'vi-English dictionary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0007342446

- [19] Gary Russell. **The Lord of the Rings: The Official Stage Companion**. HarperCollins UK. 2007.

Featuring over 500 sketches, paintings, sculptures and digital artworks, as well as the expert commentaries of the actual artists throughout, this book offers a wealth of detail available nowhere else on how J.R.R. Tolkien's spellbinding literary work was turned into unforgettable movie magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0007219083

- [20] Kristin Thompson. **The Frodo Franchise: The Lord of the Rings and Modern Hollywood**. University of California Press. 2007.

"Once in a lifetime." • The phrase comes up over and over from the people who worked on Peter Jackson's *The Lord of the Rings*. The film's seventeen Oscars, record-setting earnings, huge fan base, and hundreds of ancillary products attest to its importance and to the fact that *Rings* is far more than a film. Its makers seized a crucial moment in Hollywood — the special effects digital revolution plus the rise of "infotainment" and the Internet — to satisfy the trilogy's fans while fostering a huge new international audience. The resulting franchise of franchises has earned billions of dollars to date with no end in sight. Kristin Thompson interviewed seventy-six people to examine the movie's scripting and design and the new technologies deployed to produce the films, video games, and DVDs. She demonstrates the impact *Rings* had on the companies that made it, on the fantasy genre, on New Zealand, and on independent cinema. In fast-paced, compulsively readable prose, she affirms Jackson's *Rings* as one the most important films ever made.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520247744

- [21] Christopher Vogler. **The Writer's Journey: Mythic Structure for Writers**. Michael Wiese Productions. 2007.

The Writer's Journey explores the powerful relationship between mythology and storytelling in a clear, concise style that's made it required reading for movie executives, screenwriters, playwrights, scholars, and fans of pop culture all over the world. The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. • "... the perfect manual for developing, pitching and writing stories with universal human themes that will forever captivate a global audience". – Jeff Arch, screenwriter *Sleepless in Seattle* • The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. The previous two editions of this book have sold over 180,000 units, making this book a "classic" for screenwriters, writers, and novelists.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 193290736X

- [22] Ernest Mathijs, Murray Pomerance. **From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings**. Rodopi. 2006.

Peter Jackson's film version of *The Lord of the Rings* (2001-2003) is the grandest achievement of 21st century cinema so far. But it is also linked to topical and social concerns including war, terrorism, and cultural imperialism. Its style, symbols, narrative, and structure seem always already linked to politics, cultural definition, problems of cinematic style, and the elemental mythologies that most profoundly capture our imaginations. *From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings* treats Jackson's trilogy as having two conditions of existence: an aesthetic and a political. Like other cultural artefacts, it leads a double life as objet d'art and public statement about the world, so that nothing in it is ever just cinematically beautiful or tasteful, and nothing is ever just a message or an opinion. Written by leading scholars in the study of cinema and culture, *From Hobbits to Hollywood* gives Jackson's trilogy the fullest scholarly interrogation to date. Ranging from interpretations of *The Lord of the Rings'* ideological and philosophical implications, through discussions of its changing fandoms and its incorporation into the Hollywood industry of stars, technology, genre, and merchandising, to considerations of CGI effects, acting, architecture and style, the essays contained here open a new vista of criticism and light, for ardent fans of J.R.R. Tolkien, followers of Jackson, and all those who yearn for a deeper appreciation of cinema and its relation to culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9042016825

- [23] Joshua David Bellin. **Framing Monsters: Fantasy Film and Social Alienation**. SIU Press. 2005.

The canon of popular cinema has long been rife with fantastic tales, yet critical studies have too often expediently mixed the fantasy genre with its kindred science fiction and horror films or dismissed it altogether as escapist fare. *Framing Monsters: Fantasy Film and Social Alienation* reconsiders the cultural significance of this storytelling mode by investigating how films seemingly divorced from reality and presented in a context of timelessness are, in fact, encoded with the social practices and beliefs of their era of production. Situating representative fantasy films within their cultural moments, Joshua David Bellin illustrates how fantastic visions of monstrous others seek to propagate negative stereotypes of despised groups and support invidious hierarchies of social control. In constructing such an argument, *Framing Monsters* not only contests dismissive attitudes toward fantasy but also challenges the psychoanalytic criticism that has thus far dominated its limited critical study. Beginning with celebrated classics, Bellin locates *King Kong* (1933) within the era of lynching to evince how the film protects whiteness against supposed aggressions of a black predator and reviews *The Wizard of Oz* (1939) as a product of the Depression's economic anxieties. From there, the study moves to the cult classic animated *Sinbad Trilogy* (1958 — 1977) of Ray Harryhausen, films rampant with xenophobic fears of the Middle East as relevant today as when the series was originally produced. Advancing to more recent subjects, Bellin focuses on the image of the monstrous woman and the threat of reproductive freedom found in *Aliens* (1986), *Jurassic Park* (1993), and *Species* (1995) and on depictions of the mentally ill as dangerous deviants in *12 Monkeys* (1996) and *The Cell* (2000). An investigation into physical freakishness guides his approach to *Edward Scissorhands* (1990) and *Beauty and the Beast* (1991). He concludes with a discussion of *X-Men* (2000) and *Lord of the Rings* (2001 — 2003), commercial giants that extend a recent trend toward critical self-reflection within the genre while still participating in the continuity of social alienation. Written to enhance rather than undermine our understanding of fantastic cinema, *Framing Monsters* invites filmmakers, critics, and fans alike to reassess this tremendously popular and influential film type and the monsters that populate it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0809326248

- [24] Ian Brodie. **The Lord of the Rings [Movie Set] Location Guidebook: Travel Diary**. HarperCollins Publishers. 2005.

Aotearoa Middle-earth is waiting to be explored. With the help of *The Lord of the Rings Location Guidebook*, thousands of fans worldwide have been able to follow in the footsteps of Peter Jackson and the Fellowship as they see for themselves where the Oscar-winning *Lord of the Rings* movie trilogy was created. In this unique diary, especially created to accompany Ian Brodie's best-selling guidebook series, recreate your own journey with diary entries, photographs and even a pressed flower from Ithilien or leaf from Rivendell, preserving special

memories and thoughts as you travel there and back again. Create your own unique memento of a special journey to a special time and place as you walk in Frodo's footsteps; may your journey be a special one.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1869505506

- [25] Robert Butler. **The Art of Darkness: Staging the Philip Pullman Trilogy**. Oberon Books. 2004.

Philip Pullman's award-winning trilogy His Dark Materials had everything Nicholas Hytner, the new director of the National Theatre, could want for a modern audience, but for one thing: it was almost impossible to stage. Robert Butler's intimate backstage account takes us into the meetings, workshops and rehearsals where, over six months, Pullman's 1300-page novel — about daemons, armored bears and parallel universes — was transformed into six hours of drama.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1840024143

- [26] Paul A. Woods. **Peter Jackson: from Gore to Mordor**. Plexus Publishing. 2004.

This sixth title in the Ultrascreen series contains the best reviews, essays, and features on the films of Peter Jackson, from his early horror-movie successes to "The Lord of the Rings" trilogy to his current position as one of the world's most feted directors.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0859653560

- [27] Gary Russell. **The Lord of the Rings: The Art of The Two Towers**. Houghton Mifflin Harcourt. 2003.

Showcases the development of the imagery from the second Tolkien-inspired movie, from concept drawings to three-dimensional maquettes and digital art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618331301

- [28] Martin M. Winkler. **Classical Myth and Culture in the Cinema**. Oxford University Press. 2001.

Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature. The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image, and for anyone interested in the presence of Greece and Rome in modern popular culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195130049

- [29] Richard LaGravenese. **The Fisher King: The Book of the Film**. Applause Books. 2000.

The Applause book of The Fisher King is essential reading for any fan of this 4-star film from Terry Gilliam that Playboy calls "an astonishing comedy about love, loss and redemption" and Vogue says "takes enormous risks and pulls off the challenge." It includes: over 200 photographs, deleted and altered scenes, interviews with Robin Williams and Terry Gilliam, a symposium about the making of the film, the complete credits, and more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1557830983

- [30] Charles McKeown, Terry Gilliam. **The Adventures of Baron Munchausen: The Illustrated Screenplay**. Applause Books. 2000.

The complete screenplay and credits with dozens of photos from the 1998 film. • "A carnival! A wonderland! A weekend with nine Friday nights! Terry Gilliam's lavish dreams are beyond those of mere mortals" – Harlan Ellison.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 155783041X

- [31] A Hallmark Entertainment/NBC Presentation. **Merlin: The Shooting Script**. Newmarket Press. 1999.

Merlin was the highest rated TV miniseries of 1998, with over 70 million viewers over two nights. From Hallmark Entertainment and NBC, the producers of the hit TV miniseries Gulliver's Travels, The Odyssey, and Moby Dick, comes Merlin, the entirely new two-part, four-hour miniseries featuring an all-star international cast including Sam Neill, Isabella Rossellini, Miranda Richardson, Martin Short, Rutger Hauer, Helena Bonham Carter, John Gielgud, and James Earl Jones. 29 b/w photos. The Newmarket Shooting Script(tm) Series features an attractive 7 x 9 1/4 inch format that includes a facsimile of the film's shooting script, as chosen by the writer and/or director, exclusive notes on the film's production and history, stills, and credits.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1557043663

- [32] William Stillman, Jay Scarfone. **The Wizardry of Oz**. Gramercy. 1999.

The Wizard of Oz is one of the most popular and beloved motion pictures of all time. Seen by over one billion people worldwide since its 1939 premiere, Oz is an indelible part of our national consciousness — as much a part of our earliest childhood memories as it is an experience to be shared with succeeding generations. Why does The Wizard of Oz endure despite modern advances in film make-up and special effects? This new book explores the construction of Oz at the height of Hollywood's golden age, and under the auspices of filmdom's greatest studio. Written by the nations leading Oz authorities, and with a Foreword by the Cowardly Lions make-up man, The Wizardry of Oz is a fascinating trip over the rainbow — from concept to realization. For the first time in print, details about Oz's make-ups, costumes and special effects are revealed, accompanied by rare stills, Technicolor test frames, and blueprints. Actual costumes and props — now priceless treasures — are presented from the archives of memorabilia collectors, supplemented with never-before-conducted interviews with Ozs cast and crew. Included are behind-the-scenes stories of the stars — Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton — as they worked on the film • more than 260 color and black-and-white illustrations • a list of the films of one of Oz's "biggest" stars — Toto • the complete credits for the film, augmented from the M- G-M archives • and a bibliography. The book is a must for anyone who's ever hummed, "We're off to see the Wizard, the Wonderful Wizard of Oz!" Here then is The Wizard of Oz from the ground up — brick by yellow brick!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517203332](#)

- [33] Laurent Bouzereau. **Star Wars: The Annotated Screenplays**. Ballantine. 1997.

Luke Skywalker was Annikin Starkiller • Han Solo was a "huge green-skinned guy with no nose and large gills" • And Princess Leia had a bit part. • Here, at last, is the definitive Star Wars script collection — all three full-length screenplays, presented with the secrets that led to their creation! • Through hours of exclusive interviews with George Lucas, Lawrence Kasdan, Irvin Kershner, and others involved in crafting the original trilogy, Laurent Bouzereau has uncovered the complex process through which life was breathed into the legendary Star Wars saga. Then, by exhaustively annotating the actual scripts, he reveals the fascinating tale behind each step in the evolution of these blockbuster films. • Provides the complete screenplays of the three Star Wars films, and provides background information about how the scripts were developed.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345409817](#)

- [34] Paul M. Sammon. **Future Noir: The Making of Blade Runner**. Harper Collins. 1996.

The 1992 release of the "Director's Cut" only confirmed what the international film cognoscenti have know all along: Ridley Scott's Blade Runner, based on Philip K. Dick's brilliant and troubling SF novel Do Androids Dream of Electric Sheep, still rules as the most visually dense, thematically challenging, and influential SF film ever made. Future Noir is the story of that triumph. The making of Blade Runner was a seven-year odyssey that would test the stamina and the imagination of writers, producers, special effects wizards, and the most innovative art directors and set designers in the industry. A fascinating look at the ever-shifting interface between commerce and the art that is modern Hollywood, Future Noir is the intense, intimate, anything-but-glamorous inside account of how the work of SF's most uncompromising author was transformed into a critical sensation, a commercial success, and a cult classic.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061053147](#)

- [35] Richard Michaels. **Structures of Fantasy**. MES Press. 1992.

Hollywood has produced thousands of feature films, but only a few have become megahits. What is it about the stories and the characters in these films that made them so popular? • Structures of Fantasy presents principles of story construction that can be used in the development of popular movies. It analyzes techniques and offers stimulating ideas that will be helpful in the creative process. Structures of Fantasy was written for the writers, directors and producers who want to create commercially successful films. The fundamentals of dramatic structure, the human emotions, and the construction of humorous characters and situations are explained, with examples drawn from some of the most popular motion pictures ever produced.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1882373006](#)

- [36] Noel Langley, Florence Ryerson, Edgar Allan Woolf, Michael Patrick Hearn. **The Wizard of Oz: The Screen Play**. Dell / Delta. 1989.

1989 book, paperback, published to commemorate the 50th anniversary of the world's most beloved motion picture. The script was published for the first time. Every word of the dialogue and the complete lyrics of every song is included, plus much more than is evident from a viewing of the famous movie.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385297602](#)

- [37] Allen W. Varney, Eric Goldberg. **The Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film.** St. Martin's Press. 1988.

The Willow Sourcebook Includes: • Detailed histories of Willow, Madmartigan, Bavmorda, and every important character from the movie. • The cultures and beliefs of the Nelwyns, the soldiers of Nockmaar, the Knights of Galladoorn, the fairies, and the brownies. • Fearsome monsters — the two-headed Eborsisk, the Death Dogs, and others. • Magic-transformation, Bavmorda's Ritual of Obliteration, Cherlindrea's Wand, and more! • Descriptions of the lands, people, and cultures of the world of Willow, including Tir Asleen, Bavmorda's Nockmaar, and Nelwyn Valley. • A detailed map of the lands travelled in the movie. • Game information that lets you use the people and creatures of Willow in your own fantasy roleplaying game. Plus 8 pages of full-color photographs from the movie!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312930836

- [38] Rebecca Grand. **Labyrinth: The Photo Album.** Henry Holt. 1986.

Sarah's thoughtless remark that she wished the goblins would take her little brother lead her and the boy into the dangerous world of the goblin king. • The telling of the story of Jim Henson's Labyrinth using photos from the 1986 movie. • Engrossing color photoplay for all ages readers, using images from the 1986 Jim Henson film fantasy starring Jennifer Connelly and David Bowie.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030073235

- [39] Terry Jones, Brian Froud. **The Goblins of Labyrinth.** Henry Holt. 1986.

A huge heavy book, full of conceptual designs of about 100 different goblins (some from the movie, the others in hiding in the Labyrinth) by Brian Froud, all faithful reproductions of his ink on parchment original drawings, with Monty style narrative courtesy of Terry Jones. There's also a generous amount of full colour prints of the Wiseman, Sir Didymus, Toby and a brown-haired girl who was the predecessor of our Sarah. Shame about there being no pics of Jareth, as he himself was originally conceptualised as a muppet (cue thoughts of Sarah dancing with a Big Bird equivalent). If you love Brian Froud's Fantasy art and love Labyrinth, you will need to have this book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030073189

- [40] Brian Froud. **The World of Dark Crystal.** Alfred A. Knopf. 1982.

Now 20 years old, Jim Henson's classic fantasy film The Dark Crystal — featuring the breathtaking concept design of renowned fantasy artist Brian Froud — is a soaring work of the imagination. This mystical adventure has such a huge cult following that when the film was recently re-released on video and DVD, it quickly sold a million copies. Just as remarkable is the cult status of The World of The Dark Crystal, Froud's book on the film. Originally published in 1982 and long out of print, this definitive volume — packed with brilliant artwork — has been in such demand that used copies can sell for well over \$400. Abrams is now proudly reissuing this sought-after book in a brand new collector's edition. This beautifully printed reproduction of the original volume contains all of its stunning art and text — plus a new essay by Froud, illustrated with never-before-published paintings, drawings, and sculptures from the film's archives. And this new edition features a facsimile of a 20-page booklet Froud and Henson created to present the film to backers — a gorgeous overview of the story so rare only a few copies are known to exist. This collector's edition of The World of The Dark Crystal, like the re-released film, will truly be a must-have for Henson and Froud fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394712803

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
52	2018	Joyce	Transmedia storytelling and the apocalypse
52	2018	Valentinelli	Firefly Encyclopedia
52	2017	Falconer	Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit
53	2017	Kinnard	Italian Sword and Sandal Films, 1908-1990
53	2017	Sumerak	Art of Harry Potter: The definitive art collection of the magical film franchise
53	2016	Blumberg	Cinema and Sorcery: the Comprehensive Guide to Fantasy Film
53	2016	Salisbury	Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them
54	2016	Willis	Fast Forward: The Future(s) of the Cinematic Arts
54	2015	Dyson	Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica
54	2015	Morehead	Supernatural Cinema of Guillermo del Toro: Critical Essays
54	2014	Yacavone	Film Worlds: A Philosophical Aesthetics of Cinema
55	2013	Elza	Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity
55	2013	Toro	Guillermo del Toro Cabinet of Curiosities: My Notebooks, Collections, and Other Obsessions
55	2012	Handel	New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit
55	2011	Brodie	Lord of the Rings: [Movie Set] Location Guidebook
56	2010	Booker	Historical Dictionary of Science Fiction Cinema
56	2010	Duncan	Making of Avatar
56	2009	Wilhelm	Avatar: A Confidential Report on the Biological and Social History of Pandora
56	2007	Russell	Lord of the Rings: The Official Stage Companion
56	2007	Thompson	Frodo Franchise: The Lord of the Rings and Modern Hollywood
57	2007	Vogler	Writer's Journey: Mythic Structure for Writers
57	2006	Mathijs	From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings
57	2005	Bellin	Framing Monsters: Fantasy Film and Social Alienation
57	2005	Brodie	Lord of the Rings [Movie Set] Location Guidebook: Travel Diary
58	2004	Butler	Art of Darkness: Staging the Philip Pullman Trilogy
58	2004	Woods	Peter Jackson: from Gore to Mordor
58	2003	Russell	Lord of the Rings: The Art of The Two Towers
58	2001	Winkler	Classical Myth and Culture in the Cinema
58	2000	LaGravenese	Fisher King: The Book of the Film
58	2000	McKeown	Adventures of Baron Munchausen: The Illustrated Screenplay
58	1999	Presentation	Merlin: The Shooting Script
59	1999	Stillman	Wizardry of Oz
59	1997	Bouzereau	Star Wars: The Annotated Screenplays
59	1996	Sammon	Future Noir: The Making of Blade Runner
59	1992	Michaels	Structures of Fantasy
59	1989	Langley	Wizard of Oz: The Screen Play
60	1988	Varney	Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film
60	1986	Grand	Labyrinth: The Photo Album
60	1986	Jones	Goblins of Labyrinth
60	1982	Froud	World of Dark Crystal

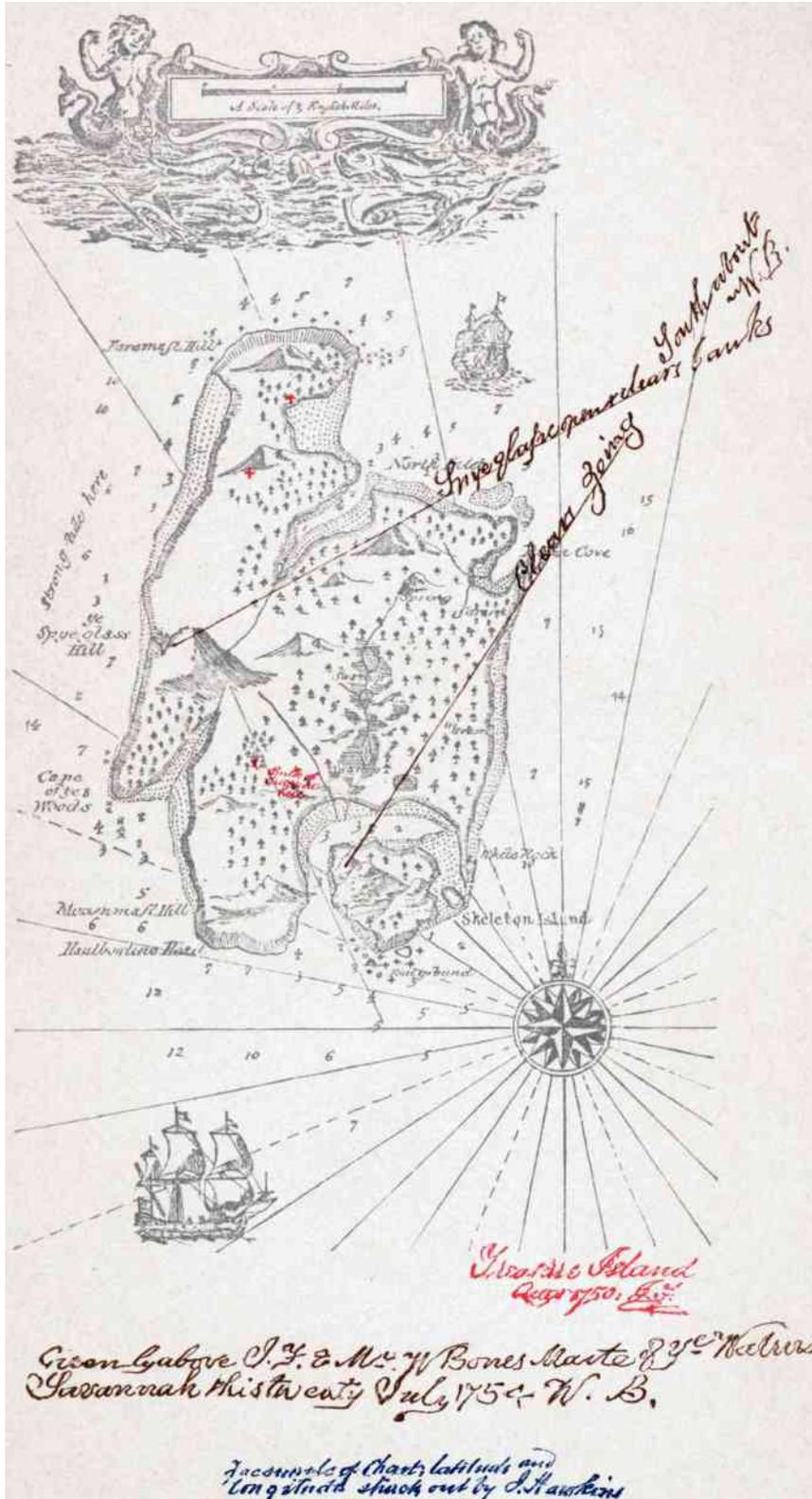


Figure 3.7: *Map of Treasure Island (Stevenson, 1883)* [Wikipedia: Public Domain] — alongside some of the author's 1894 commentary

In an 1894 article about writing *Treasure Island*, Stevenson explains how he started with a map:

*I made the map of an island; it was elaborately and (I thought) beautifully coloured; the shape of it took my fancy beyond expression; it contained harbours that pleased me like sonnets; and with the unconsciousness of the predestined, I ticketed my performance *Treasure Island*. I am told there are people who do not care for maps, and find it hard to believe. The names, the shapes of the woodlands, the courses of the roads and rivers, the prehistoric footsteps of man still distinctly traceable up hill and down dale, the mills and the ruins, the ponds and the ferries, perhaps the Standing Stone or the Druidic Circle on the heath; here is an inexhaustible fund of interest for any man with eyes to see or twopence-worth of imagination to understand with!*

Unfortunately the publisher didn't receive this map, and (like the 3-mile legend at the top) Stevenson needed to recreate it:

[I had] to examine a whole book, make an inventory of all the allusions contained in it, and with a pair of compasses, painfully design a map to suit the data.

Stevenson's perspective on maps:

*But it is my contention — my superstition, if you like — that who is faithful to his map, and consults it, and draws from it his inspiration, daily and hourly, gains positive support, and not mere negative immunity from accident. ... But even with imaginary places, he will do well in the beginning to provide a map; as he studies it, relations will appear that he had not thought upon; he will discover obvious, though unsuspected, short-cuts and footprints for his messengers; and even when a map is not all the plot, as it was in *Treasure Island*, it will be found to be a mine of suggestion.*

Chapter 4

Worldbuilding & World Design

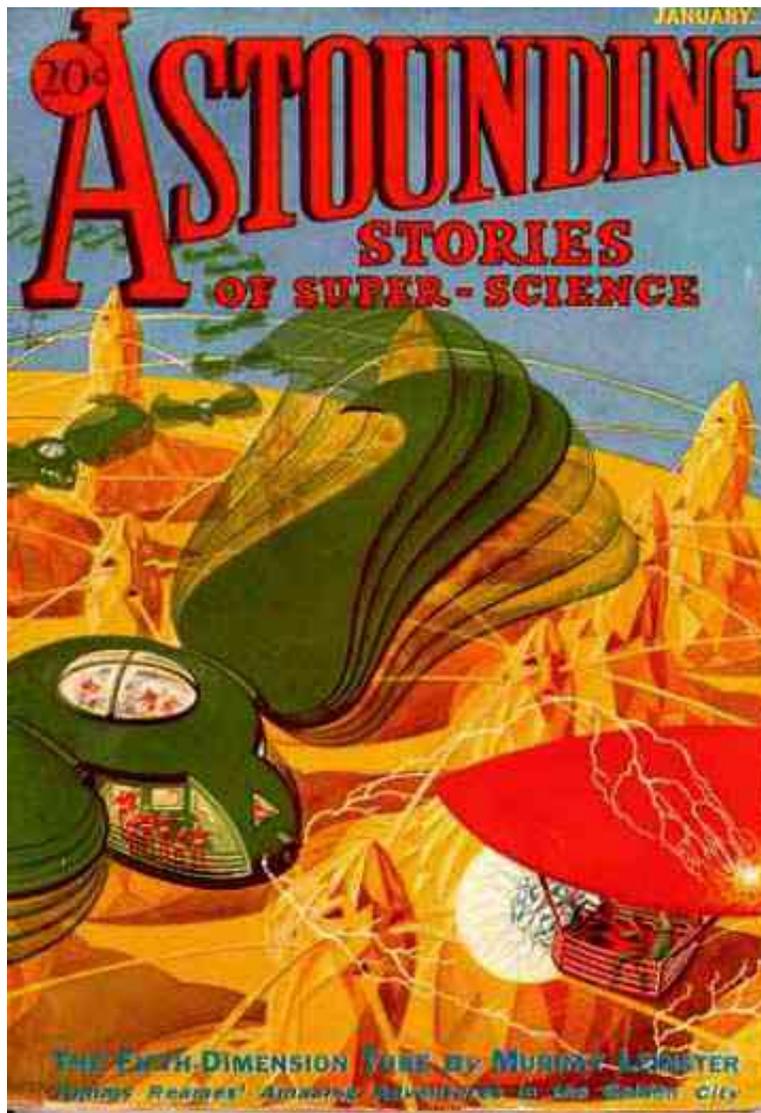


Figure 4.1: *The Fifth Dimension Tube* (Leinster, 1933) [Project Gutenberg: Public Domain-not renewed]



Figure 4.2: *Triumphal March of the Elf King* (Doyle, 1870) [Wikipedia: Public Domain]

4.1 A Taste of Worldbuilding: parts of the Art

- [1] Ryan North. *How to Invent Everything: A Survival Guide for the Stranded Time Traveler*. Riverhead Books. 2018.

An NPR Best Book of 2018 • "How to Invent Everything is such a cool book. It's essential reading for anyone who needs to duplicate an industrial civilization quickly." –Randall Munroe, xkcd creator and New York Times–bestselling author of *What If?* • The only book you need if you're going back in time • What would you do if a time machine hurled you thousands of years into the past ... and then broke? How would you survive? Could you improve on humanity's original timeline? And how hard would it be to domesticate a giant wombat? • With this book as your guide, you'll survive — and thrive — in any period in Earth's history. Bestselling author and time-travel enthusiast Ryan North shows you how to invent all the modern conveniences we take for granted — from first principles. This illustrated manual contains all the science, engineering, art, philosophy, facts, and figures required for even the most clueless time traveler to build a civilization from the ground up. Deeply researched, irreverent, and significantly more fun than being eaten by a saber-toothed tiger, *How to Invent Everything* will make you smarter, more competent, and completely prepared to become the most important and influential person ever. You're about to make history ... better.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [073522014X](#)

- [2] Neil Gaiman. *Norse Mythology*. W.W. Norton. 2017.

Introducing an instant classic: master storyteller Neil Gaiman presents a dazzling version of the great Norse myths. • Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. • In *Norse Mythology*, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki — son of a giant — blood brother to Odin and a trickster and unsurpassable manipulator. • Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman — difficult with his beard and huge appetite — to steal it back. More poignant is the tale in which the blood of Kvasir — the most sagacious of gods — is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people. • Through Gaiman's deft and witty prose emerge these gods with their fiercely competitive natures, their susceptibility to being duped and to duping others, and their tendency to let passion ignite their actions, making these long-ago myths breathe pungent life again. • "Who else but Neil Gaiman could become an accomplice of the gods, using the sorcery of words to make their stories new? The author of *American Gods* transforms Norse myths into addictive reading for young and old, with high-wattage retellings that preserve the monumental grandeur of the Nordic universe but also turn it into a world that is up close and personal, full of antic wit and dark intrigue." – Maria Tatar, chair, Program in Folklore and Mythology, Harvard

University • "The fascinating ancient tales in the Prose Edda and Poetic Edda have always needed gifted storytellers to breathe new life into them from century to century, and who better now than Neil Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology. – Jack Zipes, editor of The Norton Anthology of Children's Literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039360909X](#)

[3] James Gleick. **Time Travel: A History**. James Gleick. 2016.

From the acclaimed author of *The Information and Chaos*, here is a mind-bending exploration of time travel: its subversive origins, its evolution in literature and science, and its influence on our understanding of time itself. • The story begins at the turn of the previous century, with the young H.G. Wells writing and rewriting the fantastic tale that became his first book and an international sensation: *The Time Machine*. It was an era when a host of forces was converging to transmute the human understanding of time, some philosophical and some technological: the electric telegraph, the steam railroad, the discovery of buried civilizations, and the perfection of clocks. James Gleick tracks the evolution of time travel as an idea that becomes part of contemporary culture — from Marcel Proust to Doctor Who, from Jorge Luis Borges to Woody Allen. He investigates the inevitable looping paradoxes and examines the porous boundary between pulp fiction and modern physics. Finally, he delves into a temporal shift that is unsettling our own moment: the instantaneous wired world, with its all-consuming present and vanishing future.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0307908798](#)

[4] Jared Blando. **How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans**. Impact. 2015.

The power of creation is at your fingertips! Orcs prepare for battle against high Elves, Dwarves retreat to the mountains and men march to the sea to reclaim crumbling fortresses. Fortunes are decided. Kingdoms are lost. Entire worlds are created. This book will teach you to bring your fictional realm to life with simple step-by-step instructions on how to draw authentic fantasy maps. Set the stage for adventure by illustrating domains, castles and battle lines, mountains, forests and sea monsters! Learn to create completely unique and fully functional RPG maps time and time again on which your world can unfold. All the skills necessary to create awe-inspiring maps are covered! • Landscapes. Add depth, balance and plausibility with rocky coastlines, towering mountains, dark forests and rolling plains. • Iconography. Mark important places — towns and cities, fortresses and bridges — with symbolic iconography for easy-to-understand maps. • Typography. Learn how to place readable text and the basics of decorative script. Bonus instruction teaches you to create fonts for Orcs, Elves, Vikings and dragons. • Heraldry and shield design. Depict cultural and political boundaries with shields and colors. • Advanced cartography. Includes how to draw landmarks, country boundaries and political lines. Build roads to connect merchants and troops, troll cairns and dragon lairs. And complete your maps with creative backgrounds, elaborate compasses and thematic legends. 30+ step-by-step demonstrations illustrate how to construct an entire fantasy world map from start to finish — both digitally and by hand!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1440340242](#)

[5] David J. Peterson. **The Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building**. Penguin. 2015.

An insider's tour through the construction of invented languages from the bestselling author and creator of languages for the HBO series *Game of Thrones* and the Syfy series *Defiance*. From master language-creator David J. Peterson comes a creative guide to language construction for sci-fi and fantasy fans, writers, game creators, and language lovers. Peterson offers a captivating overview of language creation, covering its history from Tolkien's creations and Klingon to today's thriving global community of conlangers. He provides the essential tools necessary for inventing and evolving new languages, using examples from a variety of languages including his own creations, punctuated with references to everything from *Star Wars* to Michael Jackson. Along the way, behind-the-scenes stories lift the curtain on how he built languages like Dothraki for HBO's *Game of Thrones* and Shvisith for Marvel's *Thor: The Dark World*, and an included phrasebook will start fans speaking Peterson's constructed languages. *The Art of Language Invention* is an inside look at a fascinating culture and an engaging entry into a flourishing art form — and it might be the most fun you'll ever have with linguistics.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143126466](#)

[6] Terry Whitlatch. **Principles of Creature Design: creating Imaginary Animals**. Design Studio Press. 2015.

Designing a captivating creature simply for it to exist against a white background and going no further is a purely academic exercise. Designing a creature that can survive in a world, interact with its own and other species, and go on to make an impact, is designing with intent — the end goal of creature design and what you'll witness in this latest book from industry veteran Terry Whitlatch. With decades of experience in the entertainment industry, developing creatures for *Star Wars: Episode 1 — The Phantom Menace* and *Beowulf*, among other

projects, she offers valuable advice on how to develop otherworldly beings that are not just stunning in appearance, but also possess qualities that will endear viewers to them, or repulse, if that's the intent. For Whitlatch, there's no limit to what can be imagined with an open mind, though the journey may not always be an easy one. It's what she calls "chasing the unicorn." We will surely enjoy joining her on her journey, filled with creatures that are so vivid, whimsical, and elaborate that we will wish — or wonder if — they are real.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [162465021X](#)

- [7] Charles L. Adler. **Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction**. Princeton University Press. 2014.

From teleportation and space elevators to alien contact and interstellar travel, science fiction and fantasy writers have come up with some brilliant and innovative ideas. Yet how plausible are these ideas — for instance, could Mr. Weasley's flying car in the Harry Potter books really exist? Which concepts might actually happen, and which ones wouldn't work at all? *Wizards, Aliens, and Starships* delves into the most extraordinary details in science fiction and fantasy — such as time warps, shape changing, rocket launches, and illumination by floating candle — and shows readers the physics and math behind the phenomena. With simple mathematical models, and in most cases using no more than high school algebra, Charles Adler ranges across a plethora of remarkable imaginings, from the works of Ursula K. Le Guin to Star Trek and Avatar, to explore what might become reality. Adler explains why fantasy in the Harry Potter and Dresden Files novels cannot adhere strictly to scientific laws, and when magic might make scientific sense in the muggle world. He examines space travel and wonders why it isn't cheaper and more common today. Adler also discusses exoplanets and how the search for alien life has shifted from radio communications to space-based telescopes. He concludes by investigating the future survival of humanity and other intelligent races. Throughout, he cites an abundance of science fiction and fantasy authors, and includes concise descriptions of stories as well as an appendix on Newton's laws of motion. *Wizards, Aliens, and Starships* will speak to anyone wanting to know about the correct — and incorrect — science of science fiction and fantasy. • CONTENTS • 1. Playing the Game • PART I. POTTER PHYSICS • 2. Harry Potter and the Great Conservation Laws • 3. Why Hogwarts is so Dark • 4. Fantastic Beasts and How to Disprove Them • PART II SPACE TRAVEL • 5. Why Computers get Better and Cars Can't (Much) • 6. Vacations in Space • 7. Space Colonies • 8. The Space Elevator • 9. Manned Interplanetary Travel • 10. Advanced Propulsion Systems • 11. Speculative Propulsion Systems • 12. Interstellar Travel and Relativity • 13. Faster-than-Light Travel and Time Travel • PART III. WORLDS AND ALIENS • 14. Designing a Habitable Planet • 15. The Scientific Search for Spock • 16. The Mathematics of Talking with Aliens • PART IV. YEAR GOOGOL • 17. The Short-Term Survival of Humanity • 18. World-Building • 19. Dyson Spheres and Ringworlds • 20. Advanced Civilizations and the Kardashev Scale • 21. A Googol Years . • 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691147159](#)

- [8] Shannon Appelcline. **Designers & Dragons**. Evil Hat Productions. 2014.

History of the roleplaying game industry. • Volume 1, The '70s is a comprehensive picture of the beginnings of the RPG industry. Learn about the colorful history of TSR and the wave of D&D inspired games (and gaming companies) to follow, and dip your toes into wargaming trivia. Volume 2, The '80s is a picture of the growth of RPG industry. Take an in-depth look at '80s style gaming courtesy of companies like Steve Jackson Games and West End Games, plus an intro to the small (but mighty!) presses of the decade. Volume 3, The '90s is a picture of the heyday of the RPG industry. This volume includes profiles for twenty-one 1990s gaming companies including *Wizards of the Coast*, *White Wolf*, and *Atlas Games*. It also gives the inside scoop for games like *Dungeons & Dragons 3e*, *Warhammer 40k Roleplay*, and *Vampire: The Masquerade*. The final and most updated book in this series, volume 4 is an all inclusive picture of the new resurgence of the RPG industry. Includes profiles for twenty-five 2000s gaming companies including *Paizo Publishing*, *Green Ronin*, *Mongoose Publishing*, and yes — *Evil Hat*. Meet the characters behind the characters and the games behind the games in this 4-volume *Designers & Dragons* set.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1613170874](#)

- [9] Arika Okrent. **In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius**. Random House. 2010.

Here is the captivating story of humankind's enduring quest to build a better language — and overcome the curse of Babel. Just about everyone has heard of Esperanto, which was nothing less than one man's attempt to bring about world peace by means of linguistic solidarity. And every Star Trek fan knows about Klingon. But few people have heard of Babm, Blissymbolics, Loglan (not to be confused with Lojban), and the nearly nine hundred other invented languages that represent the hard work, high hopes, and full-blown delusions of so many misguided souls over the centuries. With intelligence and humor, Arika Okrent has written a truly original and enlightening book for all word freaks, grammar geeks, and plain old language lovers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812980891](#)

- [10] Clifford J. Rogers. **The Oxford Encyclopedia of Medieval Warfare and Military Technology**. Oxford University Press. 2010.

From the Viking invasions to the Crusades to the Hundred Years War, wars were crucial agents of change in medieval Europe. They fostered many economic and political changes. They also affected the science, technology, religion, and culture of the parties involved. This three-volume encyclopedia examines all aspects of warfare and military technology in medieval times. Featuring the latest research from the leading experts in medieval military history, the set provides an exhaustive and accurate view of how and why wars were waged throughout Europe, the Byzantine Empire, and the Crusader States from circa 500 CE to circa 1500. Although many reference works have been published in medieval history, this is the first and only encyclopedia to focus exclusively on medieval warfare, offering unique insight into the subject by addressing developments in military technology across the period with articles on topics such as gunpowder and shields. The encyclopedia will appeal to scholars and readers of all levels interested in military history and in the medieval world. • 1792 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195334035](#)

- [11] Mark Rosenfelder. **The Planet Construction Kit**. CreateSpace. 2010.

A companion volume to the Language Construction Kit, this book explains everything you need to know about creating your own world with its own geology, creatures, cultures, religions, technology, and styles of war — plus how to create maps, illustrations and 3-D models. An essential whether you're writing science fiction or fantasy, designing RPGs, creating movies or video games, or remodeling a spare asteroid.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0984470034](#)

- [12] Anne C. Petty. **Dragons of Fantasy: all about Dragons and Those who Create Them**. Kitsune Books. 2008.

An in-depth look at draconic villains and heroes and the skilled writers who create them. A longtime dragon admirer, Tolkien scholar Anne Petty takes readers on an adventurous ride into realms populated by the likes of Smaug, Ramoth, and Orm Embar, just to name a few. Authors discussed in the Foreground section include J. R. R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula Le Guin, Jane Yolen, Terry Goodkind, and J. K. Rowling. The Background section offers an overview of draconic history in myth, art, and literature. A treasure trove of dragonlore for fans and scholars alike. • "Anne C. Petty's *Dragons of Fantasy* is quite unlike most other books on dragons I know. Her very readable study goes beyond the usual collection of sources and myths, though Petty does not neglect to give an overview of dragons from their mythical beginnings to the 21st century (in chapters fittingly entitled 'Dragonology 101 and 102'). The main focus of this study, however, is primarily on the use of dragons in 'fantastic' literature. Individual chapters analyse and discuss dragons in the works of J.R.R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula K. Le Guin, Jane Yolen, Terry Goodkind, and J.K. Rowling. Petty's concise analysis and accessible presentation of the literary and narrative techniques used by the individual authors provide the reader with the necessary literary toolbox to gain a deeper insight into how these mythical beasts come to life at the touch of a gifted author. A very useful chapter on sources old and new forms the conclusion of this thoroughly delightful and inspiring study, which is strongly recommended reading for all who share a fascination in the draco literatus fantasticus." – Thomas Honegger, Professor for Mediaeval Studies, Friedrich-Schiller-University (Jena, Germany) • "With the 2nd edition, Petty reinvigorates the text with edited material from the 1st edition... this reinstated material enhances the text and demonstrates Petty's love and inherent grasp of the mechanics of sub-creation. By examining the work of Tolkien, McCaffrey, Le Guin, Rowling, Pratchett, Yolen, and Goodkind, Petty opens our minds to their particular methodology. This examination is paralleled by her discussions on the creative process which allow readers to grasp the very fabric of this reality. Petty has gone where many would dream to go: she has taken her love for her craft, her dedication to scholarship, and she has walked with dragons." – Anthony Burdge & Jessica Burke, Co-chairs, The Northeast Tolkien Society, New York City.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [097927009X](#)

- [13] Travis Prinzi. **Harry Potter & Imagination: The Way Between Two Worlds**. Zossima Press. 2008.

"What we achieve inwardly will change outer reality." Those words, written by Plutarch and quoted by J.K. Rowling in her 2008 Harvard commencement speech, sum up both the Harry Potter series and Travis Prinzi's analysis of the best-selling books in *Harry Potter & Imagination: The Way Between Two Worlds*. • Great imaginative literature places the readers between two worlds — the story world and the world of daily life — and challenges readers to imagine and to act for a better world. • Starting with Harry Potter's great themes, *Harry Potter & Imagination* takes readers on a journey through the transformative power of those themes for both the individual and for culture by placing Rowling's series in its literary, historical, and cultural contexts. • Prinzi explores how fairy stories in general, and Harry Potter in specific, are not merely tales that are read to "escape from the real world," but stories with the power to transform by teaching us to imagine better. • "Harry Potter & Imagination offers a challenging and rewarding tour of the inspirations for and meanings behind J.K. Rowling's lauded series. Travis Prinzi ably explores how the Harry Potter books satisfy fundamental human yearnings, utilize mythological archetypes, and embody their author's social vision. From Arthurian romance and Lovecraftian horror to postmodernism and political theory, Prinzi provides new insights into the Harry Potter phenomenon. *Harry Potter & Imagination* will not only fascinate and entertain readers, but will also convince them that fairy tales matter." Dr. Amy H. Sturgis, editor of *Past Watchful Dragons* • "There is no more insightful commenter on the Harry Potter novels than Travis Prinzi — and *Harry Potter & Imagination* is an ideal showcase for his original thinking and lucid writing. This trail-blazing guidebook into the world of Harry Potter — showing the imaginative way between two worlds — is a must read." — John Granger, author of *The Deathly Hallows Lectures* and other books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0982238517](#)

- [14] Kristin Thompson. **The Frodo Franchise: The Lord of the Rings and Modern Hollywood**. University of California Press. 2007.

"Once in a lifetime." • The phrase comes up over and over from the people who worked on Peter Jackson's *The Lord of the Rings*. The film's seventeen Oscars, record-setting earnings, huge fan base, and hundreds of ancillary products attest to its importance and to the fact that *Rings* is far more than a film. Its makers seized a crucial moment in Hollywood — the special effects digital revolution plus the rise of "infotainment" and the Internet — to satisfy the trilogy's fans while fostering a huge new international audience. The resulting franchise of franchises has earned billions of dollars to date with no end in sight. Kristin Thompson interviewed seventy-six people to examine the movie's scripting and design and the new technologies deployed to produce the films, video games, and DVDs. She demonstrates the impact *Rings* had on the companies that made it, on the fantasy genre, on New Zealand, and on independent cinema. In fast-paced, compulsively readable prose, she affirms Jackson's *Rings* as one the most important films ever made.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520247744](#)

- [15] Jorge Luis Borges, Peter Sis, Andrew Hurley. **The Book of Imaginary Beings**. Penguin. 2006.

In a perfect pairing of talent, this volume blends twenty illustrations by Peter Sis with Jorge Luis Borges's 1957 compilation of 116 "strange creatures conceived through time and space by the human imagination," from dragons and centaurs to Lewis Carroll's Cheshire Cat and the Morlocks of H.G. Wells's *The Time Machine*. A lavish feast of exotica brought vividly to life with art commissioned specifically for this volume, *The Book of Imaginary Beings* will delight readers of classic fantasy as well as Borges's many admirers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143039938](#)

- [16] Diana Wynne Jones. **The Tough Guide to Fantasyland**. Firebird. 2006.

Imagine that all fantasy novels — the ones featuring dragons, knights, wizards, and magic — are set in the same place. That place is called Fantasyland. *The Tough Guide to Fantasyland* is your travel guide, a handbook to everything you might find: Evil, the Dark Lord, Stew, Boots (but not Socks), and what passes for Economics and Ecology. Both a hilarious send-up of the clichés of the genre and an indispensable guide for writers, *The Tough Guide to Fantasyland* has been nearly impossible to find for years. Now this cult classic is back, and readers can experience Diana Wynne Jones at her very best: incisive, funny, and wildly imaginative. This is the definitive edition of *The Tough Guide*, featuring a new map, an entirely new design, and additional material written for it by Diana Wynne Jones.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0142407224](#)

- [17] Ariane Delacampagne, Christian Delacampagne. **Here Be Dragons: A Fantastic Bestiary**. Princeton University Press. 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. *Here Be Dragons* is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as *Here Be Dragons* shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069111689X](#)

- [18] Joel Levy. **A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky**. Thomas Dunne Books. 2000.

A treasure trove of esoteric knowledge that will prove of immense interest to every member of the family. *A Natural History of the Unnatural World* is a remarkable collection of first-hand reports, letters, and other historical documents backed up by visual evidence in the form of photographs, drawings and maps. Hitherto this information was restricted solely to members and staff of the exclusive Cryptozoological Society of London. Several factors, however, have conspired to encourage the Society to disseminate this arcane information to a wider audience. Alien life on Earth has been shown to be a distinct possibility through the efforts of the popular media. The approaching

Millennium has forced people to focus not only on life in the future but also on the life that has existed up to the present. Finally, the need to attract finance for future expeditions has convinced the Society to lay before the public evidence that proves ours is, indeed, a world filled with wonders. ... Could you tell a Wyvern from a Dragon, outsmart a Kappa, capture a Unicorn, or survive an encounter with a Giant Squid? ... You could with the help of the Cryptozoological Society of London and its top-secret files. For over 150 years, the Society has conducted detailed investigations into all manner of creatures — the majority of which mainstream zoologists claim not to exist. Decades of work have gone into building up an impressive archive of written and physical evidence from the far-flung corners of the world. Now made public for the first time, this incredible compendium will convince even the most sceptical reader of the existence of dozens of creatures with amazing, and sometimes terrifying, abilities. ... These impressive files cover species-transcending oddities such as bird-serpents and winged lions; transmogrifying creatures such as werewolves; manimals — half human beings — from mermaids to minotaurs; and our close relatives, the hominids — vampires, fairy folk, leprechauns and gnomes. ... On-site documentation in the form of researchers' field notes and supporting physical evidence, historical documents and photographs, scientific artifacts, newspaper and magazine articles, and myriad first-hand reports of personal sightings all contain fascinating and little-known information on the habits of these incredible beings. Their evolution and biology, lifecycle and habitats, and hunting and mating activities — the breadth of evidence will astonish, captivate and intrigue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312207034](#)

- [19] John Clute, John Grant. **The Encyclopedia of Fantasy**. St. Martin's Griffin. 1999.

Online 1997 edition: <http://sf-encyclopedia.uk/fe.php>. • This huge volume is the first comprehensive encyclopedia of the fantasy field. Not only does it describe the genre authoritatively, but it redefines it, offering an exciting new analysis of this highly diverse and hugely popular sphere of art. With more than 4,000 entries and over one million words, this volume covers every aspect of fantasy-literature, film, television, opera, art, and comics. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference for anyone interested in the art of the fantastic. This paperback edition includes thirty-two pages of update material obtained since the hardcover when to press. • 1079 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312198698](#)

- [20] John Clute, Peter Nicholls. **The Encyclopedia of Science Fiction**. Orbit Books. 1999.

Current online version (2011): <http://sf-encyclopedia.uk>. • The first edition of The Encyclopedia of Science Fiction was published in 1979 and was immediately hailed as a classic work of reference. This edition, now available in paperback, has taken years to prepare and is much more than a simple updating. The world of science fiction in the 1990s is much more complex than it was in the 1970s. The advent of game worlds, shared worlds, graphic novels, film and TV spin-offs, technothrillers, SF horror and much more has meant that the book has been expanded dramatically to cope with the complexities and changes in the genre. It now contains well over 4,300 entries — a staggering 1,500 more than the original — and, at 1.3 million words, it is over half a million words longer than the first edition. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference work for any fan of imaginative fiction. • 1396 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1857238974](#)

- [21] Diana Tixier Herald. **Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)**. Libraries Unlimited. 1999.

Presents annotated lists of fantasy titles, grouped by subgenre, with interest levels, and award indicators — and includes a discussion of fantasy, providing a historical overview and working definition of the genre. • 260 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563086557](#)

- [22] Richard Baker. **World Builder's Guidebook**. TSR, Inc. 1996.

Admit it, you've always wanted to design your own fantasy world. But the job was just too big and complicated, so you either quit in frustration or didn't start at all. Get out your pencils and markers, because it's time to make that dream come true! From the first steps of picking a campaign hook to the final details of crafting a kingdom or city, World Builder's Guidebook leads you stage by stage through the process of creating your own, unique campaign world. Build a world modeled after your favorite movies or books, detail a portion of an existing world, or create your own fantasy world from scratch! Some of the features you'll find in the World Builder's Guidebook includes: An introduction to the art of world building; Guidelines and random tables for creating continents, kingdoms, societies, local areas, towns and cities, ecologies, pantheons, histories, and sites of interest; A pad of 32 forms, mapping paper, and hex sheets - an indispensable set of tools for your world-building efforts! You're the master architect of an entire world. What are you going to build?.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786904348](#)

- [23] Wayne Douglas Barlowe, Neil Duski, Neil Duski. **Barlowe's Guide to Fantasy: Creatures Great and Small from**

the Best Fantasy and Horror HarperPrism. 1996.

Until now, many of the greatest creatures and characters from fantasy and horror have been seen only in the minds of their creators — and their readers. At last these bizarre and beautiful beings have been brought magnificently to life by acclaimed artist Wayne Douglas Barlowe. Here is the Unicorn you always dreamed of, still shimmering from the imagination of *The Last Unicorn* author Peter S. Beagle. Here in all its disgusting glory lurks H. P. Lovecraft's Gug, along with Robert Jordan's Trolloc. Here you will meet Marion Zimmer Bradley's Morgaine from *The Mists of Avalon*, Conan-creator Robert E. Howard's Bran Mak Morn, Clive Barker's Gek-A-Gek, Drool Rockworm from Stephen R. Donaldson's *Chronicles of Thomas Covenant the Unbeliever*, and many more. Fifty fantastic creatures and characters in all. Awesome, incredible, startling, disturbing — all rendered with perfect accuracy and exquisite detail. The heroes, monsters, and bizarre creatures depicted in these full-color pages range from the mythical to the mysterious, from the hideous to the sublime, from the wonderful to the terrible. In his accompanying text, Barlowe presents the essential facts about each creature, whether it be language, weaponry, dietary customs, or favorite prey. In the manner of a true naturalist (he was apprenticed at New York's Museum of Natural History) he includes his sketches and preliminary drawings, as well as his notes and locomotion studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061008176](#)

- [24] R. Ewart Oakeshott. **The Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor).** Dover. 1996.

Premodern weapons of war receive a tremendously detailed and thorough accounting in this volume — the work of a noted authority on medieval arms in Europe. Covering a period of 30 centuries, the study, like a richly woven tapestry, vividly describes the development of arms and armor — beginning with the weapons of the prehistoric Bronze and Iron Ages, through the breakup of the Roman Empire and the great folk-migrations of the period; the age of the Vikings; and finally, the Age of Chivalry. • Relying on evidence of arms found in bogs, tombs, rivers, excavations, and other sites as well as on contemporary art and literature, the author describes in detail an awesome array of the weapons and accoutrements of war: swords, shields, spears, helmets, daggers, longbows, crossbows, axes, chain mail, plate armor, gauntlets, and much else. • Profusely illustrated with more than 170 of the author's own line drawings and 23 plates depicting many rare and beautiful weapons, this meticulously researched volume will be an indispensable resource for military historians, archaeologists, students of arms and armor, and anyone interested in the weaponry of old. • 358 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486292886](#)

- [25] Chris Winn. **Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements.** Random House. 1985.

Legal Daisy Spacing is a weird, hilarious and thought-provoking spoof on bureaucracy run amok in our natural environment. Here, in 90 lovingly absurd drawings, complete with notes, rules, and appendices, is everything you need to know about the official Build-A-Planet program for subjugating nature and modernizing the universe. Is the night sky a meaningless jumble of old stars? Legal Daisy Spacing shows you how Attractive Stellar Grids can space stars evenly. Overly colorful rainbows can be bleached, unruly tornadoes can be bottled, surplus islands can be neatly stored. As Build-A-Planet chairman Belem C. Penticle writes in his inspiring foreword, Legal Daisy Spacing can "make your planet a safer, more hygienic, finer place to live." Its motto is "Order through Vigilance, Decency through Purification". • Here is a delightfully wacky back-handed tribute to all that is (luckily) still uneven, unplanned, and unpredictable in our world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394549287](#)

- [26] Leo Lionni. **Parallel Botany.** Alfred A. Knopf. 1977.

With precision with authority, with wit, with the ineffable brilliance of supreme scholarship, Leo Lionni here presents the first full-scale guide to the world of parallel plants — a vast, ramified, extremely peculiar, and wholly imaginary plant kingdom. It is a botany alive with wonders, from the *Tirillus silvador* of the high Andes (whose habit it is to emit shrill whistles on clear nights in January and February) to the Woodland Tweezers (it was the Japanese parallel botanist Uchigaki who first noticed the unsettling relationship between the growth pattern of a group of Tweezers and a winning layout in a game of Go) to the *Artisia* (whose various forms anticipate the work of such artists as Arp and Calder — and, some believe, the work of all artists, including those not yet born). Yet for all its delights, it is a plant world hitherto ignored by the entire scientific community, possibly because it is nonexistent. In this masterful work Lionni marshals all the facts, all the fabulous lore and scholarship surrounding parallel plants. He deals forthrightly with the vexing philosophical, linguistic, and ethnological questions that plague parallel botanists — for example, what is "organicity"? Can one plant be "more parallel" than another? How are we to reconcile the views expressed by Adolf Boehmen in his book *Notes Toward a Vegetable Semantics*? Lionni tells tales of the great parallel plant hunters, notably Madame Jeanne Helene Bigny, the famous paleobotanist who discovered fossil Tirils in the desert of eastern Luristan by parapsychological means. He furnishes full transcriptions of legends and folk tales relating to parallel plants from all over the globe — Siberia, Africa, the South Pacific — as well as the most recent information that has come to him regarding plant origins, distribution, and morphology. And, too, he provides his own elegant, detailed, and scientifically accurate drawings...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394410556](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
64	2018	North	How to Invent Everything: A Survival Guide for the Stranded Time Traveler
64	2017	Gaiman	Norse Mythology
65	2016	Gleick	Time Travel: A History
65	2015	Blando	How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans
65	2015	Peterson	Art of Language Invention: From Horse-Lords to Dark Elves Words Behind World-Building
65	2015	Whitlatch	Principles of Creature Design: creating Imaginary Animals
66	2014	Adler	Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction
66	2014	Appelcline	Designers & Dragons
66	2010	Okrent	In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius
66	2010	Rogers	Oxford Encyclopedia of Medieval Warfare and Military Technology
67	2010	Rosenfelder	Planet Construction Kit
67	2008	Petty	Dragons of Fantasy: all about Dragons and Those who Create Them
67	2008	Prinzi	Harry Potter & Imagination: The Way Between Two Worlds
68	2007	Thompson	Frodo Franchise: The Lord of the Rings and Modern Hollywood
68	2006	Borges	Book of Imaginary Beings
68	2006	Jones	Tough Guide to Fantasyland
68	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
68	2000	Levy	A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky
69	1999	Clute	Encyclopedia of Fantasy
69	1999	Clute	Encyclopedia of Science Fiction
69	1999	Herald	Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)
69	1996	Baker	World Builder's Guidebook
69	1996	Barlowe	Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ...
70	1996	Oakeshott	Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor)
70	1985	Winn	Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements
70	1977	Lionni	Parallel Botany



Figure 4.3: *Idyll* (Leighton, 1880) [Wikipedia: Public Domain]

4.2 Worldbuilding and Writing

- [1] Timothy Hickson. **On Writing and Worldbuilding (Volume 1)**. Independently published. 2019.

Writing advice tends to be full of 'rules' and 'tips' which are either too broad to be helpful or outright wrong. In *On Writing and Worldbuilding*, we will discuss specific and applicable ideas to consider, from effective methods of delivering exposition and foreshadowing, to how communication, commerce, and control play into the fall of an empire.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1798967650

- [2] Stan Lee. **Stan Lee's Master Class: Lessons in Drawing, World-Building, Storytelling, Manga, and Digital Comics from the Legendary Co-creator of Spider-Man, The Avengers, and The Incredible Hulk**. Watson-Guptill. 2019.

From the co-creator of the Mighty Marvel Universe and some of the most popular comic book characters of all time comes an in-depth comics drawing instruction book revealing the tools, styles, and techniques of today's top comics artists. Focusing on topics like anatomy, perspective, and character design, as well as brand new topics like manga art styles, digital art, and more, *Stan Lee's Master Class* is the next step for those looking to perfect their superhero rendering and create fantastic worlds perfect for today's modern comic book audience. With examples from his classic collaborations at Marvel Comics and from today's top comics artists, Lee builds on concepts only touched on in his previous instructional offerings and provides a pathway for aspiring artists to bring their comic book artwork to professional-quality levels.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0823098443

- [3] Benedict Neurohr, Lizzie Stewart-Shaw. **Experiencing fictional worlds**. John Benjamins. 2019.

Experiencing Fictional Worlds is not only the title of this book, but a challenge to reveal exactly what makes the "experience" of literature. This volume presents contributions drawing upon a range of theories and frameworks based on the text-as-world metaphor. This text-world approach is fruitfully applied to a wide variety of text types, from poetry to genre-specific prose to children's story-books. This book investigates how fictional worlds are built and updated, how context affects the conceptualisation of text-worlds, and how emotions are elicited in these processes. The diverse analyses of this volume apply and develop approaches such as Text World Theory, reader-response studies, and pedagogical stylistics, among other broader cognitive and linguistic frameworks. *Experiencing Fictional Worlds* aligns with other cutting-edge research on language conceptualisation in fields including cognitive linguistics, stylistics, narratology, and literary criticism. This volume will be relevant to anyone with interests in language and literature. • 228 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 902720201X

- [4] Neal Wyatt, Joyce G. Saricks. **The readers' advisory guide to Genre Fiction (3rd ed)**. ALA Editions. 2019.

Everyone's favorite guide to fiction that's thrilling, mysterious, suspenseful, thought-provoking, romantic, and just plain fun is back and better than ever in this completely revamped and revised edition. A must for every readers' advisory desk, this resource is also a useful tool for collection development librarians and students in LIS programs. Inside, RA experts Wyatt and Saricks. Both insightful and comprehensive,

this matchless guidebook will help librarians become familiar with many different fiction genres, especially those they do not regularly read, and aid library staff in connecting readers to books they're sure to love. • 311 pages pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [083891781X](#)

- [5] Marie Brennan. **New worlds. Year one: a writer's guide to the art of worldbuilding.** Book View Cafe. 2018.

Worldbuilding is one of the great pleasures of writing science fiction and fantasy — and also one of its greatest challenges. Award-winning fantasy author Marie Brennan draws on her academic training in anthropology to peel back the layers of a setting, going past the surface details to explore questions many authors never think to answer. She invites you to consider the endless variety of real-world cultures — from climate to counterfeiting, from sumptuary laws to slang — and the equally endless possibilities speculative fiction has to offer. This volume collects essays from the first year of the New Worlds Patreon. • 208 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1611387477](#)

- [6] Jaime Buckley. **Advanced Worldbuilding: A creative writing guide: Triggers, tips & strategies to explode your writing skills and captivate your readers.** On The Fly Publications. 2018.

Every story requires worldbuilding. What if there was a way to simplify the process of worldbuilding? A system that would open the door to your mind and create a constant flow of ideas? Advanced Worldbuilding is a unique guide that takes you by the hand and helps you understand the why of worldbuilding. Written in the form of a conversation with a friend, taking you, step by step, through the process of creation with a focus on the end goal: To tell a great story. Advanced Worldbuilding provides you with the tools to craft your own world journal, and does so in a simple, straightforward way. Wanted Hero creator Jaime Buckley provides tips, templates, and methods he uses to organize the notes you already have while unveiling a system to develop whatever your heart desires. Create continents, races, governments, religions, technology, magic, plant & animal life all with a checklist of what readers will be looking for. Detailed examples, used by the author to achieve his own results, are also provided. When your notes are complete or you get ready to expand Advanced Worldbuilding has been designed to be torn apart. Literally. Transform your notes into a personalized hub of information, which can be added to at any time. The guide provides master copies of all templates for your personal use ... or as examples for you to create your own. Advanced Worldbuilding is a fantastic tool for any writer, regardless of skill level ... and a critical addition to any worldbuilding arsenal.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1614630593](#)

- [7] Patricia Gilliam. **Setting and World-Building Workbook.** CreateSpace. 2018.

Like character creation, developing a believable fictional world is a process that becomes more defined with experience. If you're just starting out, however, planning your foundation will make the overall writing process a lot easier. This workbook contains twenty location templates, ten group templates, a series glossary, a timeline and history index, a section for series rules to maintain continuity, and prompts to help with brainstorming. For visual authors or stories that may require sets, there is space for sketches, maps, and layouts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [198567517X](#)

- [8] Trent Hergenrader. **Collaborative Worldbuilding for Writers and Gamers.** Bloomsbury Academic. 2018.

The digital technologies of the 21st century are reshaping how we experience storytelling. More than ever before, storylines from the world's most popular narratives cross from the pages of books to the movie theatre, to our television screens and in comic books series. Plots intersect and intertwine, allowing audiences many different entry points to the narratives. In this sometimes bewildering array of stories across media, one thing binds them together: their large-scale fictional world. • Collaborative Worldbuilding for Writers and Gamers describes how writers can co-create vast worlds for use as common settings for their own stories. Using the worlds of Star Wars, Lord of the Rings, A Game of Thrones, and Dungeons & Dragons as models, this book guides readers through a step-by-step process of building sprawling fictional worlds complete with competing social forces that have complex histories and yet are always evolving. It also shows readers how to populate a catalog with hundreds of unique people, places, and things that grow organically from their world, which become a rich repository of story making potential. • The companion website collaborativeworldbuilding.com features links to online resources, past worldbuilding projects, and an innovative card system designed to work with this book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1350016667](#)

- [9] Berin Kinsman. **Setting Design (for Writers and Roleplayers).** Dancing Lights Press. 2018.

How can you design dynamic settings that support telling great stories? Setting Design helps you to assembling the critical details that you will need in order to tell a story. More than mere worldbuilding, this book shows you how to save prep time by focusing on just the elements you'll need and use. With clear step-by-step instructions, you can: • Create a clear premise for your setting • Establish the genre, place, and time • Determine a theme to runs through your stories • Develop unique and useful locations • Populate the setting with people and

organizations • Develop a setting bible. • About Black Box Editions: Black Box Editions embrace a minimalist aesthetic in design and presentation. We believe the spotlight belongs on the creativity of the players as they converse and collaborate on their stories. Roleplaying is an activity, not a book. Our titles are merely tools.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1726824705

- [10] Rebekah Loper. **The A-Zs of Worldbuilding: Building a Fictional World from Scratch**. Fantasia Hearth Press. 2017.

Worldbuilding is the ultimate act of creation for speculative fiction writers, but how exactly do you worldbuild? You ask "what if" and use each answer as a springboard to more questions and answers about your fictional world. In *The A-Zs of Worldbuilding*, that "what if" process is broken down into 26 themed chapters, covering topics ranging from architecture to zoology. Each chapter includes a corresponding set of guided exercises to help you find the "what if" questions relevant to your story's world. Fair warning, though: worldbuilding is addictive. Once you get started, you might never put your pen down again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0692850554

- [11] T.G. Franklin. **World Building Guide and Workbook**. Papersteel Press. 2016.

For writers, screenwriters, and gamers. World Building involves more than elaborate settings, more than magic and magical beings, and more than paranormal happenings. Speculative fiction is a fast growing market, and world building is an essential tool for creating successful stories where the reader can suspend disbelief. This *World Building Guide & Workbook* gives writers the proper tools to craft a well written manuscript, rich with details, by guiding them through steps for choosing the right world elements to include in their story. Use a simple blueprint method to lay the foundation, and then complete the story. Beginning writers in the genre can learn to identify potential pitfalls. More complex concepts are included for intermediate to advance level authors. Get started world building today!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0692693920

- [12] Ursula K. Le Guin. **Words Are My Matter: Writings About Life and Books, 2000-2016, with a Journal of a Writer's Week**. Small Beer Press. 2016.

"Hard times are coming, when we'll be wanting the voices of writers who can see alternatives to how we live now, can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine real grounds for hope. We'll need writers who can remember freedom — poets, visionaries — realists of a larger reality. ..." • *Words Are My Matter* collects talks, essays, introductions to beloved books, and book reviews by Ursula K. Le Guin, one of our foremost public literary intellectuals. *Words Are My Matter* is essential reading. • It is a manual for investigating the depth and breadth of contemporary fiction — and, through the lens of deep considerations of contemporary writing, a way of exploring the world we are all living in. — from "Freedom", a speech in acceptance of the National Book Foundation Medal for Distinguished Contribution to American Letters. • "We need writers who know the difference between production of a market commodity and the practice of an art. Developing written material to suit sales strategies in order to maximise corporate profit and advertising revenue is not the same thing as responsible book publishing or authorship." • Le Guin is one of those authors and this is another of her moments. She has published more than sixty books ranging from fiction to nonfiction, children's books to poetry, and has received many lifetime achievement awards including the Library of Congress Living Legends award.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1618731343

- [13] Jane Lugea. **World Building in Spanish and English Spoken Narratives**. Bloomsbury Publishing. 2016.

Text World Theory is a powerful framework for discourse analysis that, thus far, has only been used in monolingual Anglophone stylistic analyses. This work adapts Text World Theory for the analysis of Spanish discourse, and in doing so suggests some improvements to the way in which it deals with discourse — in particular, with direct speech and conditional expressions. Furthermore, it applies Text World Theory in a novel way, searching not for style in language, but for the style of a language. Focusing principally on deixis and modality, the author examines whether Spanish speakers and English speakers construct the narrative text-world in any patterned ways. To do so, the "frog story" methodology is employed, eliciting spoken narratives from native adult speakers of both languages by means of a children's picture book. These narratives are transcribed and subjected to a qualitative text-world analysis, which is supported with a quantitative corpus analysis. The results reveal contrasts in Spanish and English speakers' use of modality and deixis in building the same narrative text-world, and are relevant to scholars working in language typology, cross-cultural pragmatics and translation studies. These novel applications of the Text World Theory push the boundaries of stylistics in new directions, broadening the focus from monolingual texts to languages at large.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1474282474

- [14] Steven Savage. **Way with Worlds Book 1: Crafting Great Fictional Settings**. CreateSpace. 2016.

Creating fictional worlds is fun – but making memorable, effective ones is often challenging. How do you make something that doesn't exist, make it real enough people enjoy it, and make sure it endures, grows, and keeps making sense to your expanding audience? *Way With Worlds* offers you a helpful guide to being a better worldbuilder. From basic theories and principles to guide you, to intense discussions of sex, ecology, and culture, you'll take a tour of the best ways to make places that never were. When you're done, you'll have a grasp of worldbuilding that will make sure your fiction is as memorable as fact. In this book you'll explore: • Basic Philosophies Of Worldbuilding – Get the basics and gain a new viewpoint on worldbuilding. • World Creation Essentials – What you have to think of to build your setting. • Magic And Technology – Understand the differences, the similarities, and what they mean. Clarke's law ahoy ... • Religion – Building religion presents challenges and opportunities; learn to face them and take them! • Sex – Sex in the worlds you build is going to involve more than you think, because more than you may think is about sex ... • Species And Races – Creating species and races opens us up to traps of words and ideas we may not see – avoid them! • Characters – Who are the people in your world? The answers may surprise you.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1533164797](#)

- [15] Jill Williamson. **Storyworld First: Creating a Unique Fantasy World for Your Novel.** Novel Teen Press. 2016.

The question I hear most from beginners about building a fantasy storyworld is, "Where do I start?" Oz, Wonderland, Narnia, the 100 Acre Wood, Neverland, Hogwarts, the United Federation of Planets, Westeros, Middle Earth, Alagaesia, Terabithia, Gotham City, Jurassic Park, Fablehaven, and a galaxy far, far away. These fictional places have become real in the minds and hearts of readers. These storyworlds that someone invented — someone who was once like you, learning to tell stories, learning to write, and dreaming about publishing a novel. Whether you're starting from scratch or are looking to add depth to a finished story, *Storyworld First* will get you thinking.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0996294554](#)

- [16] Kayelle Allen. **Tarthian Empire Companion: An Illustrated World-Building Bible and Guide to Writing a Science Fiction Series.** CreateSpace. 2015.

For the writer of science fiction, this volume teaches you how to build believable worlds, track details of your story, organize your writing, and lay out your story bible. Novice or experienced, you will pick up tricks and tips. This EPIC eBook Award winning writer shares tips, links to marketing sites, groups supporting writers, science fiction groups, and more. For the science fiction fan, the Companion reveals the worldbuilding magic that makes Kayelle Allen's *Tarthian Empire* tick. She shares every character in every book, 10k years of future history, offers inside peeks at scenes and stories, lays out a quick tour of the Empire, and dishes up a surfeit of secrets, all in one illustrated volume. Original art by Jamin Allen and Kayelle Allen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1511406933](#)

- [17] David Gibson. **Jester David's How-To Guide to Fantasy Worldbuilding.** 5 Minute Workday Publishing. 2014.

Inside this tome you will learn how to: Sculpt a continent • Design a nation • Plan a city or village • Create a Pantheon • And build your world! Designed for use by fantasy tabletop role-playing gamers (especially those using the world's oldest RPG system) but also useful for novelists, creative types, and people with too much free time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0993752438](#)

- [18] Laura Milanovich. **Cultural Anthropology for Writers: A Worldbuilding Guide.** CreateSpace. 2013.

CAFW is a writing book for worldbuilding. This conworlding handbook teaches writers how to avoid some of the biggest mistakes that writers, screenwriters and playwrights make in fiction, not giving the readers enough culture in their work. This easy-to-use book contains a cultural Anthropologist's view to world building that will allow a writer to not just write but live in the world they create.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1463776748](#)

- [19] Orson Scott Card, Editors of Writer's Digest Books. **The Writer's Digest Guide to Science Fiction & Fantasy.** Writer's Digest. 2010.

Craft an otherworldly experience for your readers! Do you dream of writing tales that pull readers into extraordinary realms? The *Writer's Digest Guide to Science Fiction & Fantasy* gives you everything you need to build a fantastic world, inhabit it with original and believable characters, and create an authentic and enthralling story. Two complete books in one, this comprehensive guide includes invaluable and timeless advice for writing and selling speculative fiction from best-selling author Orson Scott Card's *How to Write Science Fiction & Fantasy*, as well as world-building information and instruction from the indispensable classic *The Writer's Complete Fantasy Reference*. You'll discover: how to wield story elements that "define" the science fiction and fantasy genres ways to build, populate and dramatize fantastic new worlds how to construct compelling stories by developing ideas, characters, and events that keep readers turning pages historically accurate information about world cultures, legends, folklore and mysticism how to authentically portray the rituals of magic and witchcraft in-depth

descriptions of mythological creatures, fantasy races, clothing, weapons, armor, and more The boundaries of your imagination are infinite, but to truly hook your reader you must ground your fiction with credible details. Let this book be your guide as you venture into the fantastic and you'll create vibrant, captivating new worlds that spring off the page.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1582976090

- [20] Michael Dirda, Dana Gioia. **Ursula K. Le Guin's A Wizard of Earthsea: Teacher's Guide.** The Big Read / National Endowment of the Arts. 2008.

Freely-available PDF • This Big Read Teacher's Guide contains ten lessons to lead you through Ursula K. Le Guin's classic novel, A Wizard of Earthsea. Each lesson has four sections: a focus topic, discussion activities, writing exercises, and homework assignments. • In addition, we have provided capstone projects and suggested essay topics, as well as handouts with more background information about the novel, the historical period, and the author. All lessons dovetail with the state language arts standards required in the fiction genre. • The Big Read teaching materials also include a CD. Packed with interviews, commentaries, and excerpts from the book, The Big Read CD presents first-hand accounts of why A Wizard of Earthsea remains so compelling four decades after its initial publication. ... • Finally, the Reader's Guide deepens your exploration with interviews, booklists, timelines, and historical information.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0870811926

- [21] John Truby. **The Anatomy of Story: 22 Steps to Becoming a Master Storyteller.** Farrar, Straus and Giroux. 2008.

"If you're ready to graduate from the boy-meets-girl league of screenwriting, meet John Truby ... [his lessons inspire] epiphanies that make you see the contours of your psyche as sharply as your script." – LA Weekly • John Truby is one of the most respected and sought-after story consultants in the film industry, and his students have gone on to pen some of Hollywood's most successful films, including Sleepless in Seattle, Scream, and Shrek. The Anatomy of Story is his long-awaited first book, and it shares all his secrets for writing a compelling script. Based on the lessons in his award-winning class, Great Screenwriting, The Anatomy of Story draws on a broad range of philosophy and mythology, offering fresh techniques and insightful anecdotes alongside Truby's own unique approach to building an effective, multifaceted narrative.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0865479933

- [22] Derek M. Buker. **The Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers.** American Library Association. 2002.

Science fiction and fantasy and their various subgenres are summarized, and recommended books in each subgenre are described, in this guide for librarians unfamiliar with science fiction and fantasy. Subgenres covered include classic and general science fiction, cyberpunk, time travel, aliens, historical fantasy, quest fantasy, and fantasy romance. An appendix lists Hugo, Nebula, Mythopoeic, and World Fantasy award winners.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0838908314

- [23] Writers Digest. **The Writer's Complete Fantasy Reference.** Writer's Digest. 2000.

Do you know what a murder hole is? Or why a chimera is three times worse than most monsters? What would be better for storming castles, a trebuchet or a kopesh? To find the answers to these questions, you need this fascinating guide to transport yourself to fantasy's mysterious worlds. Featuring an introduction by mega-best-selling author Terry Brooks, the Writer's Complete Fantasy Reference reveals the facts behind the fantasy, giving you the details you need to make your fiction vibrant, captivating and original. From classic medieval witchcraft to ancient Mesoamerican civilizations, every chapter will spark your creativity. An invaluable resource, it will also help you fill your writing with inventive new ideas rooted in accurate descriptions of the world's most intriguing legends, folklore and mysticism. Take this guide, venture into the fantastic, and create magical realms alive with detail. Great stories await you!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1582970262

- [24] George Ochoa, Jeffrey Osier. **The Writer's Guide to Creating a Science Fiction Universe.** Writer's Digest. 1993.

How-to-do-it reference shows SF writers how to use science to create plausible, imaginative and self-consistent worlds. Describes contemporary science, plus scientific conventions already established. • ... learn the basics of "imaginary science" to help you: • Create an alien life bearing planet, detail by detail • Use established concepts to create genuine "imaginary science" situations, such as time travel • Populate your imaginary universe with interesting and believable cultures and civilizations • Add realistic biological detail to life-forms you create.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0898795362

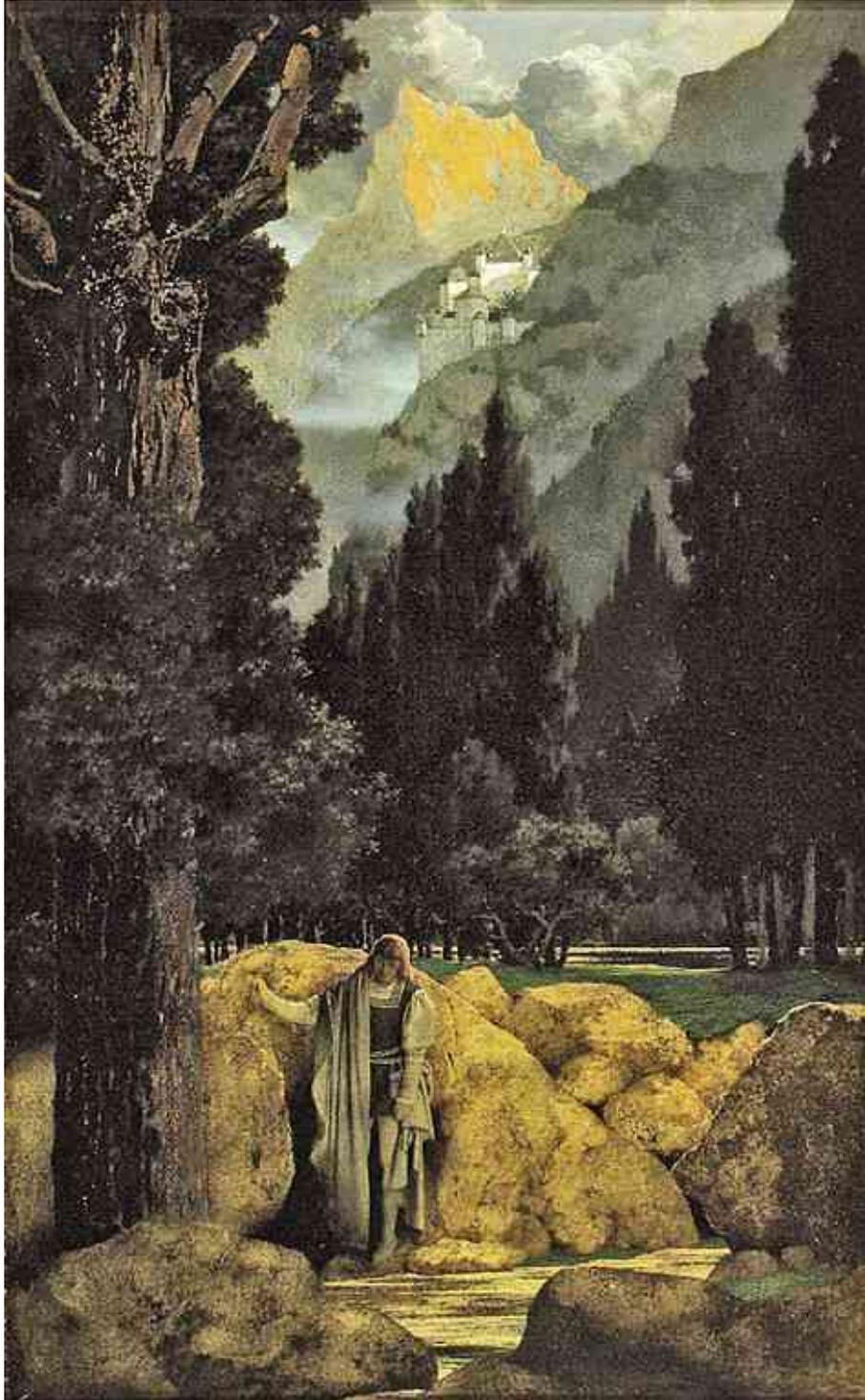


Figure 4.4: *Poet's Dream* (Parrish, 1901) [\[Wikipedia: Public Domain\]](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
72	2019	Hickson	On Writing and Worldbuilding (Volume 1)
72	2019	Lee	Stan Lee's Master Class: Lessons in Drawing, World-Building, Storytelling, Manga, and Digital Comics from the Legendary Co-creator of Spider-Man, The Avengers, and The Incredible Hulk
72	2019	Neurohr	Experiencing fictional worlds
72	2019	Wyatt	readers' advisory guide to Genre Fiction (3rd ed)
73	2018	Brennan	New worlds. Year one: a writer's guide to the art of worldbuilding
73	2018	Buckley	Advanced Worldbuilding: A creative writing guide: Triggers, tips & strategies to explode your writing skills and captivate your readers
73	2018	Gilliam	Setting and World-Building Workbook
73	2018	Hergenrader	Collaborative Worldbuilding for Writers and Gamers
73	2018	Kinsman	Setting Design (for Writers and Roleplayers)
74	2017	Loper	A-Zs of Worldbuilding: Building a Fictional World from Scratch
74	2016	Franklin	World Building Guide and Workbook
74	2016	Guin	Words Are My Matter: Writings About Life and Books, 2000-2016, with a Journal of a Writer's Week
74	2016	Lugea	World Building in Spanish and English Spoken Narratives
74	2016	Savage	Way with Worlds Book 1: Crafting Great Fictional Settings
75	2016	Williamson	Storyworld First: Creating a Unique Fantasy World for Your Novel
75	2015	Allen	Tarthian Empire Companion: An Illustrated World-Building Bible and Guide to Writing a Science Fiction Series
75	2014	Gibson	Jester David's How-To Guide to Fantasy Worldbuilding
75	2013	Milanovich	Cultural Anthropology for Writers: A Worldbuilding Guide
75	2010	Card	Writer's Digest Guide to Science Fiction & Fantasy
76	2008	Dirda	Ursula K. Le Guin's A Wizard of Earthsea: Teacher's Guide
76	2008	Truby	Anatomy of Story: 22 Steps to Becoming a Master Storyteller
76	2002	Buker	Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers
76	2000	Digest	Writer's Complete Fantasy Reference
76	1993	Ochoa	Writer's Guide to Creating a Science Fiction Universe



Figure 4.5: *Consummation of the Course of the Empire* (Cole, 1836) [Wikipedia: Public Domain]

4.3 Worldbuilding and the Media Franchise

- [1] Tobias Heussner. *The Advanced Game Narrative Toolbox*. CRC Press. 2019.

The Advanced Game Narrative Toolbox continues where the Game Narrative Toolbox ended. While the later covered the basics of writing for games, the Advanced Game Narrative Toolbox will cover techniques for the intermediate and professional writer. The book will cover topics such as how to adapt a novel to a game, how to revive IPs and how to construct transmedia worlds. Each chapter will be written by a professional with exceptional experience in the field of the chapter. Key Features:

- Learn from industry experts how to tackle today's challenges in storytelling for games.
- A learn-by-example-and-exercise approach, which was praised in the Game Narrative Toolbox.
- An in-depth view on advanced storytelling techniques and topics as they are currently discussed and used in the gaming industry.
- Expand your knowledge in game writing as you learn and try yourself to design quests, write romances and build worlds as you would as a writer in a game studio.
- Improve your own stories by learning and trying the techniques used by the professionals of game writing.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1138499633

- [2] Keira V. Williams. *Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture*. LSU Press. 2019.

With this remarkable study, historian Keira V. Williams shows how fictional matriarchies — produced for specific audiences in successive eras and across multiple media — constitute prescriptive, solution-oriented thought experiments directed at contemporary social issues. In the process, *Amazons in America* uncovers a rich tradition of matriarchal popular culture in the United States.

- Beginning with late-nineteenth-century anthropological studies, which theorized a universal prehistoric matriarchy, Williams explores how representations of women-centered societies reveal changing ideas of gender and power over the course of the twentieth century and into the present day. She examines a deep archive of cultural artifacts, both familiar and obscure, including L. Frank Baum's *The Wizard of Oz* series, Progressive-era fiction like Charlotte Perkins Gilman's utopian novel *Herland*, the original 1940s *Wonder Woman* comics, midcentury films featuring nuclear families, and feminist science fiction novels from the 1970s that invented prehistoric and futuristic matriarchal societies. While such texts have, at times, served as sites of feminist theory, Williams unpacks their cyclical nature and, in doing so, pinpoints some of the premises that have historically hindered gender equality in the United States.
- Williams also delves into popular works from the twenty-first century, such as Tyler Perry's *Madea* franchise and DC Comics/Warner Bros.' globally successful film *Wonder Woman*, which attest to the ongoing

presence of matriarchal ideas and their capacity for combating patriarchy and white nationalism with visions of rebellion and liberation. *Amazons in America* provides an indispensable critique of how anxieties and fantasies about women in power are culturally expressed, ultimately informing a broader discussion about how to nurture a stable, equitable society.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080717047X](#)

- [3] Sebastian Deterding, Jos Zagal. **Role-Playing Game Studies: Transmedia Foundations**. Routledge. 2018.

This handbook collects, for the first time, the state of research on role-playing games (RPGs) across disciplines, cultures, and media in a single, accessible volume. Collaboratively authored by more than 50 key scholars, it traces the history of RPGs, from wargaming precursors to tabletop RPGs like *Dungeons & Dragons* to the rise of live action role-play and contemporary computer RPG and massively multiplayer online RPG franchises, like *Fallout* and *World of Warcraft*. Individual chapters survey the perspectives, concepts, and findings on RPGs from key disciplines, like performance studies, sociology, psychology, education, economics, game design, literary studies, and more. Other chapters integrate insights from RPG studies around broadly significant topics, like transmedia worldbuilding, immersion, transgressive play, or playercharacter relations. Each chapter includes definitions of key terms and recommended readings to help fans, students, and scholars new to RPG studies find their way into this new interdisciplinary field.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1317268318](#)

- [4] Toiya Kristen Finley. **Narrative Tactics for Mobile and Social Games**. CRC Press. 2018.

Despite its significant growth over the past five years, the mobile and social videogame industry is still maturing at a rapid rate. Due to various storage and visual and sound asset restrictions, mobile and social gaming must have innovative storytelling techniques. *Narrative Tactics* grants readers practical advice for improving narrative design and game writing for mobile and social games, and helps them rise to the challenge of mobile game storytelling. The first half of the book covers general storytelling techniques, including worldbuilding, character design, dialogue, and quests. In the second half, leading experts in the field explore various genres and types of mobile and social games, including educational games, licensed IP, games for specific demographics, branding games, and free to play (F2P).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1351651250](#)

- [5] Matthew Freeman, Renira Rampazzo Gambarato. **The Routledge Companion to Transmedia Studies**. Routledge. 2018.

Around the globe, people now engage with media content across multiple platforms, following stories, characters, worlds, brands and other information across a spectrum of media channels. This transmedia phenomenon has led to the burgeoning of transmedia studies in media, cultural studies and communication departments across the academy. *The Routledge Companion to Transmedia Studies* is the definitive volume for scholars and students interested in comprehending all the various aspects of transmediality. This collection, which gathers together original articles by a global roster of contributors from a variety of disciplines, sets out to contextualize, problematize and scrutinize the current status and future directions of transmediality, exploring the industries, arts, practices, cultures, and methodologies of studying convergent media across multiple platforms.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1138483435](#)

- [6] Matthew Freeman, William Proctor. **Global Convergence Cultures: Transmedia Earth**. Routledge. 2018.

Today's convergent media industries readily produce stories that span multiple media, telling the tales of superheroes across comics, film and television, inviting audiences to participate in the popular universes across cinema, novels, the Web, and more. This transmedia phenomenon may be a common strategy in Hollywood's blockbuster fiction factory, tied up with digital marketing and fictional world-building, but transmediality is so much more than global movie franchises. Different cultures around the world are now making new and often far less commercial uses of transmediality, applying this phenomenon to the needs and structures of a nation and re-thinking it in the form of cultural, political and heritage projects. This book offers an exploration of these national and cultural systems of transmediality around the world, showing how national cultures — including politics, people, heritage, traditions, leisure and so on — are informing transmediality in different countries. The book spans four continents and twelve countries, looking across the UK, Spain, Portugal, France, Estonia, USA, Canada, Colombia, Brazil, Japan, India, and Russia. • 236 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1138732389](#)

- [7] Andrew J. Friedenthal. **The World of DC comics**. Routledge. 2018.

The first sustained study of the DC Comics Multiverse, this book explores its history, meanings, and lasting influence. The multiverse is a unique exercise in world-building: a series of parallel and interactive worlds with a cohesive cosmology, developed by various creators over more than 50 years. In examining DC's unique worlds and characters, the book illustrates the expansive potential of a multiverse, full of

characters, histories, geographies, religions, ethnographies, and more, and allowing for expressions of legacy, multiplicity, and play that have defined much of DC Comics' output. It shows how a multiverse can be a vital, energizing part of any imaginary world, and argues that students and creators of such worlds would do well to explore the implications and complexities of this world-building technique. Andrew J. Friedenthal has crafted a groundbreaking, engaging, and thoughtful examination of the multiverse, of interest to scholars and enthusiasts of not just comics studies, but also the fields of media studies and imaginary world studies. • CONTENTS • Introduction • 1. A Brief History of the Multiverse • 2. The Multiverse in Crisis • 3. Cartographers of the Multiverse • 4. Beyond the Multiverse • Conclusion. • 108 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0815370571

- [8] Dan Hassler-Forest, Sean Guynes. **Star Wars and the History of Transmedia Storytelling**. Amsterdam University Press. 2018.

Open Access page • Star Wars has reached more than three generations of casual and hardcore fans alike, and as a result many of the producers of franchised Star Wars texts (films, television, comics, novels, games, and more) over the past four decades have been fans-turned-creators. Yet despite its dominant cultural and industrial positions, Star Wars has rarely been the topic of sustained critical work. Star Wars and the History of Transmedia Storytelling offers a corrective to this oversight by curating essays from a wide range of interdisciplinary scholars in order to bring Star Wars and its transmedia narratives more fully into the fold of media and cultural studies. The collection places Star Wars at the center of those studies' projects by examining video games, novels and novelizations, comics, advertising practices, television shows, franchising models, aesthetic and economic decisions, fandom and cultural responses, and other aspects of Star Wars and its world-building in their multiple contexts of production, distribution, and reception. In emphasizing that Star Wars is both a media franchise and a transmedia storyworld, Star Wars and the History of Transmedia Storytelling demonstrates the ways in which transmedia storytelling and the industrial logic of media franchising have developed in concert over the past four decades, as multinational corporations have become the central means for subsidizing, profiting from, and selling modes of immersive storyworlds to global audiences. By taking this dual approach, the book focuses on the interconnected nature of corporate production, fan consumption, and transmedia world-building. As such, this collection grapples with the historical, cultural, aesthetic, and political-economic implications of the relationship between media franchising and transmedia storytelling as they are seen at work in the world's most profitable transmedia franchise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9462986215

- [9] Stephen Joyce. **Transmedia storytelling and the apocalypse**. Palgrave Macmillan. 2018.

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as The Walking Dead and The Terminator, Transmedia Storytelling and the Apocalypse offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning... .

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3319939513

- [10] Nintendo. **Super Mario Encyclopedia: The Official Guide to the First 30 Years (1985-2015)**. Dark Horse Books. 2018.

Power-Up! • This limited edition comes with an embossed slipcase specially designed to look like the iconic Super Mario Question Mark Block! Inside, you'll find one of four covers — Super Mushroom, Fire Flower, Super Star, or 1-Up Mushroom — each accentuated with shimmering hologfoil! • Buyers will receive one of four covers, chosen randomly (Super Mushroom, Fire Flower, Super Star, or 1-Up Mushroom), each in the "Question Mark Block" slipcase. • Specific cover image cannot be requested or guaranteed. • Each cover variant is printed in equal quantities. • Super Mario Encyclopedias jam-packed with content from all seventeen Super Mario games — from the original Super Mario Bros. to Super Mario 3D World. Track the evolution of the Goomba, witness the introduction of Yoshi, and relive your favorite levels. This tome also contains an interview with producer Takashi Tezuka, tips to help you find every coin, star, sun, and mushroom — even explanations of glitches! With information on enemies, items, obstacles, and worlds from over thirty years of Mario, Super Mario Encyclopedia is the definitive resource for everything Super Mario. • 256 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1506708072

- [11] Bob Rehak. **More than meets the eye: special effects and the fantastic transmedia franchise**. NY Press. 2018.

From comic book universes crowded with soaring superheroes and shattering skyscrapers to cosmic empires set in far-off galaxies, today's fantasy blockbusters depend on visual effects. Bringing science fiction from the studio to your screen, through film, television, or video games, these special effects power our entertainment industry. This text delves into the world of fantastic media franchises to trace the ways in which special effects over the last 50 years have become central not just to transmedia storytelling but to worldbuilding, performance, and genre in contemporary blockbuster entertainment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1479897078

- [12] Marta Boni. **World Building: Transmedia, Fans, Industries**. Amsterdam University Press. 2017.

Open Access page • This edited collection of original essays situates itself at the cutting edge of media theory, exploring imaginary worlds as forms of knowledge and forms of life. By exploring the concept of worlds from theoretical and practical perspectives, this book puts forward a unique and original starting point for rethinking media theory, going beyond the notion of communication and understanding the role of worlds in interaction rituals as well as the building of values and meaning in contemporary society. In recent years, due to digital distribution and the integration of social networking and entertainment content, viewing strategies and narrative forms are undergoing important changes. Notably, we are faced with the rise of multi-platform conglomerates, in which film, television, Internet, graphic novels, toys, and virtual environments create heterogeneous yet compact universes, recognizable as brands and having a well-defined semiotic identity. Scholars are looking for new theoretical tools to understand the role of contemporary new media in these phenomena and the increasingly central place that viewers hold in exploring, mapping, interpreting and expanding story worlds. On the one hand, Internet networks are increasingly studied as the environment for the emergence of forms of consumption through fragments. As Henry Jenkins recently underlined, media become spreadable (Jenkins, Ford, Green 2013). On the other, the observation of production practices in the contemporary media sphere shows that, instead of being only fluid and ephemeral elements, media fragments sometimes converge in persistent and heterogeneous spaces built from multiple contributions and comparable to worlds. Media creators don't merely forge stories or characters. Instead, they build worlds: fictional worlds, character worlds, alternative worlds....

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9048525314

- [13] Mark J.P. Wolf. **The Routledge Companion to Imaginary Worlds**. Routledge. 2017.

This companion provides a definitive and cutting-edge guide to the study of imaginary and virtual worlds across a range of media, including literature, television, film, and games. From the Star Trek universe, Thomas More's classic Utopia, and J.R. R. Tolkien's Arda, to elaborate, user-created game worlds like Minecraft, contributors present interdisciplinary perspectives on authorship, world structure/design, and narrative. The Routledge Companion to Imaginary Worlds offers new approaches to imaginary worlds as an art form and cultural phenomenon, explorations of the technical and creative dimensions of world-building, and studies of specific worlds and worldbuilders.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1317268288

- [14] Tom Dowd, Michael Niederman, Michael Fry, Josef Steiff. **Storytelling Across Worlds: Transmedia for Creatives and Producers**. Routledge. 2016.

Don't restrict your creative property to one media channel. Make the essential leap to transmedia! • From film to television to games and beyond, Storytelling Across Worlds gives you the tools to weave a narrative universe across multiple platforms and meet the insatiable demand of today's audience for its favorite creative property. • This, the first primer in the field for both producers and writers, teaches you how to: – Employ film, television, games, novels, comics, and the web to build rich and immersive transmedia narratives – Create writing and production bibles for transmedia property – Monetize your stories across separate media channels – Manage transmedia brands, marketing, and rights – Work effectively with writers and producers in different areas of production – Engage audiences with transmedia storytelling. • Up-to-date examples of current transmedia and cross-media properties accompany each chapter and highlight this hot but sure-to-be enduring topic in modern media. • "Storytelling Across Worlds acknowledges that, increasingly, all media is transmedia. As part of working in television, I've found myself creating webisodes, podcasts, games, comic books, motion comics, short stories, fictionalized twitter feeds and web sites set within the parent shows' fictional worlds. This book draws on contemporary examples to provide perspective on this huge, and somehow still growing, creative world. Any book would be challenged to get its arms around a topic that is defined by its unconstrained scope. This one grabs transmedia in a mighty hug and doesn't let go." – Jane Espenson, Television writer/producer: Buffy The Vampire Slayer, Battlestar Galactica, Once Upon A Time, Husbands • "How often in life have you been warned that 'there are rules'? Storytelling Across Worlds delightfully dispenses with antiquated narrative limitations by throwing open the endless possibilities of sophisticated narrative through transmedia storytelling as the actual, practical bedrock of modern entertainment. With this book, the authors have crafted an elegant and masterful dissection of narrative's new world order." – Vlad Woynetz, President of Production, Cineflix, Executive Producer: Torchwood, Executive in Charge of Production: Mad Men, Breaking Bad & Walking Dead.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 113813564X

- [15] Matthew Freeman. **Historicizing Transmedia Storytelling: Early Twentieth Century Transmedia Story Worlds**.

Routledge. 2016.

Tracing the industrial emergence of transmedia storytelling — typically branded a product of the contemporary digital media landscape — this book provides a historicised intervention into understandings of how fictional stories flow across multiple media forms. Through studies of the storyworlds constructed for *The Wizard of Oz*, *Tarzan*, and *Superman*, the book reveals how new developments in advertising, licensing, and governmental policy across the twentieth century enabled historical systems of transmedia storytelling to emerge, thereby providing a valuable contribution to the growing field of transmedia studies as well as to understandings of media convergence, popular culture, and historical media industries. • 220 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1138217697

- [16] Dan Hassler-Forest. **Science Fiction, Fantasy and Politics: Transmedia World-Building Beyond Capitalism.** Rowman & Littlefield International. 2016.

From Tolkien to *Star Trek* and from *Game of Thrones* to *The Walking Dead*, imaginary worlds in fantastic genres offer us complex and immersive environments beyond capitalism. This book examines the ways in which these popular storyworlds offer valuable tools for anticapitalist theory and practice. Building on Hardt and Negri's concept of Empire as a way of understanding globalization, *Science Fiction, Fantasy, and Politics* shows how popular fantastic fiction has the potential of offering more than a momentary escape from capitalist realism in the age of media convergence and participatory culture. • The book approaches fantastic world-building as an ideologically ambiguous way of imagining alternatives to global capitalism. By approaching transmedia world-building both as a narrative form and as a growing industry derived from fan culture, it shows on the one hand the limitations inherent in the political economy of popular genre fiction. But at the same time, it also explores the productive ways in which fantastic storyworlds contain a radical energy that can give us new ways of thinking about politics, popular culture, and anticapitalism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1783484934

- [17] Vera Nunning, Ansgar Nunning, Birgit Neumann. **Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture).** De Gruyter. 2016.

Taking as its point of departure Nelson Goodman's theory of symbol systems as delineated in his seminal book "Ways of Worldmaking", this volume gauges the possibilities and perspectives offered by the worldmaking approach as a model for the study of culture. • Its main objectives are to explore the usefulness and scope of the approach for the study of culture and to supplement Goodman's philosophy of worldmaking with a number of complementary disciplinary perspectives, literary and cultural approaches, and new questions and applications. It focuses on three key issues or concepts which illuminate ways of worldmaking and their interdisciplinary relevance and ramifications, viz. (1) theoretical approaches to ways of worldmaking, (2) the impact of media on ways of worldmaking, and (3) narratives as ways of worldmaking. • The volume serves to demonstrate how specific media and narratives affect the worlds that are created, and shows how these worlds are established as socially relevant. It also illustrates the extent to which ways of worldmaking are imbued with cultural values, and thus inevitably implicated in power relations. • 372 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3110486032

- [18] Holly Willis. **Fast Forward: The Future(s) of the Cinematic Arts.** Columbia University Press. 2016.

Cinema, the primary vehicle for storytelling in the twentieth century, is being reconfigured by new media in the twenty-first. Terms such as "worldbuilding," "virtual reality," and "transmedia" introduce new methods for constructing a screenplay and experiencing and sharing a story. Similarly, 3D cinematography, hypercinema, and visual effects require different modes for composing an image, and virtual technology, motion capture, and previsualization completely rearrange the traditional flow of cinematic production. What does this mean for telling stories? *Fast Forward* answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers, screenwriters, technologists, media artists, and designers to discover how they work now, and toward what end. From Chris Milk and Aaron Koblin's exploration of VR spherical filmmaking to Rebeca Mendez's projection and installation work exploring climate change to the richly mediated interactive live performances of the collective *Cloud Eye Control*, this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0231850972

- [19] Mark J.P. Wolf. **Revisiting Imaginary Worlds: A Subcreation Studies Anthology.** Taylor & Francis. 2016.

The concept of world and the practice of world creation have been with us since antiquity, but they are now achieving unequalled prominence. In this timely anthology of subcreation studies, an international roster of contributors come together to examine the rise and structure of worlds, the practice of world-building, and the audience's reception of imaginary worlds. Including essays written by world-builders A.K. Dewdney and Alex McDowell and offering critical analyses of popular worlds such as those of *Oz*, *The Lord of the Rings*,

Star Trek, Star Wars, Battlestar Galactica, and Minecraft, *Revisiting Imaginary Worlds* provides readers with a broad and interdisciplinary overview of the issues and concepts involved in imaginary worlds across media platforms.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1317375947

- [20] Stephen Benedict Dyson. **Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica.** Johns Hopkins University Press. 2015.

To help students think critically about international relations and politics, Stephen Benedict Dyson examines the fictional but deeply political realities of three television shows: Star Trek, Game of Thrones, and Battlestar Galactica. Deeply familiar with the events, themes, characters, and plot lines of these popular shows, students can easily draw parallels from fictive worlds to contemporary international relations and political scenarios. In Dyson's experience, this engagement is frequently powerful enough to push classroom conversations out into the hallways and onto online discussion boards. In *Otherworldly Politics*, Dyson explains how these shows are plotted to offer alternative histories and future possibilities for humanity. Fascinated by politics and history, science fiction and fantasy screenwriters and showrunners suffuse their scripts with real-world ideas of empire, war, civilization, and culture, lending episodes a compelling intricacy and contemporary resonance. Dyson argues that science fiction and fantasy television creators share a fundamental kinship with great minds in international relations. Creators like Gene Roddenberry, George R. R. Martin, and Ronald D. Moore are world-builders of no lesser creativity, Dyson argues, than theorists such as Woodrow Wilson, Kenneth Waltz, and Alexander Wendt. Each of these thinkers imagines a realm, specifies the rules of its operation, and by so doing seeks to teach us something about ourselves and how we interact with one another. A vital spur to creative thinking for scholars and an accessible introduction for students, this book will also appeal to fans of these three influential shows. • 163 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1421417162

- [21] Colin B. Harvey. **Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds.** Palgrave Macmillan. 2015.

In *Fantastic Transmedia*, writer and academic Colin B Harvey explores the manifold ways in which science fiction and fantasy franchises use transmedial techniques to create complex and involving imaginary worlds. From high profile franchises like Star Wars, Halo and the Marvel Cinematic Universe to far smaller, micro-budgeted indie projects, Harvey explores the ways in which fantastic storyworlds use novels, television shows, films, comic books, videogames, toys and User-Generated Content to extend and deepen audiences' experiences. Through numerous case studies Harvey identifies story, play and memory as the key mechanisms through which such creators develop, spread, and emotionally engage.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1137306033

- [22] Tobias Heussner, Toiya Kristen Finley, Jennifer Brandes Hepler, Ann Lemay. **The Game Narrative Toolbox.** CRC Press. 2015.

Learn how to create compelling game storylines. Four experienced narrative designers from different genres of game development have banded together to create this all-inclusive guide on what its like to work as a writer and narrative designer in the videogame industry. From concept to final testing, *The Game Narrative Toolbox* walks readers through what role a narrative designer plays on a development team and what the requirements are at every stage of development. Drawing on real experiences, authors Tobias Heussner, Toiya Finley, Ann Lemay, and Jennifer Hepler provide invaluable advice for writing compelling player-centered stories and effective dialogue trees in order to help readers make the switch from prose- or screen- writing to interactive. Accompanying every chapter are exercises that allow the reader to develop their own documentation, outlines, and game-dialogue samples for use in applying for industry jobs or developing independent projects. This first installment of Focal Presss Game Design Workshops series is a must-have for individuals looking to create captivating storylines for games.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 131766163X

- [23] Anne Zeiser. **Transmedia Marketing: From Film and TV to Games and Digital Media.** Routledge. 2015.

Transmedia Marketing: From Film and TV to Games and Digital Media skillfully guides media makers and media marketers through the rapidly changing world of entertainment and media marketing. Its groundbreaking transmedia approach integrates storytelling and marketing content creation across multiple media platforms — harnessing the power of audience to shape and promote your story. Through success stories, full color examples of effective marketing techniques in action, and insight from top entertainment professionals, *Transmedia Marketing* covers the fundamentals of a sound 21st century marketing and content plan. You'll master the strategy behind conducting research, identifying target audiences, setting goals, and branding your project. And, you'll learn first-hand how to execute your plan's publicity, events, advertising, trailers, digital and interactive content, and social media. *Transmedia Marketing* enlivens these concepts with: • Hundreds of vibrant examples from across media platforms — *The Hunger Games*, *Prometheus*, *The Dark Knight*, *Bachelorette*, *The Lord of*

the Rings, Despicable Me 2, Food, Inc., Breaking Bad, House of Cards, Downton Abbey, Game of Thrones, Top Chef, Pokemon, BioShock Infinite, Minecraft, Outlast, Titanfall, LEGO Marvel Super Heroes, Halo 4, Lonelygirl15, Annoying Orange. • Real-world advice from 45 leading industry writers, directors, producers, composers, distributors, marketers, publicists, critics, journalists, attorneys, and executives from markets, festivals, awards, and guilds. • Powerful in-depth case studies showcasing successful approaches — A.I. Artificial Intelligence, Mad Men, Lizzie Bennet Diaries, Here Comes Honey Boo Boo, and Martin Scorsese Presents the Blues. • Extensive Web content at www.transmediamarketing.com featuring a primer on transmedia platforms — film, broadcast, print, games, digital media, and experiential media; expanded case studies; sample marketing plans and materials; and exclusive interviews. • With Transmedia Marketing, you'll be fully versed in the art of marketing film, TV, games, and digital media and primed to write and achieve the winning plan for your next media project. 450pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415716116](#)

- [24] Lily A. Alexander. **Fictional Worlds: Traditions in Narrative and the Age of Visual Culture**. CreateSpace. 2013.

Create Your Own World! is a motto of visionary artists. We all enjoy escaping into, and journeying within, fictional realms. Some aspire to create their own unique artistic worlds. • Fictional Worlds, intended for all readers who love literature and film, and especially for writers, filmmakers, and videogame designers, points at new ways of navigating, exploring, and creating entrancing fictional universes. • This book's promise is to make its readers more confident fictional world travelers and compelling storytellers. A holistic and evolutionary study of narrative from ancient rituals, myths and fairytales to the current day, this book blends a creative and intellectual approach to writing. • The themes of journey, the wonderworld, quest for knowledge, symbolic death-rebirth, conflict resolution, family, and community are at the core of this inquiry into the nature of narrative, its politics and poetics. • Teaching nuts and bolts of writing fiction, this book connects the cultural dots in the trajectory of the dramatic arc, elucidating the power of storytelling. • With Odysseus as a guide, Fictional Worlds is a journey through the landscape of narrative traditions, emerging practices and artistic debates. • The four books of this volume explore key genres such as action-adventure, drama, mystery, and comedy. • "This brilliant book is far more than a screenwriting manual. Ranging across the globe and throughout history we have here a dazzling survey of the intellectual foundations and possibilities of the cinema. This is must-reading for anyone who is interested in how and, more importantly, why we tell stories on screen." – David Desser, author of *Eros plus Massacre: An Introduction to the Japanese New Wave Cinema*; co-author of *American Jewish Filmmakers* • "A new theory of narrative, which I find both convincing and uplifting. Illuminating and useful anthropological theory of genres. Terrific choice of examples, as well as the analysis. 'Dos and Don'ts: Creative Solutions for the Formulaic Plot' will be immensely helpful to practitioners. Among interesting ideas: the murder mystery — as tragedy in reverse! And the role of film noir ... And 'Ulysses as a Peter Pan for grownups!! I love it!" – Linda Hutcheon, Distinguished Professor Emeritus, University of Toronto, author of *A Poetics of Postmodernism, The Politics of Postmodernism, and A Theory of Parody: The Teachings of Twentieth-Century Art Forms* • "An innovative approach to teaching screenwriting, based in original scholarship of real importance. The book's ideas are of impressive originality and practicality, and expounded with exemplary clarity. Dr. Alexander does a splendid job making a case for the new and more productive understanding of genre. The book features an elegant commentary on the distinction between film as ritual and ceremony. There is much to recommend this fine volume, the writing is generally elegant. The chapter on mystery is so brilliant that it alone would make this book worthy of a semester's study." – R. Bruce Elder, filmmaker; author of *Harmony and Dissent: Film and Avant-Garde Art Movements, and DADA, Surrealism and the Cinematic Effect* • "There's much I admire about Fictional Worlds, starting with the core project of bridging between narrative theory, anthropological perspectives on myth and ritual, and work in screen studies. I have never seen the books addressing Joseph Campbell's 'Hero's Journey' with relation to screenwriting in the exhaustive detail and with the nuance that Alexander deploys here, and with such a rich array of examples. What I admire is Alexander's insistence on historical and cultural specificity, even while tracing connections in the kinds of stories that have emerged across times and cultures." – Henry Jenkins, Professor, USC; author of *Convergence Culture: where Old & New Media Collide*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1492719951](#)

- [25] Derek Johnson. **Media Franchising: Creative License and Collaboration in the Culture Industries**. NYU Press. 2013.

"Media Franchising demonstrates that political economy and cultural studies can be systematically integrated, something many have called for but few have achieved as impressively as Derek Johnson. Building on an ideal mix of industrial, cultural, textual, and ethnographic research, Johnson pushes back against the popular view of franchises as monstrous, self-replicating programming bullies to show how contested and complex the industrial cultures are that now produce them. In this scheme, franchises are not the predictable top-down economic outcome of conglomeration, but rather a collective cultural "solution" to volatile economic and technological changes negotiated by cadres of largely anonymous contract media producers. Essential reading for anyone hoping to better understand the churning contemporary mediascape." – John T. Caldwell, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* • "Johnson astutely reveals that franchises are not Borg-like assimilation machines, but, rather, complicated ecosystems within which creative workers strive to create compelling 'shared worlds.' This finely researched, breakthrough book is a must-read for anyone seeking a sophisticated understanding of the contemporary media industry." – Heather Hendershot, author of *What's Fair on the Air?: Cold War Right-Wing Broadcasting and the Public Interest* • While immediately recognizable throughout the U.S. and many other countries, media mainstays like X-Men, Star Trek, and Transformers achieved such familiarity through constant reincarnation. In each case, the initial

success of a single product led to a long-term embrace of media franchising — a dynamic process in which media workers from different industrial positions shared in and reproduced familiar culture across television, film, comics, games, and merchandising. • In *Media Franchising*, Derek Johnson examines the corporate culture behind these production practices, as well as the collaborative and creative efforts involved in conceiving, sustaining, and sharing intellectual properties in media work worlds. • Challenging connotations of homogeneity, Johnson shows how the cultural and industrial logic of franchising has encouraged media industries to reimagine creativity as an opportunity for exchange among producers, licensees, and even ... consumers. • Drawing on case studies and interviews with media producers, he reveals the meaningful identities, cultural hierarchies, and struggles for distinction that accompany collaboration within these production networks. • *Media Franchising* provides a nuanced portrait of the collaborative cultural production embedded in both the media industries and our own daily lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0814743471

- [26] Heather Urbanski. *The Science Fiction Reboot: Canon, Innovation and Fandom in Refashioned Franchises*. McFarland. 2013.

This analysis examines several recent reimagined science fiction franchises (Star Trek, Battlestar Galactica, V, and Star Wars) in order to capture how reboots work from a fan perspective. Previous encounters with these stories make the reboot experience distinct for fan-viewers, who bring with them a set of expectations and knowledge, often tied to franchise canon that cannot be separated from the new film or television series. Even when elements of the original versions are maintained, memories of them influence the narrative encounter. This book considers reimagined texts from several levels, including the medium, the characters, and the world building, to break down and then explore the reboot experience.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 147660164X

- [27] Mark J.P. Wolf. *Building Imaginary Worlds: The Theory and History of Subcreation*. Routledge. 2013.

Mark J.P. Wolf's study of imaginary worlds theorizes world-building within and across media, including literature, comics, film, radio, television, board games, video games, the Internet, and more. *Building Imaginary Worlds* departs from prior approaches to imaginary worlds that focused mainly on narrative, medium, or genre, and instead considers imaginary worlds as dynamic entities in and of themselves. Wolf argues that imaginary worlds — which are often transnarrative, transmedial, and transauthorial in nature — are compelling objects of inquiry for Media Studies. Chapters touch on: • a theoretical analysis of how world-building extends beyond storytelling, the engagement of the audience, and the way worlds are conceptualized and experienced • a history of imaginary worlds that follows their development over three millennia from the fictional islands of Homer's *Odyssey* to the present • internarrative theory examining how narratives set in the same world can interact and relate to one another • an examination of transmedial growth and adaptation, and what happens when worlds make the jump between media • an analysis of the transauthorial nature of imaginary worlds, the resulting concentric circles of authorship, and related topics of canonicity, participatory worlds, and subcreation's relationship with divine Creation *Building Imaginary Worlds* also provides the scholar of imaginary worlds with a glossary of terms and a detailed timeline that spans three millennia and more than 1,400 imaginary worlds, listing their names, creators, and the works in which they first appeared.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415631203

- [28] Wolfgang Baur, Scott Hungerford, Jeff Grubb, Michael A. Stackpole, Chris Pramas, Keith Baker, Steven Winter, Jonathan Roberts, Monte Cook, David Cook, Janna Silverstein, Ken Scholes. *Kobold Guide to Worldbuilding*. Kobold Press. 2012.

The Essential Elements for Building a World • Roleplaying games and fantasy fiction are filled with rich and fascinating worlds: the Forgotten Realms, Glorantha, Narnia, R'lyeh, Middle-Earth, Barsoom, and so many more. It took startling leaps of imagination as well as careful thought and planning to create places like these: places that readers and players want to come back to again and again. Now, eleven of adventure gaming's top designers come together to share their insights into building worlds that gamers will never forget. Learn the secrets of designing a pantheon, creating a setting that provokes conflict, determining which historical details are necessary, and so much more. Take that creative leap, and create dazzling worlds of your own! Essays by Wolfgang Baur, Keith Baker, Monte Cook, Jeff Grubb, Scott Hungerford, David "Zeb" Cook, Chris Pramas, Jonathan Roberts, Michael A. Stackpole, Steve Winter, with an introduction by Ken Scholes. Nominated For Two *Ennie Awards*: Best Writing and Best RPG-Related Book • Praise for *Prior Kobold Design Guides*: • "Highly recommended for gaming nerds everywhere." – CityBookReview.com • "If you're an aspiring pro this book is a must. If you're a rules hacker like me, this stuff is solid gold." – Berin Kinsman, UncleBear Media • "A fantastic collection ... A solid 5 star rating." – Joshua Guillion, AdventureAWeek.com • "An amazing collection ... from some of the best designers and writers creating role-playing game material today." – Brian Fitzpatrick, BlogCritics.org.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1936781115

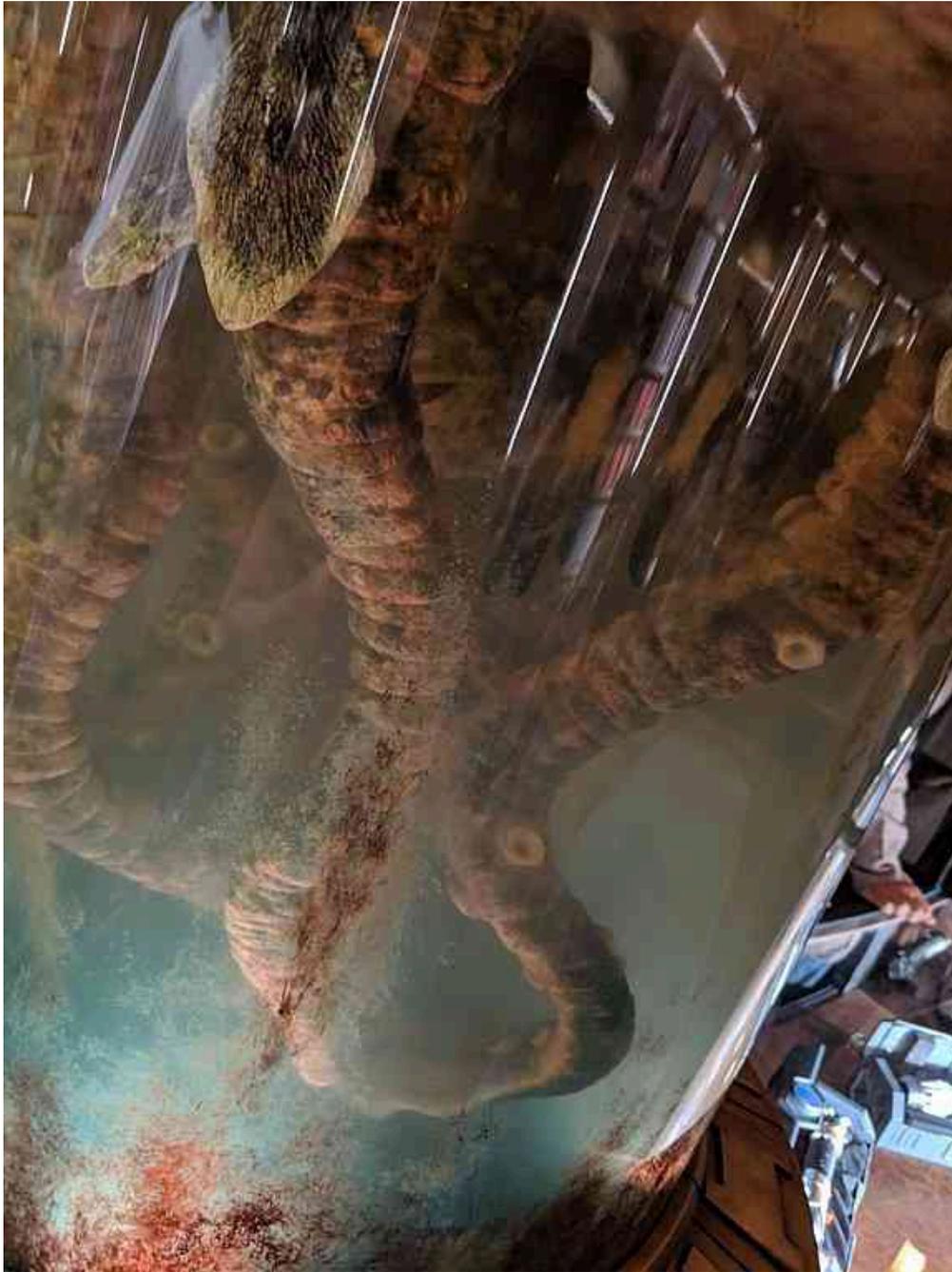


Figure 4.6: *A Sarlacc at Star Wars: Galaxy's Edge — Disneyland's new 'land'* (Doctorow, 2019) [Creative Commons Attribution - SA 2.0 License]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
79	2019	Heussner	Advanced Game Narrative Toolbox
79	2019	Williams	Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture
80	2018	Deterding	Role-Playing Game Studies: Transmedia Foundations
80	2018	Finley	Narrative Tactics for Mobile and Social Games
80	2018	Freeman	Routledge Companion to Transmedia Studies
80	2018	Freeman	Global Convergence Cultures: Transmedia Earth
80	2018	Friedenthal	World of DC comics
81	2018	Hassler-Forest	Star Wars and the History of Transmedia Storytelling
81	2018	Joyce	Transmedia storytelling and the apocalypse
81	2018	Nintendo	Super Mario Encyclopedia: The Official Guide to the First 30 Years (1985-2015)
81	2018	Rehak	More than meets the eye: special effects and the fantastic transmedia franchise
82	2017	Boni	World Building: Transmedia, Fans, Industries
82	2017	Wolf	Routledge Companion to Imaginary Worlds
82	2016	Dowd	Storytelling Across Worlds: Transmedia for Creatives and Producers
82	2016	Freeman	Historicizing Transmedia Storytelling: Early Twentieth Century Transmedia Story Worlds
83	2016	Hassler-Forest	Science Fiction, Fantasy and Politics: Transmedia World-Building Beyond Capitalism
83	2016	Nunning	Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture)
83	2016	Willis	Fast Forward: The Future(s) of the Cinematic Arts
83	2016	Wolf	Revisiting Imaginary Worlds: A Subcreation Studies Anthology
84	2015	Dyson	Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica
84	2015	Harvey	Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Story-worlds
84	2015	Heussner	Game Narrative Toolbox
84	2015	Zeiser	Transmedia Marketing: From Film and TV to Games and Digital Media
85	2013	Alexander	Fictional Worlds: Traditions in Narrative and the Age of Visual Culture
85	2013	Johnson	Media Franchising: Creative License and Collaboration in the Culture Industries
86	2013	Urbanski	Science Fiction Reboot: Canon, Innovation and Fandom in Refashioned Franchises
86	2013	Wolf	Building Imaginary Worlds: The Theory and History of Subcreation
86	2012	Baur	Kobold Guide to Worldbuilding

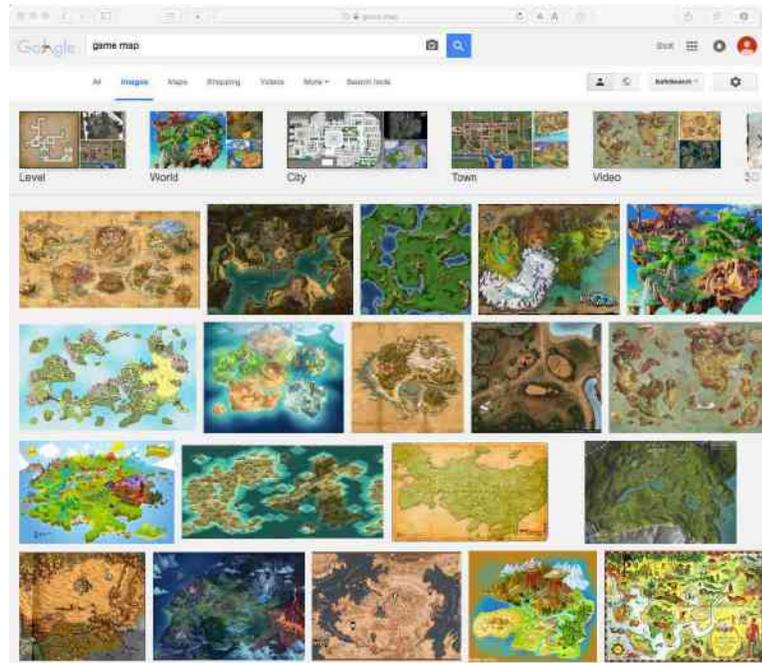


Figure 4.7: *Maps of Game Worlds* (Google Images, 2015) [Google: Fair Use]

4.4 Game Design

- [1] Tobias Heussner. *The Advanced Game Narrative Toolbox*. CRC Press. 2019.

The Advanced Game Narrative Toolbox continues where the Game Narrative Toolbox ended. While the later covered the basics of writing for games, the Advanced Game Narrative Toolbox will cover techniques for the intermediate and professional writer. The book will cover topics such as how to adapt a novel to a game, how to revive IPs and how to construct transmedia worlds. Each chapter will be written by a professional with exceptional experience in the field of the chapter. Key Features: • Learn from industry experts how to tackle today's challenges in storytelling for games. • A learn-by-example-and-exercise approach, which was praised in the Game Narrative Toolbox. • An in-depth view on advanced storytelling techniques and topics as they are currently discussed and used in the gaming industry. • Expand your knowledge in game writing as you learn and try yourself to design quests, write romances and build worlds as you would as a writer in a game studio. • Improve your own stories by learning and trying the techniques used by the professionals of game writing.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1138499633

- [2] Jai Kristjan. *We Deserve Better Villains: A Video Game Design Survival Guide*. CRC Press. 2019.

We Deserve Better Villains is a highly accessible how-to guide for video game designers no matter what level of experience to understand what is needed to be successful in the development cycle of any video game from concept to supporting the game live. Each chapter outlines a period in a video games development cycle, what key concepts need to be on a designers mind and how they can work to improve themselves every step of the way. To help visualize the journey the chapters start with a section centered on the reader as a hero character in a fictitious adventure video game that faces the trials and tribulations of the development cycle to completing the game. We all deserve better games, better heroes and villains which starts with learning what it takes to survive in the game development system as a videogame designer. • Key Features • * Accessible enough for novices, insightful enough for veteran game designers • Allows readers of at any level of video game knowledge to connect with the struggle of making a video game • Concepts are delivered in a short, specific approach followed with practical exercises to follow to getting the reader into action to improve their skills. • 238 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0367184797

- [3] Arthur I. Miller. *The Artist in the Machine: The World of AI-Powered Creativity*. MIT Press. 2019.

Today's computers are composing music that sounds "more Bach than Bach," turning photographs into paintings in the style of Van Gogh's Starry Night, and even writing screenplays. But are computers truly creative — or are they merely tools to be used by musicians, artists, and writers? In this book, Arthur I. Miller takes us on a tour of creativity in the age of machines. • Miller, an authority on creativity, identifies the key factors essential to the creative process, from "the need for introspection" to "the ability to discover the key problem." He talks to people

on the cutting edge of artificial intelligence, encountering computers that mimic the brain and machines that have defeated champions in chess, Jeopardy!, and Go. In the central part of the book, Miller explores the riches of computer-created art, introducing us to artists and computer scientists who have, among much else, unleashed an artificial neural network to create a nightmarish, multi-eyed dog-cat; taught AI to imagine; developed a robot that paints; created algorithms for poetry; and produced the world's first computer-composed musical, Beyond the Fence, staged by Android Lloyd Webber and friends. • But, Miller writes, in order to be truly creative, machines will need to step into the world. He probes the nature of consciousness and speaks to researchers trying to develop emotions and consciousness in computers. Miller argues that computers can already be as creative as humans — and someday will surpass us. But this is not a dystopian account; Miller celebrates the creative possibilities of artificial intelligence in art, music, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262042851](#)

- [4] Eddie Paterson, Timothy Simpson-Williams, Will Cordner. **Once Upon a Pixel: Storytelling and Worldbuilding in Video Games**. CRC Press. 2019.

Once Upon a Pixel examines the increasing sophistication of storytelling and worldbuilding in modern video games. Drawing on some of gaming's most popular titles, including Red Dead Redemption 2, The Last of Us, Horizon Zero Dawn, and the long-running Metal Gear Solid series, it is a pioneering exploration into narrative in games from the perspective of the creative writer. With interviews and insights from across the industry, it provides a complete account of how Triple-A, independent, and even virtual reality games are changing the way we tell stories. • Key Features • A fresh perspective on video games as a whole new form of creative writing. • Interviews with a range of leading industry figures, from critics to creators. • Professional analysis of modern video game script excerpts. • Insights into emerging technologies and the future of interactive storytelling. • 232 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1138499765](#)

- [5] Tanya X. Short, Tarn Adams. **Procedural Storytelling in Game Design**. CRC Press. 2019.

This edited collection of chapters concerns the evolving discipline of procedural storytelling in video games. Games are an interactive medium, and this interplay between author, player and machine provides new and exciting ways to create and tell stories. In each essay, practitioners of this artform demonstrate how traditional storytelling tools such as characterization, world-building, theme, momentum and atmosphere can be adapted to full effect, using specific examples from their games. The reader will learn to construct narrative systems, write procedural dialog, and generate compelling characters with unique personalities and backstories. • Key Features: • Introduces the differences between static/traditional game design and procedural game design. • Demonstrates how to solve or avoid common problems with procedural game design in a variety of concrete ways. • World's finest guide for how to begin thinking about procedural design. • 392 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1138595306](#)

- [6] Mark Wasiuta. **Information Fall-Out: Buckminster Fuller's World Game**. Lars Muller Publishers. 2019.

Buckminster Fuller's humanitarian take on the war game • Initially proposed for the US Pavilion at Expo 67 in Montreal, Buckminster Fuller's World Game was an educational simulation intended to create solutions for overpopulation and the uneven distribution of global resources. An alternative to war games, it uses Fuller's Dymaxion map and requires a group of players to cooperatively solve a set of metaphorical scenarios, thereby challenging the nation-state perspective with a more holistic "total world" view. • The World Game was played for the first time in 1969 in New York, and evolved over the next decade. Proposals for World Game centers described a vast computerized network that could process, map and visualize environmental information drawn from (among other sources) Russian and American spy satellites. Fuller claimed that their optical sensors and thermographic scanners could detect the location and quantity of water, grain, metals, livestock, human populations or any other conceivable form of energy. • Despite Fuller's plans for a photogenic, televisual and cybernetic form of mass participation, through Fuller's life the World Game remained largely speculative and pedagogical. It appeared primarily through copious research reports, resource studies and ephemeral workshops. The book tracks this textual dimension by assembling documents related to various instances of the World Game conceived, proposed and played from 1964 to 1982, examining the World Game as a system for environmental information and as a process of resource administration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3037785535](#)

- [7] Tim Bogenn, Kenny Sims. **Assassin's Creed: Odyssey**. Prima Games. 2018.

A must-have for fans of the series, the Assassin's Creed Odyssey Platinum Edition is a premium box set specially crafted for collectors. • Exclusive Journal: A 192-page, hardcover journal with ribbon bookmark to recount your glories and document your epic odyssey through Ancient Greece. • Collector's Case: Safely hold your collectibles in a beautifully designed slipcase with foil accented logo and magnetic clasp. • Premium Double-sided Map Poster: Easily reference the most important points of interest and essential locations throughout Ancient Greece on an extra-large 22 1/2" x 36" double-sided poster printed on premium linen paper. Bold and visually striking, the second side features an iconic image inspired by the world of Assassin's Creed Odyssey. • Art and Gallery Concepts: Game images and art concepts

provide a visual narrative of the Assassin's Creed Odyssey development team's artful recreation of Ancient Greece. • Epic Odyssey: Embark on your journey and follow the main story campaign as you uncover the truth about your family. We help guide you through Ancient Greece where your choices and their consequences impact your story during this epic journey. • Odyssey Atlas: Detailed maps that identify points of interest, rare treasures, and other important locations throughout Ancient Greece.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0744018943](#)

- [8] Anders Drachen, Pejman Mirza-Babaei, Lennart Nacke. **Games User Research**. Oxford University Press. 2018.

Games User Research' is the definitive guide to methods and practices for games user professionals, researchers and students seeking additional expertise or starting advice in the game development industry. It is the go-to volume for everyone working with games, with an emphasis on those new to the field. CONTENTS • 1. Introduction to games user research • PART I. GAMES USER RESEARCH IN PRODUCTION • 2. Games user research as part of the development process in the game industry: challenges and best practices • 3. It is all about process • 4. Post-launch in Games User Research • 5. User experience maturity levels: evaluating and improving games user research practices • 6. Designing a games user research lab from scratch • PART II. METHODS: TESTING THINGS YOU PLAY • 7. An overview of GUR methods • 8. A framework for player research • 9. Surveys in Games User Research • 10. Interviewing players • 11. Observing the player experience: the art and craft of observing and documenting Games User Research • 12. The think-aloud protocol • 13. The Rapid Iterative Test and Evaluation Method (RITE) • 14. Heuristics uncovered for Games User Researchers and game designers • 15. Heuristic evaluation of playability: examples from social games research and free-to-play heuristics • 16. Introduction to biometric measures for games user research • 17- Developing actionable biometric insights for production teams: case studies and key learnings • 18. Reporting user research findings to the development team • 19. Game analytics for Games User Research • PART III. CASE STUDIES AND FOCUS TOPICS • 20. Punching above your weight: how small studios can leverage data for an unfair advantage • 21. Affordable and data-driven user research for indie studios • 22. "Play as if you were at home": dealing with biases and test validity • 23. Dissecting the dragon: GUR for Dragon Age: Inquisition • 24. Running user tests with limited resources and experience • 25. Starting from scratch: pragmatic and scalable guidelines to impactful games user research • 26. Strategies for understanding and researching mobile games in context • 27. Involving players with special needs in games user research • 28. Gamer motivation profiling: uses and applications • 29. Social network analysis in Games User Research • 30. A short guide to user testing for simulation sickness in Virtual Reality • Conclusion: The Future of Games User Research • 31. Frontlines in Games User Research.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198794843](#)

- [9] Toiya Kristen Finley. **Narrative Tactics for Mobile and Social Games**. CRC Press. 2018.

Despite its significant growth over the past five years, the mobile and social videogame industry is still maturing at a rapid rate. Due to various storage and visual and sound asset restrictions, mobile and social gaming must have innovative storytelling techniques. Narrative Tactics grants readers practical advice for improving narrative design and game writing for mobile and social games, and helps them rise to the challenge of mobile game storytelling. The first half of the book covers general storytelling techniques, including worldbuilding, character design, dialogue, and quests. In the second half, leading experts in the field explore various genres and types of mobile and social games, including educational games, licensed IP, games for specific demographics, branding games, and free to play (F2P).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1351651250](#)

- [10] Patrick Hickey. **The Minds Behind the Games: Interviews with Cult and Classic Video Game Developers**. McFarland. 2018.

Featuring interviews with the creators of 36 popular video games — including Deus Ex, Night Trap, Mortal Kombat, Wasteland and NBA Jam — this book gives a behind-the-scenes look at the creation of some of the most influential and iconic (and sometimes forgotten) games of all time. Recounting endless hours of painstaking development, the challenges of working with mega publishers and the uncertainties of public reception, the interviewees reveal the creative processes that produced some of gaming's classic titles. Foreword by Brett Weiss • Preface • Introduction • Michael Mendheim, Mutant League Football: The Gruesome Sports-Hybrid That Could • Petri Jarvilehto, Max Payne: From the Basement to the Norse God of Noir • Mike Skupa, Bully: Jimmy Beats World • Ryuichi Nishizawa, Wonder Boy in Monster Land: Countdown to Major Tom-Tom • Howard Scott Warshaw, E.T.: The Extra-Terrestrial: The Best Game Ever Made in Five Weeks • David Crane and Garry Kitchen, A Boy and His Blob: The Best Game Ever Made in Six Weeks • Sarah Jane Avory, Fighting Force: From Streets of Rage 3D to Core Classic • Dane Bigham, Where in the World Is Carmen Sandiego?: Explorational Not Educational • Richard Rouse III, The Suffering: The Shining in the Darkness • Rob Fulop, David Crane and James Riley, Night Trap: The Truth About Catz and Dogz • Greg Johnson, ToeJam & Earl: Sega's Funky and Fantastic "Other" Mascots • Julia Keren-Detar and Itay Keren, Mushroom 11: Appetite for Destruction • Kan Gao, To the Moon: John's Tale • Emeric Thoa and Audrey Leprince, Squids: The Game That Beat Those Angry Birds, for a Little While Matt Thorson and Alec Holowka, Towerfall: From Arrows on the Ouya to Ascending on the PlayStation 4 and Beyond • Eric Holmes, Hulk Ultimate Destruction: The Big Green Monster That Could, and Did • Jamie Fristrom, Spider-Man 2: Great Power = Great Fun • Howard Scott Warshaw, Yars' Revenge: From Star Castle Port to Game-Changing Shooter • Dan Geisler and Randy Breen, Road Rash: The Game That Kicked Hang-On and Akira, in the Face • Mike Posehn and Richard Robbins, Desert Strike: From Killer Choplifter Clone to

Classic • Garry Kitchen, Bart vs. the Space Mutants: The First and Best Simpsons Game Ever • Jane Jensen, Gabriel Knight: Sins of the Fathers: Voodoo Chile • Ron Gilbert, David Fox and Gary Winnick, Maniac Mansion: Point-and-Click's Original SCUMM-Bags • Clayton Kauzlaric, Voodoo Vince: Pain for Pleasure • Warren Spector, Deus Ex: From Troublemaking Shooter to Genre-Defining Conspiracy Theory • Jon Van Caneghem, King's Bounty: Putting the "Heroes" into "Might and Magic" • Garry Kitchen, Super Battletank: Even Better Than the Real Thing • Taichi Ishizuka, The Firemen: Through the Fire and Flames • Dave Wishnowski, Pro Wrestling X: A Decade-Long Dream in Development • Mark Turmell, WWF Wrestlemania: The Arcade Game: Scotch and Treadmills • John Tobias, Mortal Kombat: Enter the Fatality • Michael Brook, NHLPA 'FA: Fighting for Fun Before "If It's in the Game, It's in the Game" • Craig Broadbooks, NHL FaceOff: A Christmas Story • Mark Turmell, NBA Jam: The Birth of Boomshakalaka • David A. Palmer, Doom: The Little Jaguar That Could • Ken St. Andre and Brian Fargo, Wasteland: Fallout's Unlikely Papa • Conclusion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1476671109

- [11] Katherine Isbister. **How Games Move Us: Emotion By Design**. MIT Press. 2017.

An engaging examination of how video game design can create strong, positive emotional experiences for players, with examples from popular, indie, and art games. • This is a renaissance moment for video games — in the variety of genres they represent, and the range of emotional territory they cover. But how do games create emotion? In *How Games Move Us*, Katherine Isbister takes the reader on a timely and novel exploration of the design techniques that evoke strong emotions for players. She counters arguments that games are creating a generation of isolated, emotionally numb, antisocial loners. Games, Isbister shows us, can actually play a powerful role in creating empathy and other strong, positive emotional experiences; they reveal these qualities over time, through the act of playing. She offers a nuanced, systematic examination of exactly how games can influence emotion and social connection, with examples — drawn from popular, indie, and art games — that unpack the gamer's experience. • Isbister describes choice and flow, two qualities that distinguish games from other media, and explains how game developers build upon these qualities using avatars, non-player characters, and character customization, in both solo and social play. She shows how designers use physical movement to enhance players' emotional experience, and examines long-distance networked play. She illustrates the use of these design methods with examples that range from Sony's *Little Big Planet* to the much-praised indie game *Journey* to art games like Brenda Romero's *Train*. • Isbister's analysis shows us a new way to think about games, helping us appreciate them as an innovative and powerful medium for doing what film, literature, and other creative media do: helping us to understand ourselves and what it means to be human.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262534452

- [12] Jeffro Johnson. **Appendix N: The Literary History of Dungeons & Dragons**. Castalia House. 2017.

APPENDIX N: The Literary History of Dungeons & Dragons is a detailed and comprehensive investigation of the various works of science fiction and fantasy that game designer Gary Gygax declared to be the primary influences on his seminal role-playing game, *Dungeons & Dragons*. It is a deep intellectual dive into the literature of SF/F's past that will fascinate any serious role-playing gamer or fan of classic science fiction and fantasy. Author Jeffro Johnson, an expert role-playing gamer, accomplished Dungeon Master and three-time Hugo Award Finalist, critically reviews all 43 works and authors listed by Gygax in the famous appendix. In doing so, he draws a series of intelligent conclusions about the literary gap between past and present that are surprisingly relevant to current events, not only in the fantastic world of role-playing, but the real world in which the players live. • 352 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9527065186

- [13] Winifred Phillips. **A Composer's Guide to Game Music**. MIT Press. 2017.

Winner of the Global Music Award Gold Medal for an exceptional book in the field of music • Winner of the National Indie Excellence Book Award • Winner of the Nonfiction Book Award (Gold Winner) • Winner of the Annual Game Music Award (Best Publication) • A comprehensive, practical guide to composing video game music, from acquiring the necessary skills to finding work in the field. Music in video games is often a sophisticated, complex composition that serves to engage the player, set the pace of play, and aid interactivity. • Composers of video game music must master an array of specialized skills not taught in the conservatory, including the creation of linear loops, music chunks for horizontal resequencing, and compositional fragments for use within a generative framework. • In *A Composer's Guide to Game Music*, Winifred Phillips — herself an award-winning composer of video game music — provides a comprehensive, practical guide that leads an aspiring video game composer from acquiring the necessary creative skills to understanding the function of music in games to finding work in the field. • Musicians and composers may be drawn to game music composition because the game industry is a multibillion-dollar, employment-generating economic powerhouse, but, Phillips writes, the most important qualification for a musician who wants to become a game music composer is a love of video games. • Phillips offers detailed coverage of essential topics, including musicianship and composition experience; immersion; musical themes; music and game genres; workflow; working with a development team; linear music; interactive music, both rendered and generative; audio technology, from mixers and preamps to software; and running a business. • *A Composer's Guide to Game Music* offers indispensable guidance for musicians and composers who want to deploy their creativity in a dynamic and growing industry, protect their musical identities while working in a highly technical field, and create great music within the constraints of a new medium.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262534495

- [14] Bethesda Softworks. **The Elder Scrolls V: Skyrim**. Titan Books. 2017.

Presented for the first time ever, the 3 volume set of The Elder Scrolls V; Skyrim Library enclosed in a deluxe slipcase. • [The Skyrim Library, Vol. I: The Histories](#) — June 2015 • Lavishly illustrated and produced, these titles are straight out of the world of Skyrim — and a must for any wandering adventurer. — [The Skyrim Library, Vol. II: Man, Mer, and Beast](#) — March 2016 • Delve deeper into the lore behind one of the most successful and critically acclaimed fantasy games of all time, Skyrim. Featuring in-game texts on factions, landscapes, creatures, heroes, and dragons. — [The Skyrim Library, Vol. III: The Arcane](#) — September 2016.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1783293233

- [15] Richard A. Bartle. **MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games**. Apress. 2016.

This is an astonishing collection of ideas, information, and instruction from one of the true pioneers of Massively-Multiplayer Online Role-Playing Games. MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Role-playing Games speaks to the designers and players of MMOs, taking it as axiomatic that such games are inspirational and boundless forces for good. The aim of this book is to enthuse an up-coming generation of designers, to inspire and educate players and designers-to-be, and to reinvigorate those already working in the field who might be wondering if it's still all worthwhile. • Playing MMOs is about fun, immersion, and identity. Creating MMOs is about imagination, expression, and art. MMOs are so packed with potential that today's examples are little more than small, pioneering colonies on the shore of a vast, uncharted continent. What wonders wait beyond the horizon? What treasures will explorers bring back to amaze us? MMOs from the Inside Out is for people with a spark of creativity: it pours gasoline on that spark. • It: Explains what MMOs are, what they once were, and what they could — and should — become. • Delves into why players play, and why designers design. • Encourages, enthuses, enrages, engages, enlightens, envisions, and enchants. • Doesn't tell you what to think, it tells you to think. • What You Will Learn: • Myriad ways to improve MMOs — and to decide for yourself whether these are improvements. • What MMOs are; who plays them, and why. • How MMOs became what they are, and what this means for what they will become. • That you have it in you to make MMOs yourself. • Whom This Book is For: MMOs from the Inside Out is a book for those who wish to know more about game design in general and MMO design in particular. It's for people who play MMOs, for people who design MMOs, and for people who study MMOs. It's for people with a yearning to see beyond the world around them and to make manifest the worlds of their imagination. • Richard Bartle is cocreator of the world's first MMO.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1484217241

- [16] Clancy Wilmott, Chris Perkins, Sybille Lammes, Sam Hind, Alex Gekker, Emma Fraser, Daniel Evans. **Playful Mapping in the Digital Age**. Amsterdam Inst. of Network Cultures. 2016.

[Open Access page](#) • From Mah-Jong, to the introduction of Prussian war-games, through to the emergence of location-based play: maps and play share a long and diverse history. This monograph shows how mapping and playing unfold in the digital age, when the relations between these apparently separate tropes are increasingly woven together. Fluid networks of interaction have encouraged a proliferation of hybrid forms of mapping and playing and a rich plethora of contemporary case-studies, ranging from fieldwork, golf, activism and automotive navigation, to pervasive and desktop-based games evidences this trend. Examining these cases shows how mapping and playing can form productive synergies, but also encourages new ways of being, knowing and shaping our everyday lives. The chapters in this book explore how play can be more than just an object or practice, and instead focus on its potential as a method for understanding maps and spatiality. They show how playing and mapping can be liberating, dangerous, subversive and performative.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9492302136

- [17] Tobias Heussner, Toiya Kristen Finley, Jennifer Brandes Hepler, Ann Lemay. **The Game Narrative Toolbox**. CRC Press. 2015.

Learn how to create compelling game storylines. Four experienced narrative designers from different genres of game development have banded together to create this all-inclusive guide on what its like to work as a writer and narrative designer in the videogame industry. From concept to final testing, The Game Narrative Toolbox walks readers through what role a narrative designer plays on a development team and what the requirements are at every stage of development. Drawing on real experiences, authors Tobias Heussner, Toiya Finley, Ann Lemay, and Jennifer Hepler provide invaluable advice for writing compelling player-centered stories and effective dialogue trees in order to help readers make the switch from prose- or screen- writing to interactive. Accompanying every chapter are exercises that allow the reader to develop their own documentation, outlines, and game-dialogue samples for use in applying for industry jobs or developing independent projects. This first installment of Focal Press Game Design Workshops series is a must-have for individuals looking to create captivating storylines for games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [131766163X](#)

- [18] Matthew Wilhelm Kapell. **The Play Versus Story Divide in Game Studies: Critical Essays**. McFarland. 2015.

Since the emergence of digital game studies, a number of debates have engaged scholars. The debate between ludic (play) and narrative (story) paradigms remains the one that famously ‘never happened.’ This collection of new essays critically frames that debate and urges game scholars to consider it central to the field. The essayists examine various digital games, assessing the applicability of play-versus-narrative approaches or considering the failure of each. The essays reflect the broader history while applying notions of play and story to recent games in an attempt to propel serious analysis.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1476623090](#)

- [19] Jay Lemke, Robert Locusay, Michael Cole, Vera Michalchik. **Documenting and Assessing Learning in Informal and Media-Rich Environments**. MIT Press. 2015.

Open Access page • In the series of **MacArthur Foundation Reports on Digital Media and Learning** • An extensive review of the literature on learning assessment in informal settings, expert discussion of key issues, and a new model for good assessment practice. • Today educational activities take place not only in school but also in after-school programs, community centers, museums, and online communities and forums. The success and expansion of these out-of-school initiatives depends on our ability to document and assess what works and what doesn’t in informal learning, but learning outcomes in these settings are often unpredictable. Goals are open-ended; participation is voluntary; and relationships, means, and ends are complex. This report charts the state of the art for learning assessment in informal settings, offering an extensive review of the literature, expert discussion on key topics, a suggested model for comprehensive assessment, and recommendations for good assessment practices. • Drawing on analysis of the literature and expert opinion, the proposed model, the Outcomes-by-Levels Model for Documentation and Assessment, identifies at least ten types of valued outcomes, to be assessed in terms of learning at the project, group, and individual levels. The cases described in the literature under review, which range from promoting girls’ identification with STEM practices to providing online resources for learning programming and networking, illustrate the usefulness of the assessment model.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026252774X](#)

- [20] Jesse Schell. **The Art of Game Design: A Book of Lenses, Second Edition**. CRC Press. 2015.

Good game design happens when you view your game from as many perspectives as possible. Written by one of the world’s top game designers, The Art of Game Design presents 100+ sets of questions, or different lenses, for viewing a game’s design, encompassing diverse fields such as psychology, architecture, music, visual design, film, software engineering, theme park design, mathematics, puzzle design, and anthropology. This Second Edition of a Game Developer Front Line Award winner: • Describes the deepest and most fundamental principles of game design • Demonstrates how tactics used in board, card, and athletic games also work in top-quality video games • Contains valuable insight from Jesse Schell, the former chair of the International Game Developers Association and award-winning designer of Disney online games The Art of Game Design, Second Edition gives readers useful perspectives on how to make better game designs faster. It provides practical instruction on creating world-class games that will be played again and again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1466598646](#)

- [21] Wolfgang Baur, Ed Greenwood, Chris Pramas, Clinton Boomer, Rob Heinsoo, Richard Pett, Aaron Rosenberg, Elizabeth Ann Scarborough, Steve Winter, Keith R.A. DeCandido, Rory Miller, John Pitts, Diana Pharaoh Francis, Jeff Grubb, Janna Silverstein. **Kobold Guide to Combat**. Kobold Press. 2014.

At the heart of every adventure lies conflict. • A Full-Throated Battle Cry, the Clash of Swords, the Smell of Smoke & Blood... COMBAT! • Whether it’s between a cursed knight and an elf prince at swordpoint, adventurers facing down an ogre, or two great armies clashing for ultimate power, combat changes everything. • Between these covers, more than 15 master game designers and storytellers get into the thick of it. These essays cover strategy and tactics, and the history of military systems at war. They demonstrate how to increase the tension in a conflict, and use monsters, magic, and war machines on the field. And these creators show you how to create great combat on the tabletop and in your storytelling. • Open these pages and enter the fray!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1936781328](#)

- [22] William Cheng. **Sound Play: Video Games and the Musical Imagination**. Oxford University Press. 2014.

Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? Sound Play explores the aesthetic, ethical, and sociopolitical stakes of people’s creative engagements with gaming’s audio phenomena — from sonorous violence to synthesized operas, from democratic music-making to vocal

sexual harassment. William Cheng shows how video games empower their designers, composers, players, critics, and scholars to tinker (often transgressively) with practices and discourses of music, noise, speech, and silence. Faced with collisions between utopian and alarmist stereotypes of video games, Sound Play synthesizes insights across musicology, sociology, anthropology, communications, literary theory, philosophy, and additional disciplines. With case studies spanning Final Fantasy VI, Silent Hill, Fallout 3, The Lord of the Rings Online, and Team Fortress 2, this book insists that what we do in there — in the safe, sound spaces of games — can ultimately teach us a great deal about who we are and what we value (musically, culturally, humanly) out here.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0199969973

- [23] Mary Flanagan, Helen Nissenbaum. **Values at Play in Digital Games**. MIT Press. 2014.

A theoretical and practical guide to integrating human values into the conception and design of digital games. • All games express and embody human values, providing a compelling arena in which we play out beliefs and ideas. "Big ideas" such as justice, equity, honesty, and cooperation — as well as other kinds of ideas, including violence, exploitation, and greed — may emerge in games whether designers intend them or not. In this book, Mary Flanagan and Helen Nissenbaum present Values at Play, a theoretical and practical framework for identifying socially recognized moral and political values in digital games. Values at Play can also serve as a guide to designers who seek to implement values in the conception and design of their games. • After developing a theoretical foundation for their proposal, Flanagan and Nissenbaum provide detailed examinations of selected games, demonstrating the many ways in which values are embedded in them. They introduce the Values at Play heuristic, a systematic approach for incorporating values into the game design process. Interspersed among the book's chapters are texts by designers who have put Values at Play into practice by accepting values as a design constraint like any other, offering a real-world perspective on the design challenges involved.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262027666

- [24] Raph Koster. **Theory of Fun for Game Design**. O'Reilly Media. 2014.

Now in full color, the 10th anniversary edition of this classic book takes you deep into the influences that underlie modern video games, and examines the elements they share with traditional games such as checkers. At the heart of his exploration, veteran game designer Raph Koster takes a close look at the concept of fun and why it's the most vital element in any game. Why do some games become boring quickly, while others remain fun for years? How do games serve as fundamental and powerful learning tools? Whether you're a game developer, dedicated gamer, or curious observer, this illustrated, fully updated edition helps you understand what drives this major cultural force, and inspires you to take it further. You'll discover that: • Games play into our innate ability to seek patterns and solve puzzles • Most successful games are built upon the same elements • Slightly more females than males now play games • Many games still teach primitive survival skills • Fictional dressing for modern games is more developed than the conceptual elements • Truly creative designers seldom use other games for inspiration • Games are beginning to evolve beyond their prehistoric origins.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1449363210

- [25] Evan Skolnick. **Video Game Storytelling: What Every Developer Needs to Know about Narrative Techniques**. Watson-Guptill. 2014.

Unlock Your Game's Narrative Potential! With increasingly sophisticated video games being consumed by an enthusiastic and expanding audience, the pressure is on game developers like never before to deliver exciting stories and engaging characters. With Video Game Storytelling, game writer and producer Evan Skolnick provides a comprehensive yet easy-to-follow guide to storytelling basics and how they can be applied at every stage of the development process — by all members of the team. This clear, concise reference pairs relevant examples from top games and other media with a breakdown of the key roles in game development, showing how a team's shared understanding and application of core storytelling principles can deepen the player experience. Understanding story and why it matters is no longer just for writers or narrative designers. From team leadership to game design and beyond, Skolnick reveals how each member of the development team can do his or her part to help produce gripping, truly memorable narratives that will enhance gameplay and bring today's savvy gamers back time and time again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385345828

- [26] Neal Roger Tringham. **Science Fiction Video Games**. CRC Press. 2014.

Understand Video Games as works of Science Fiction — and interactive Stories • Science Fiction Video Games focuses on games that are part of the science fiction genre, rather than set in magical milieus or exaggerated versions of our own world. Unlike many existing books and websites that cover some of the same material, this book emphasizes critical analysis, especially the analysis of narrative. The author analyzes narrative via an original categorization of story forms in games. He also discusses video games as works of science fiction, including their characteristic themes and the links between them and other forms of science fiction. Delve into a Collection of Science Fiction Games. The beginning chapters explore game design and the history of science-fictional video games. The majority of the text deals with individual

science-fictional games and the histories and natures of their various forms, such as the puzzle-based adventure and the more exploratory and immediate computer role-playing game (RPG). • Videogames and Science Fiction • Game Narratives • Game Design • Hyperfiction • Independent Games • Adventures • Computer Role Playing Games • Online Worlds • Alternate Reality Games • First-Person Shooters • Third-Person Shooters • Survival Horror • Computer Wargames • 4X Games • God Games • Toy Games • Space Sims • Others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1482203898

- [27] Ernest Adams. **Fundamentals of Game Design**. New Riders. 2013.

Now in its third edition, the classic book on game design has been completely revised to include the latest developments in the game industry. Readers will learn all the fundamentals of concept development, gameplay design, core mechanics, user interfaces, storytelling, and balancing. They'll be introduced to designing for mobile devices and touch screens, as well as for the Kinect and motion-capture gameplay. They'll learn how indie developers are pushing the envelope and how new business models such as free-to-play are influencing design. In an easy-to-follow approach, Adams offers a first-hand look into the process of designing a game, from initial concept to final tuning. • This in-depth resource also comes with engaging end-of-chapter exercises, design worksheets, and case studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0321929675

- [28] Kristine Jorgensen. **Gameworld Interfaces**. MIT Press. 2013.

An investigation into computer game interfaces, both naturalistic and symbolic, and the distinction between gameworlds and other kinds of fictional worlds. • Computer games usually take one of two approaches to presenting game information to players. A game might offer information naturalistically, as part of the game's imaginary universe; or it might augment the world of the game with overlays, symbols, and menus. In this book, Kristine Jorgensen investigates both kinds of gameworld interfaces. She shows that although the naturalistic approach may appear more integral to the imaginary world of the game, both the invisible and visible interfaces effectively present information that players need in order to interact with the game and its rules. The symbolic, less naturalistic approach would seem to conflict with the idea of a coherent, autonomous fictional universe; but, Jorgensen argues, gameworlds are not governed by the pursuit of fictional coherence but by the logics of game mechanics. This is characteristic of gameworlds and distinguishes them from other traditional fictional worlds. • Jorgensen investigates gameworld interfaces from the perspectives of both game designers and players. She draws on interviews with the design teams of Harmonix Music (producer of Rock Band and other music games) and Turbine Inc. (producer of such massively multiplayer online games as Lord of the Rings Online), many hours of gameplay, and extensive interviews and observations of players. The player studies focus on four games representing different genres: Crysis, Command & Conquer 3: Tiberian Wars, The Sims 2, and Diablo 2. Finally, she presents a theory of game user interfaces and considers the implications of this theory for game design.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262026864

- [29] Wolfgang Baur, Ed Greenwood, Monte Cook, Michael A. Stackpole, Willie Walsh, Keith Baker, Colin McComb, Nicolas Logue. **Complete Kobold Guide to Game Design**. Open Design. 2012.

Wolfgang Baur, Monte Cook, Ed Greenwood, Mike Stackpole, and other industry veterans have the answers you asked for ... and the advice you need! You'll learn how to create great new adventures, monsters and magic for your RPG campaign, and maybe even design your own game. The Complete Kobold Guide to Game Design offers 240 pages of in-depth essays on what makes RPGs tick. Get time-tested advice from the top designers in the industry. This compilation includes all three volumes of the Kobold Guide to Game Design series — now with all-new material by Wolfgang Baur, Mike Stackpole, and others! From core rules and magic systems to fantasy adventures, monster design, playtesting, and much more, these 40 essays cover every aspect of RPG design in clear, accessible language, to show you what it takes. The City Book Review called it "highly recommended for gaming nerds everywhere"! Pick up the Complete Kobold Guide to Game Design today, and starting designing your RPG tonight! Winner, 2012 Gold ENnie Award, Best RPG-Related Accessory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1936781069

- [30] George Skaff Elias, Richard Garfield, K. Robert Gutschera. **Characteristics of Games**. MIT Press. 2012.

Characteristics of Games offers a new way to understand games: by focusing on certain traits — including number of players, rules, degrees of luck and skill needed, and reward/effort ratio — and using these characteristics as basic points of comparison and analysis. These issues are often discussed by game players and designers but seldom written about in any formal way. This book fills that gap. By emphasizing these player-centric basic concepts, the book provides a framework for game analysis from the viewpoint of a game designer. The book shows what all genres of games — board games, card games, computer games, and sports — have to teach each other. Today's game designers may find solutions to design problems when they look at classic games that have evolved over years of playing. Characteristics of Games — written by three of the most prominent game designers working today — will serve as an essential reference for game designers and game players curious about the inner workings of games. It includes exercises (which can also serve as the basis for discussions) and examples chosen from a wide variety of games. There are occasional mathematical digressions, but these can be skipped with no loss of continuity. Appendixes offer

supplementary material, including a brief survey of the two main branches of mathematical game theory and a descriptive listing of each game referred to in the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026201713X](#)

- [31] Jon Peterson. **Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games.** Unreason Press. 2012.

Explore the conceptual origins of wargames and role-playing games in this unprecedented history of simulating the real and the impossible. From a vast survey of primary sources ranging from eighteenth-century strategists to modern hobbyists, *Playing at the World* distills the story of how gamers first decided fictional battles with boards and dice, and how they moved from simulating wars to simulating people. The invention of role-playing games serves as a touchstone for exploring the ways that the literary concept of character, the lure of fantastic adventure and the principles of gaming combined into the signature cultural innovation of the late twentieth century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0615642047](#)

- [32] Chris Solarski. **Drawing Basics and Video Game Art: Classic to Cutting-Edge Art Techniques for Winning Video Game Design.** Watson-Guptill. 2012.

This book supports my own 30-year crusade to demonstrate that games are an art form that undeniably rivals traditional arts. It gives detailed explanations of game art techniques and their importance, while also highlighting their dependence on artistic aspects of game design and programming." – John Romero, co-founder of id Software and CEO of Loot Drop, Inc. • "Solarski's methodology here is to show us the artistic techniques that every artist should know, and then he transposes them to the realm of video games to show how they should be used to create a far more artful gaming experience ... if I were an artist planning to do video game work, I'd have a copy of this on my shelf." – Marc Mason, Comics Waiting Room • Video games are not a revolution in art history, but an evolution. Whether the medium is paper or canvas — or a computer screen — the artist's challenge is to make something without depth seem like a window into a living, breathing world. Video game art is no different. • *Drawing Basics and Video Game Art* is first to examine the connections between classical art and video games, enabling developers to create more expressive and varied emotional experiences in games. • Artist game designer Chris Solarski gives readers a comprehensive introduction to basic and advanced drawing and design skills — light, value, color, anatomy, concept development — as well as detailed instruction for using these methods to design complex characters, worlds, and gameplay experiences. • Artwork by the likes of Michelangelo, Titian, and Rubens are studied alongside AAA games like *BioShock*, *Journey*, the *Mario* series, and *Portal 2*, to demonstrate perpetual theories of depth, composition, movement, artistic anatomy, and expression. • Although *Drawing Basics and Video Game Art* is primarily a practical reference for artists and designers working in the video games industry, it's equally accessible for those interested to learn about gaming's future, and potential as an artistic medium. • Also available as an eBook.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0823098478](#)

- [33] Mark J.P. Wolf. **Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming.** Greenwood. 2012.

This two-volume encyclopedia addresses the key people, companies, regions, games, systems, institutions, technologies, and theoretical concepts in the world of video games, serving as a unique resource for students. The work comprises over 300 entries from 97 contributors, including Ralph Baer and Nolan Bushnell, founders of the video game industry and some of its earliest games and systems. Contributing authors also include founders of institutions, academics with doctoral degrees in relevant fields, and experts in the field of video games. • Organized alphabetically by topic and cross-referenced across subject areas, *Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming* will serve the needs of students and other researchers as well as provide fascinating information for game enthusiasts and general readers. • 763 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [031337936X](#)

- [34] Jane McGonigal. **Reality is Broken: Why Games Make Us Better and How They Can Change the World.** Penguin. 2011.

A visionary game designer reveals how we can harness the power of games to boost global happiness. • With 174 million gamers in the United States alone, we now live in a world where every generation will be a gamer generation. But why, Jane McGonigal asks, should games be used for escapist entertainment alone? In this groundbreaking book, she shows how we can leverage the power of games to fix what is wrong with the real world—from social problems like depression and obesity to global issues like poverty and climate change—and introduces us to cutting-edge games that are already changing the business, education, and nonprofit worlds. Written for gamers and non-gamers alike, *Reality Is Broken* shows that the future will belong to those who can understand, design, and play games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143120611](#)

- [35] Katie Salen, Robert Torres, Loretta Wolozin, Rebecca Rufo-Tepper, Arana Shapiro, MacArthur Foundation. **Quest to Learn: Developing the School for Digital Kids**. MIT Press. 2011.

Open Access page • In the series of [MacArthur Foundation Reports on Digital Media and Learning](#) • The design for Quest to Learn, an innovative school in New York City that offers a ‘game-like’ approach to learning. Quest to Learn, an innovative school for grades 6 to 12 in New York City, grew out of the idea that gaming and game design offer a promising new paradigm for curriculum and learning. The designers of Quest to Learn developed an approach to learning that draws from what games do best: drop kids into inquiry-based, complex problem spaces that are built to help players understand how they are doing, what they need to work on, and where to go next. Content is not treated as dry information but as a living resource; students are encouraged to interact with the larger world in ways that feel relevant, exciting, and empowering. Quest to Learn opened in the fall of 2009 with 76 sixth graders. In their first semester, these students learned — among other things — convert fractions into decimals in order to break a piece of code found in a library book; to use atlases and read maps to create a location guide for a reality television series; and to create video tutorials for a hapless group of fictional inventors. This research and development document outlines the learning framework for the school, making the original design available to others in the field. Elements in development include a detailed curriculum map, a budget, and samples of student and teacher handbooks • (Keywords: innovation • education innovation • hands on learning • educational games • learning games • primary education • primary school • secondary education • secondary school • middle school • high school • alternative schooling • game-based learning • game-based teaching • alternative education • public schools • New York schools • New York City schools • NYC schools • Q2L • curriculum map • budget • creative schools • games and learning). • Mission • The Quest to Learn Community 18 Game-Based Learning and Knowing 29 Curriculum and Instruction • Curriculum Structure • Key Characteristics • Sample Discovery Mission and Quests • School Design Team. [cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262515658

- [36] Tanja Sihvonen. **Players Unleashed ! Modding The Sims and the Culture of Gaming**. Amsterdam University Press. 2011.

Open Access page • The author of this hugely informative study explores the question of what happens when players practise and negotiate computer code, various ideologies, and the game itself by modding (modifying a game) in the context of The Sims, the bestselling computer game of all time. • Sihvonen examines the technical and material specificities of The Sims mods, as well as their cultural context. Viewed as a manifestation of participatory culture, modding makes PC games ultimately malleable: players reconfigure the game by creating new content, altering the code and changing the behaviours of the game engine. Using a semiotic framework, Sihvonen suggests a signification process that includes representation, interpretation, investigation and experimentation with the game system and rules. • From its historical roots in the shoot'em up games, the author bares the fascinating evolution and dynamics of modding, where gender stereotypes, the thrills of hacking and living the Sims' American Dream intersect with the aesthetic and operational dimensions of modding. [cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9089642013

- [37] Jeff Howard. **Quests**. CRC Press. 2008.

This unique take on quests, incorporating literary and digital theory, provides an excellent resource for game developers. Focused on both the theory and practice of the four main aspects of quests (spaces, objects, actors, and challenges) each theoretical section is followed by a practical section that contains exercises using the Neverwinter Nights Aurora Toolset. Howard has created a Syllabus, designed for a college-level course, that instructors can use and modify as desired.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1568813473

- [38] Josh Jenisch. **The Art of the Video Game**. Quirk. 2008.

The Art of the Video Game is the first book to celebrate an exciting new visual medium — complete with stunning digital artwork from the biggest design studios and game publishers in the business, including Electronic Arts, Activision, Sega, Sony, Midway, Eidos, and Konami. Every page features gorgeously rendered images (plus never-before-published sketches, models, and works-in-progress) from dozens of beloved games — everything from old school favorites like Tomb Raider and Sonic the Hedgehog to contemporary hits like Beautiful Katamari, Call of Duty, Half-Life 2, Kane & Lynch, and more. Along the way, readers will discover the history of video game art and an exciting glimpse of its future. Full of exclusive interviews and images, The Art of the Video Game is a must-have gift for gamers of all ages.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1594742774

- [39] Brian Tinsman. **The Game Inventor's Guidebook**. Morgan James. 2008.

The definitive guide for anyone with a game idea who wants to know how to get it published from a Game Design Manager at Wizards of the Coast, the world's largest tabletop hobby game company. Do you have an idea for a board game, card game, role-playing game or tabletop game? Have you ever wondered how to get it published? For many years Brian Tinsman reviewed new game submissions for Hasbro, the

largest game company in the US. With *The Game Inventor's Guidebook: How to Invent and Sell Board Games, Card Games, Role-playing Games & Everything in Between!* he presents the only book that lays out step-by-step advice, guidelines and instructions for getting a new game from idea to retail shelf.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1600374476

- [40] Kristin Thompson. *The Frodo Franchise: The Lord of the Rings and Modern Hollywood*. University of California Press. 2007.

"Once in a lifetime." • The phrase comes up over and over from the people who worked on Peter Jackson's *The Lord of the Rings*. The film's seventeen Oscars, record-setting earnings, huge fan base, and hundreds of ancillary products attest to its importance and to the fact that *Rings* is far more than a film. Its makers seized a crucial moment in Hollywood — the special effects digital revolution plus the rise of "infotainment" and the Internet — to satisfy the trilogy's fans while fostering a huge new international audience. The resulting franchise of franchises has earned billions of dollars to date with no end in sight. Kristin Thompson interviewed seventy-six people to examine the movie's scripting and design and the new technologies deployed to produce the films, video games, and DVDs. She demonstrates the impact *Rings* had on the companies that made it, on the fantasy genre, on New Zealand, and on independent cinema. In fast-paced, compulsively readable prose, she affirms Jackson's *Rings* as one the most important films ever made.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520247744

- [41] Katie Salen Tekinba, Eric Zimmerman. *The Game Design Reader: A Rules of Play Anthology*. MIT Press. 2006.

The Game Design Reader is a one-of-a-kind collection on game design and criticism, from classic scholarly essays to cutting-edge case studies. A companion work to Katie Salen and Eric Zimmerman's textbook *Rules of Play: Game Design Fundamentals*, *The Game Design Reader* is a classroom sourcebook, a reference for working game developers, and a great read for game fans and players. Thirty-two essays by game designers, game critics, game fans, philosophers, anthropologists, media theorists, and others consider fundamental questions: What are games and how are they designed? How do games interact with culture at large? What critical approaches can game designers take to create game stories, game spaces, game communities, and new forms of play — Salen and Zimmerman have collected seminal writings that span 50 years to offer a stunning array of perspectives. Game journalists express the rhythms of game play, sociologists tackle topics such as role-playing in vast virtual worlds, players rant and rave, and game designers describe the sweat and tears of bringing a game to market. Each text acts as a springboard for discussion, a potential class assignment, and a source of inspiration. The book is organized around fourteen topics, from *The Player Experience* to *The Game Design Process*, from *Games and Narrative* to *Cultural Representation*. Each topic, introduced with a short essay by Salen and Zimmerman, covers ideas and research fundamental to the study of games, and points to relevant texts within the Reader. Visual essays between book sections act as counterpoint to the writings. Like *Rules of Play*, *The Game Design Reader* is an intelligent and playful book. An invaluable resource for professionals and a unique introduction for those new to the field, *The Game Design Reader* is essential reading for anyone who takes games seriously.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262195364

- [42] Edward Castronova. *Synthetic Worlds: The Business and Culture of Online Games*. University of Chicago Press. 2005.

From *EverQuest* to *World of Warcraft*, online games have evolved from the exclusive domain of computer geeks into an extraordinarily lucrative staple of the entertainment industry. People of all ages and from all walks of life now spend thousands of hours and dollars partaking in this popular new brand of escapism. But the line between fantasy and reality is starting to blur. Players have created virtual societies with governments and economies of their own whose currencies now trade against the dollar on eBay at rates higher than the yen. And the players who inhabit these synthetic worlds are starting to spend more time online than at their day jobs. In *Synthetic Worlds*, Edward Castronova offers the first comprehensive look at the online game industry, exploring its implications for business and culture alike. He starts with the players, giving us a revealing look into the everyday lives of the gamers — outlining what they do in their synthetic worlds and why. He then describes the economies inside these worlds to show how they might dramatically affect real world financial systems, from potential disruptions of markets to new business horizons. Ultimately, he explores the long-term social consequences of online games: If players can inhabit worlds that are more alluring and gratifying than reality, then how can the real world ever compete? Will a day ever come when we spend more time in these synthetic worlds than in our own? Or even more startling, will a day ever come when such questions no longer sound alarmist but instead seem obsolete? With more than ten million active players worldwide and with Microsoft and Sony pouring hundreds of millions of dollars into video game development, online games have become too big to ignore. *Synthetic Worlds* spearheads our efforts to come to terms with this virtual reality and its concrete effects. Illuminating. ... Castronova's analysis of the economics of fun is intriguing. Virtual-world economies are designed to make the resulting game interesting and enjoyable for their inhabitants. Many games follow a rags-to-riches storyline, for example. But how can all the players end up in the top 10%? Simple: the upwardly mobile human players need only be a subset of the world's population. An underclass of computer-controlled "bot" citizens, meanwhile, stays poor forever. Mr. Castronova explains all this with clarity, wit, and a merciful lack of academic jargon. *The Economist Synthetic Worlds* is a surprisingly profound book about the social, political, and economic issues arising from the emergence of vast multiplayer games on the Internet. What

Castronova has realized is that these games, where players contribute considerable labor in exchange for things they value, are not merely like real economies, they are real economies, displaying inflation, fraud, Chinese sweatshops, and some surprising in-game innovations. – Tim Harford, Chronicle of Higher Education.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226096262](#)

- [43] Richard A. Bartle. **Designing Virtual Worlds**. New Riders. 2003.

Designing Virtual Worlds is the most comprehensive treatment of virtual world design to-date from one of the true pioneers and most sought-after design consultants. It's a tour de force of VW design, stunning in intellectual scope, spanning the literary, economic, sociological, psychological, physical, technological, and ethical underpinnings of design, while providing the reader with a deep, well-grounded understanding of VW design principles. It covers everything from MUDs to MOOs to MMORPGs, from text-based to graphical VWs. Designing Virtual Worlds brings a rich, well-developed approach to the design concepts behind virtual worlds. It is grounded in the earliest approaches to such designs, but the examples discussed in the book run the gamut from the earliest MUDs to the present-day MMORPG games mentioned above. It teaches the reader the actual, underlying design principles that many designers do not understand when they borrow or build from previous games. There is no other design book on the market in the area of online games and virtual worlds that provides the rich detail, historical context, and conceptual depth of Designing Virtual Worlds.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0131018167](#)

- [44] Katie Salen Tekinba, Eric Zimmerman. **Rules of Play: Game Design Fundamentals**. MIT Press. 2003.

As pop culture, games are as important as film or television — but game design has yet to develop a theoretical framework or critical vocabulary. In Rules of Play Katie Salen and Eric Zimmerman present a much-needed primer for this emerging field. They offer a unified model for looking at all kinds of games, from board games and sports to computer and video games. As active participants in game culture, the authors have written Rules of Play as a catalyst for innovation, filled with new concepts, strategies, and methodologies for creating and understanding games. Building an aesthetics of interactive systems, Salen and Zimmerman define core concepts like "play," "design," and "interactivity." They look at games through a series of eighteen "game design schemas," or conceptual frameworks, including games as systems of emergence and information, as contexts for social play, as a storytelling medium, and as sites of cultural resistance. Written for game scholars, game developers, and interactive designers, Rules of Play is a textbook, reference book, and theoretical guide. It is the first comprehensive attempt to establish a solid theoretical framework for the emerging discipline of game design.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262240459](#)

- [45] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life**. Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in The Puzzle Instinct Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253340942](#)

- [46] Robert Jewett, John Shelton Lawrence. **The Myth of the American Superhero**. Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on Americas democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these

antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [47] Brenda Brathwaite, Ian Schreiber. **Challenges for Game Designers**. Charles River Media. 2000.

Welcome to a book written to challenge you, improve your brainstorming abilities, and sharpen your game design skills! Challenges for Game Designers: Non-Digital Exercises for Video Game Designers is filled with enjoyable, interesting, and challenging exercises to help you become a better video game designer, whether you are a professional or aspire to be. Each chapter covers a different topic important to game designers, and was taken from actual industry experience. After a brief overview of the topic, there are five challenges that each take less than two hours and allow you to apply the material, explore the topic, and expand your knowledge in that area. Each chapter also includes 10 "non-digital shorts" to further hone your skills. None of the challenges in the book require any programming or a computer, but many of the topics feature challenges that can be made into fully functioning games. The book is useful for professional designers, aspiring designers, and instructors who teach game design courses, and the challenges are great for both practice and homework assignments. The book can be worked through chapter by chapter, or you can skip around and do only the challenges that interest you. As with anything else, making great games takes practice and Challenges for Game Designers provides you with a collection of fun, thoughtprovoking, and of course, challenging activities that will help you hone vital skills and become the best game designer you can be.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158450580X](#)

- [48] Geoffrey O'Brien. **The Browser's Ecstasy: A Meditation on Reading**. Counterpoint Press. 2000.

From one of the most original writers now at work, an expansive, learned, and utterly charming reverie on what it means to be lost in a book Louis Menand, writing in The New Yorker, called Geoffrey O'Brien's The Phantom Empire "a prose poem about the pleasures and distractions of movie-watching," "an ambitiously literary attempt to write about the [mystery of the] medium as though it were a dream the author had just awakened from." Now, in The Browser's Ecstasy, O'Brien has written a prose poem about reading, a playful, epigrammatic nocturne upon the dream-state one falls into when "lost in a book," upon the uncanny, trancelike pleasure of making silent marks on paper utter sounds inside one's head. We call The Browser's Ecstasy a "Meditation on Reading," but like any truly original book — and especially the short book that goes both far and deep — it resists easy summary and classification. As Luc Sante once wrote, "The density of O'Brien's work makes word count irrelevant as an index of substance; he is seemingly capable of compressing entire encyclopedias into his parenthetical asides. I defy you to name any precedent for what he does. He's a school unto himself".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158243056X](#)

- [49] Iona Opie, Peter Opie. **Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat**. Oxford University Press. 1998.

Iona Opie and the late Peter Opie have devoted their lives to the study of children. Now comes the final volume of their acclaimed trilogy on children's games. Together with Children's Games in Street & Playground (1969) and The Singing Game (1985), this volume completes the most comprehensive study this century. Based on thirty years of research, this intriguing volume focuses on games that use equipment of one kind or another — marbles, jump rope, balls — describing in colorful detail the objects used, the rules of play, and the accompanying rhymes and chants. The Opies examine the history of the games from their earliest appearance and they consider the wider social context, tracing the varying attitudes towards them over the past three hundred years, from pedagogical disapproval, to legal suppression, to the sentimental nostalgia of the present. Here then is the world of play, the imaginary space into which our young ones escape each day. Children's Games With Things is an evocation of this imaginary world as well as a reminder of our own past.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192159631](#)

- [50] Roland Auguet. **Cruelty and Civilization: The Roman Games**. Routledge. 1994.

Roland Auguet examines the Roman taste for blood and considers what the games, that strange combination of Cruelty and Civilization, reveal about the Roman mentality. He shows how the great spectacles became a part of city life — they were awaited with impatience, everyone discussed them, some applauded the action in the arena, while others booed frantically. This book provides an exciting history of gladiators, chariot racing and other games as well as an investigation of their function and significance within society. It is essential reading for anyone who is interested in the Romans' violent form of entertainment.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041510453X](#)

- [51] A. Bartlett Giamatti. **Take Time for Paradise: Americans and Their Games**. Summit Books. 1991.

A philosophical musing on sports and play, this wholly inspiring and utterly charming reissue of Bart Giamatti's long-out-of-print final book, *Take Time for Paradise*, puts baseball in the context of American life and leisure. Giamatti begins with the conviction that our use of free time tells us something about who we are. He explores the concepts of leisure, American-style. And in baseball, the quintessential American game, he finds its ultimate expression. "Sports and leisure are our reiteration of the hunger for paradise — for freedom untrammelled." Filled with pithy truths about such resonant subjects as ritual, self-betterment, faith, home, and community, *Take Time for Paradise* gives us much more than just baseball. These final, eloquent thoughts of "the philosopher king of baseball" (Seattle Weekly) are a joyful, reverent celebration of the sport Giamatti loved and the country that created it.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671735292](#)

[52] Jez Alborough. **Fantastic Book of Board Games**. St. Martin's Press. 1990.

Fourteen of the world's best illustrators — including Quentin Blake, Fulvio Tesla, Ralph Steadman, and Susanne Gretz — have each created an ingenious and fiendishly clever board game • A collection of amusements for the entire family.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [031202049X](#)

[53] Asterie Baker Provenzo. **Play it Again: Historic board games you can make and play**. Prentice-Hall. 1981.

Play IT Again, Historic Board Games You Can Make and Play. • 243 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0136833594](#)

[54] Brian Love. **Play the Game**. Reed Books. 1978.

Presents a history of board games and instructions for playing 46 games from the late 18th to the mid-20th centuries.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089169515X](#)

[55] Johan Huizinga. **Homo Ludens: A Study of the Play-Element in Culture**. Martino Fine Books. 1950.

In "Homo Ludens," the classic evaluation of play that has become a "must-read" for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of "Homo Ludens," or "Man the player" through Medieval Times, the Renaissance, and into our modern civilization. Huizinga defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. "Homo Ludens" defines play for generations to come.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1614277060](#)



Figure 4.8: *The Road to Washington* (board game, 1884) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
89	2019	Heussner	Advanced Game Narrative Toolbox
89	2019	Kristjan	We Deserve Better Villains: A Video Game Design Survival Guide
89	2019	Miller	Artist in the Machine: The World of AI-Powered Creativity
90	2019	Paterson	Once Upon a Pixel: Storytelling and Worldbuilding in Video Games
90	2019	Short	Procedural Storytelling in Game Design
90	2019	Wasiuta	Information Fall-Out: Buckminster Fuller's World Game
90	2018	Bogenn	Assassin's Creed: Odyssey
91	2018	Drachen	Games User Research
91	2018	Finley	Narrative Tactics for Mobile and Social Games
91	2018	Hickey	Minds Behind the Games: Interviews with Cult and Classic Video Game Developers
92	2017	Isbister	How Games Move Us: Emotion By Design
92	2017	Johnson	Appendix N: The Literary History of Dungeons & Dragons
92	2017	Phillips	A Composer's Guide to Game Music
93	2017	Softworks	Elder Scrolls V: Skyrim
93	2016	Bartle	MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games
93	2016	Wilmott	Playful Mapping in the Digital Age
93	2015	Heussner	Game Narrative Toolbox
94	2015	Kapell	Play Versus Story Divide in Game Studies: Critical Essays
94	2015	Lemke	Documenting and Assessing Learning in Informal and Media-Rich Environments
94	2015	Schell	Art of Game Design: A Book of Lenses, Second Edition
94	2014	Baur	Kobold Guide to Combat
94	2014	Cheng	Sound Play: Video Games and the Musical Imagination
95	2014	Flanagan	Values at Play in Digital Games
95	2014	Koster	Theory of Fun for Game Design
95	2014	Skolnick	Video Game Storytelling: What Every Developer Needs to Know about Narrative Techniques
95	2014	Tringham	Science Fiction Video Games
96	2013	Adams	Fundamentals of Game Design
96	2013	Jorgensen	Gameworld Interfaces
96	2012	Baur	Complete Kobold Guide to Game Design
96	2012	Elias	Characteristics of Games
97	2012	Peterson	Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games
97	2012	Solarski	Drawing Basics and Video Game Art: Classic to Cutting-Edge Art Techniques for Winning Video Game Design
97	2012	Wolf	Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming
97	2011	McGonigal	Reality is Broken: Why Games Make Us Better and How They Can Change the World
98	2011	Salen	Quest to Learn: Developing the School for Digital Kids
98	2011	Sihvonen	Players Unleashed ! Modding The Sims and the Culture of Gaming
98	2008	Howard	Quests
98	2008	Jenisch	Art of the Video Game
98	2008	Tinsman	Game Inventor's Guidebook
99	2007	Thompson	Frodo Franchise: The Lord of the Rings and Modern Hollywood
99	2006	Tekinba	Game Design Reader: A Rules of Play Anthology
99	2005	Castronova	Synthetic Worlds: The Business and Culture of Online Games
100	2003	Bartle	Designing Virtual Worlds
100	2003	Tekinba	Rules of Play: Game Design Fundamentals
100	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
100	2002	Jewett	Myth of the American Superhero

101	2000	Brathwaite	Challenges for Game Designers
101	2000	O'Brien	Browser's Ecstasy: A Meditation on Reading
101	1998	Opie	Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat
101	1994	Auguet	Cruelty and Civilization: The Roman Games
101	1991	Giamatti	Take Time for Paradise: Americans and Their Games
102	1990	Alborough	Fantastic Book of Board Games
102	1981	Provenzo	Play it Again: Historic board games you can make and play
102	1978	Love	Play the Game
102	1950	Huizinga	Homo Ludens: A Study of the Play-Element in Culture

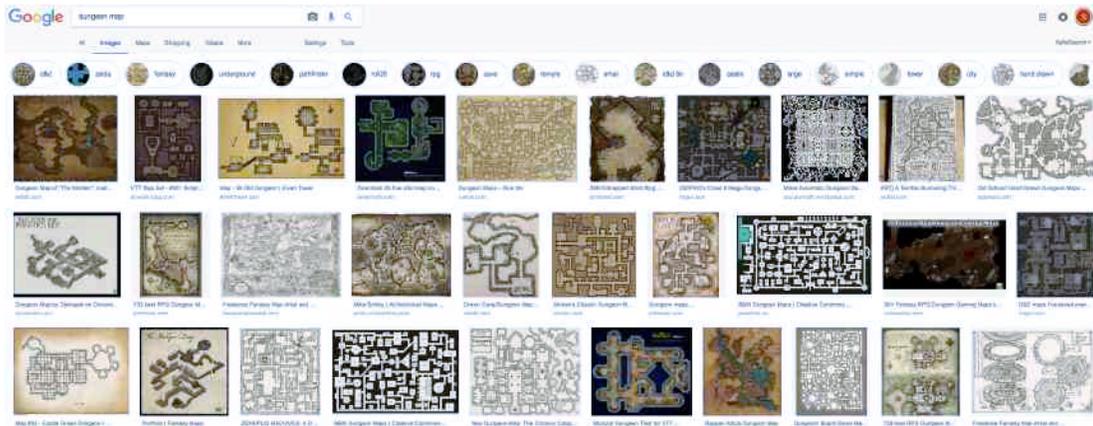


Figure 4.9: Results of a web search for 'dungeon map' (Google Images, 2018) [Google: Fair Use]

4.5 Role-Playing Games

- [1] William Gibbons, Steven Reale. **Music in the Role-playing Game: Heroes & Harmonies**. Routledge. 2019.

Music in the Role-Playing Game: Heroes & Harmonies offers the first scholarly approach focusing on music in the broad class of video games known as role-playing games, or RPGs. Known for their narrative sophistication and long playtimes, RPGs have long been celebrated by players for the quality of their cinematic musical scores, which have taken on a life of their own, drawing large audiences to live orchestral performances. The chapters in this volume address the role of music in popular RPGs such as Final Fantasy and World of Warcraft, delving into how music interacts with the gaming environment to shape players' perceptions and engagement. The contributors apply a range of methodologies to the study of music in this genre, exploring topics such as genre conventions around music, differences between music in Japanese and Western role-playing games, cultural representation, nostalgia, and how music can shape deeply personal game experiences. Music in the Role-Playing Game expands the growing field of studies of music in video games, detailing the considerable role that music plays in this modern storytelling medium, and breaking new ground in considering the role of genre. Combining deep analysis with accessible personal accounts of authors' experiences as players, it will be of interest to students and scholars of music, gaming, and media studies. Music in the Role-Playing Game expands the growing field of studies of music in video games, detailing the considerable role that music plays in this modern storytelling medium, and breaking new ground in considering the role of genre. Combining deep analysis with accessible personal accounts of authors' experiences as players, it will be of interest to students and scholars of music, gaming, and media studies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815369042](#)

- [2] Mark Wasiuta. **Information Fall-Out: Buckminster Fuller's World Game**. Lars Muller Publishers. 2019.

Buckminster Fuller's humanitarian take on the war game • Initially proposed for the US Pavilion at Expo 67 in Montreal, Buckminster Fuller's World Game was an educational simulation intended to create solutions for overpopulation and the uneven distribution of global resources. An alternative to war games, it uses Fuller's Dymaxion map and requires a group of players to cooperatively solve a set of metaphorical scenarios, thereby challenging the nation-state perspective with a more holistic "total world" view. • The World Game was played for the first time in 1969 in New York, and evolved over the next decade. Proposals for World Game centers described a vast computerized network that could process, map and visualize environmental information drawn from (among other sources) Russian and American spy satellites. Fuller claimed that their optical sensors and thermographic scanners could detect the location and quantity of water, grain, metals, livestock, human populations or any other conceivable form of energy. • Despite Fuller's plans for a photogenic, televisual and cybernetic form of mass participation, through Fuller's life the World Game remained largely speculative and pedagogical. It appeared primarily through copious research reports, resource studies and ephemeral workshops. The book tracks this textual dimension by assembling documents related to various instances of the World Game conceived, proposed and played from 1964 to 1982, examining the World Game as a system for environmental information and as a process of resource administration.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3037785535](#)

- [3] James D'Amato. **The Ultimate RPG Character Backstory Guide: Prompts and Activities to Create the Most Interesting Story for Your Character**. Adams Media. 2018.

Ramp up your role-playing game (RPG) and make your character your own with this fun, interactive workbook — an essential addition to any player's gaming kit. You've chosen your class, bought your weapons, and rolled for your stats, and you're now the proud owner of your

own RPG (role-playing game) avatar. But before you begin your adventure, there's so much more you can do with your character to make him or her your own! Just how evil is she? What does his dating profile look like? Where did she get that scar? What does he want for his birthday? With fill-in-the-blank narratives, prompts, and fun activities to help you customize your character at the start of the game, or build out your backstory as you play, *The Ultimate RPG Character Backstory Book* will help you fully imagine your character and bring them to life for the ultimate gaming experience!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1507208375

- [4] Sebastian Deterding, Jos Zagal. **Role-Playing Game Studies: Transmedia Foundations**. Routledge. 2018.

This handbook collects, for the first time, the state of research on role-playing games (RPGs) across disciplines, cultures, and media in a single, accessible volume. Collaboratively authored by more than 50 key scholars, it traces the history of RPGs, from wargaming precursors to tabletop RPGs like *Dungeons & Dragons* to the rise of live action role-play and contemporary computer RPG and massively multiplayer online RPG franchises, like *Fallout* and *World of Warcraft*. Individual chapters survey the perspectives, concepts, and findings on RPGs from key disciplines, like performance studies, sociology, psychology, education, economics, game design, literary studies, and more. Other chapters integrate insights from RPG studies around broadly significant topics, like transmedia worldbuilding, immersion, transgressive play, or playercharacter relations. Each chapter includes definitions of key terms and recommended readings to help fans, students, and scholars new to RPG studies find their way into this new interdisciplinary field.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1317268318

- [5] Michael Witwer, Kyle Newman, Jon Peterson, Sam Witwer, Joe Manganiello. **Dungeons and Dragons Art and Arcana: A Visual History**. Ten Speed Press. 2018.

An illustrated guide to the history and evolution of the beloved role-playing game told through the paintings, sketches, illustrations, and visual ephemera behind its creation, growth, and continued popularity. • From one of the most iconic game brands in the world, this official *DUNGEONS & DRAGONS* illustrated history provides an unprecedented look at the visual evolution of the brand, showing its continued influence on the worlds of pop culture and fantasy. Inside the book, you'll find more than seven hundred pieces of artwork — from each edition of the core role-playing books, supplements, and adventures; as well as *Forgotten Realms* and *Dragonlance* novels; decades of *Dragon* and *Dungeon* magazines; and classic advertisements and merchandise; plus never-before-seen sketches, large-format canvases, rare photographs, one-of-a-kind drafts, and more from the now-famous designers and artists associated with *DUNGEONS & DRAGONS*. The superstar author team gained unparalleled access to the archives of *Wizards of the Coast* and the personal collections of top collectors, as well as the designers and illustrators who created the distinctive characters, concepts, and visuals that have defined fantasy art and gameplay for generations. This is the most comprehensive collection of D&D imagery ever assembled, making this the ultimate collectible for the game's millions of fans around the world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0399580948

- [6] Katherine Isbister. **How Games Move Us: Emotion By Design**. MIT Press. 2017.

An engaging examination of how video game design can create strong, positive emotional experiences for players, with examples from popular, indie, and art games. • This is a renaissance moment for video games — in the variety of genres they represent, and the range of emotional territory they cover. But how do games create emotion? In *How Games Move Us*, Katherine Isbister takes the reader on a timely and novel exploration of the design techniques that evoke strong emotions for players. She counters arguments that games are creating a generation of isolated, emotionally numb, antisocial loners. Games, Isbister shows us, can actually play a powerful role in creating empathy and other strong, positive emotional experiences; they reveal these qualities over time, through the act of playing. She offers a nuanced, systematic examination of exactly how games can influence emotion and social connection, with examples — drawn from popular, indie, and art games — that unpack the gamer's experience. • Isbister describes choice and flow, two qualities that distinguish games from other media, and explains how game developers build upon these qualities using avatars, non-player characters, and character customization, in both solo and social play. She shows how designers use physical movement to enhance players' emotional experience, and examines long-distance networked play. She illustrates the use of these design methods with examples that range from Sony's *Little Big Planet* to the much-praised indie game *Journey* to art games like Brenda Romero's *Train*. • Isbister's analysis shows us a new way to think about games, helping us appreciate them as an innovative and powerful medium for doing what film, literature, and other creative media do: helping us to understand ourselves and what it means to be human.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262534452

- [7] Jeffro Johnson. **Appendix N: The Literary History of Dungeons & Dragons**. Castalia House. 2017.

APPENDIX N: The Literary History of *Dungeons & Dragons* is a detailed and comprehensive investigation of the various works of science fiction and fantasy that game designer Gary Gygax declared to be the primary influences on his seminal role-playing game, *Dungeons &*

Dragons. It is a deep intellectual dive into the literature of SF/F's past that will fascinate any serious role-playing gamer or fan of classic science fiction and fantasy. Author Jeffro Johnson, an expert role-playing gamer, accomplished Dungeon Master and three-time Hugo Award Finalist, critically reviews all 43 works and authors listed by Gygax in the famous appendix. In doing so, he draws a series of intelligent conclusions about the literary gap between past and present that are surprisingly relevant to current events, not only in the fantastic world of role-playing, but the real world in which the players live. • 352 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9527065186

- [8] Richard A. Bartle. **MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games**. Apress. 2016.

This is an astonishing collection of ideas, information, and instruction from one of the true pioneers of Massively-Multiplayer Online Role-Playing Games. MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Role-playing Games speaks to the designers and players of MMOs, taking it as axiomatic that such games are inspirational and boundless forces for good. The aim of this book is to enthuse an up-coming generation of designers, to inspire and educate players and designers-to-be, and to reinvigorate those already working in the field who might be wondering if it's still all worthwhile. • Playing MMOs is about fun, immersion, and identity. Creating MMOs is about imagination, expression, and art. MMOs are so packed with potential that today's examples are little more than small, pioneering colonies on the shore of a vast, uncharted continent. What wonders wait beyond the horizon? What treasures will explorers bring back to amaze us? MMOs from the Inside Out is for people with a spark of creativity: it pours gasoline on that spark. • It: Explains what MMOs are, what they once were, and what they could — and should — become. • Delves into why players play, and why designers design. • Encourages, enthuses, enrages, engages, enlightens, envisions, and enchants. • Doesn't tell you what to think, it tells you to think. • What You Will Learn: • Myriad ways to improve MMOs — and to decide for yourself whether these are improvements. • What MMOs are; who plays them, and why. • How MMOs became what they are, and what this means for what they will become. • That you have it in you to make MMOs yourself. • Whom This Book is For: MMOs from the Inside Out is a book for those who wish to know more about game design in general and MMO design in particular. It's for people who play MMOs, for people who design MMOs, and for people who study MMOs. It's for people with a yearning to see beyond the world around them and to make manifest the worlds of their imagination. • Richard Bartle is cocreator of the world's first MMO.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1484217241

- [9] Margaret Weis, Wolfgang Baur, Jeff Grubb, Clinton J. Boomer, Robert J. Schwalb, Zeb Cook, James Jacobs, Kevin Kulp, Richard Pett, Amber E. Scott, Ree Soesbee, Steve Winter, Ben McFarland. **Kobold Guide to Plots & Campaigns**. Kobold Press. 2016.

The Best Role in Roleplaying • Whether you're a new gamemaster or a seasoned vet looking for a new angle to shake up your game, these 19 essays by 13 expert gamemasters demonstrate ways to construct your campaign from the ground up and keep your players engaged until the dramatic conclusion. • Within this volume, masters of the art show you how to begin a new campaign, use published adventures or loot them for the best ideas, build toward cliffhangers, and design a game that can enthrall your players for month or even years. Want to run an evil campaign, or hurl the characters into unusual otherworldly settings? Want to ensure that you're creating memorable and effective NPCs and villains? We've got you covered. • Complete with discussions on plotting, tone, branching storytelling, pacing, and crafting action scenes, you'll find all the tips and advice you need to take on the best role in roleplaying *- and become an expert gamemaster, too! • Featuring essays by Wolfgang Baur, Jeff Grubb, David "Zeb" Cook, Margaret Weis, Robert J. Schwalb, Steve Winter, and other game professionals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 193678162X

- [10] Clancy Wilmott, Chris Perkins, Sybille Lammes, Sam Hind, Alex Gekker, Emma Fraser, Daniel Evans. **Playful Mapping in the Digital Age**. Amsterdam Inst. of Network Cultures. 2016.

Open Access page • From Mah-Jong, to the introduction of Prussian war-games, through to the emergence of location-based play: maps and play share a long and diverse history. This monograph shows how mapping and playing unfold in the digital age, when the relations between these apparently separate tropes are increasingly woven together. Fluid networks of interaction have encouraged a proliferation of hybrid forms of mapping and playing and a rich plethora of contemporary case-studies, ranging from fieldwork, golf, activism and automotive navigation, to pervasive and desktop-based games evidences this trend. Examining these cases shows how mapping and playing can form productive synergies, but also encourages new ways of being, knowing and shaping our everyday lives. The chapters in this book explore how play can be more than just an object or practice, and instead focus on its potential as a method for understanding maps and spatiality. They show how playing and mapping can be liberating, dangerous, subversive and performative.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 9492302136

- [11] Michael Witwer. **Empire of Imagination: Gary Gygax and the Birth of Dungeons and Dragons**. Bloomsbury. 2015.

Here, for the first time, is a comprehensive biography of geek and gaming culture's mythic icon, Gary Gygax, and the complete story behind his invention of Dungeons and Dragons. • The life story of Gary Gygax, godfather of all fantasy adventure games, has been told only in bits and pieces. Michael Witwer has written a dynamic, dramatized biography of Gygax from his childhood in Lake Geneva, Wisconsin to his untimely death in 2008. • Gygax's magnum opus, Dungeons & Dragons, would explode in popularity throughout the 1970s and '80s and irreversibly alter the world of gaming. D&D is the best-known, best-selling role-playing game of all time, and it boasts an elite class of alumni — Stephen Colbert, Robin Williams, and Vin Diesel all have spoken openly about their experience with the game as teenagers, and some credit it as the workshop where their nascent imaginations were fostered. • Gygax's involvement in the industry lasted long after his dramatic and involuntary departure from D&D's parent company, TSR, and his footprint can be seen in the genre he is largely responsible for creating. But as Witwer shows, perhaps the most compelling facet of his life and work was his unwavering commitment to the power of creativity in the face of myriad sources of adversity, whether cultural, economic, or personal. Through his creation of the role-playing genre, Gygax gave two generations of gamers the tools to invent characters and entire worlds in their minds. Told in narrative-driven and dramatic fashion, Witwer has written an engaging chronicle of the life and legacy of this emperor of the imagination. • Reviews: Empire of Imagination tells the story of the emperor himself, at times brilliant, sometimes tragic, but ultimately victorious. – Peter Adkison, founder and former CEO of Wizards of the Coast, owner of Gen Con • In vignettes which vividly illustrate Gygax's key role in the invention of modern gaming, Empire of Imagination shows us the rise of Dungeons & Dragons through the eyes of its most famous father. Gygax could not have hoped for a more attentive and sympathetic biographer. – Jon Peterson, author of PLAYING AT THE WORLD • The work of Michael Witwer is all I could have hoped it would be! ... If you want to know what it was like back when D&D was being born then this book is a must have. – Ernest Gary Gygax, Jr. • [E]ntertaining ... a fascinating examination of the birth and growing pains of the gaming industry and of Gygax's lasting influence on pop culture. – Publishers Weekly • Not a dry, rigorous biographical tome ... quite a fun read. – Frank Mentzer, former TSR staff designer and Creative Advisor to Gary Gygax • Gary Gygax went on a long, treacherous and challenging journey in both his personal and business life and, after reading Michael Witwer's book, I feel as though I've been on a part of that journey, too ... The book left me feeling warm and yet somewhat sad, but it was definitely a most satisfying read ... Most highly recommended. – Jonathan Hicks, Farsight Blogger / RPG.net ... • I highly recommend Empire of Imagination to anyone interested in gaming and the creative process. – Chris Perkins, D&D Principal Story Designer at Wizards of the Coast ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1632862794](#)

[12] Shannon Appelcline. **Designers & Dragons**. Evil Hat Productions. 2014.

History of the roleplaying game industry. • Volume 1, The '70s is a comprehensive picture of the beginnings of the RPG industry. Learn about the colorful history of TSR and the wave of D&D inspired games (and gaming companies) to follow, and dip your toes into wargaming trivia. Volume 2, The '80s is a picture of the growth of RPG industry. Take an in-depth look at '80s style gaming courtesy of companies like Steve Jackson Games and West End Games, plus an intro to the small (but mighty!) presses of the decade. Volume 3, The '90s is a picture of the heyday of the RPG industry. This volume includes profiles for twenty-one 1990s gaming companies including Wizards of the Coast, White Wolf, and Atlas Games. It also gives the inside scoop for games like Dungeons & Dragons 3e, Warhammer 40k Roleplay, and Vampire: The Masquerade. The final and most updated book in this series, volume 4 is an all inclusive picture of the new resurgence of the RPG industry. Includes profiles for twenty-five 2000s gaming companies including Paizo Publishing, Green Ronin, Mongoose Publishing, and yes — Evil Hat. Meet the characters behind the characters and the games behind the games in this 4-volume Designers & Dragons set.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1613170874](#)

[13] Wolfgang Baur, Ed Greenwood, Chris Pramas, Clinton Boomer, Rob Heinsoo, Richard Pett, Aaron Rosenberg, Elizabeth Ann Scarborough, Steve Winter, Keith R.A. DeCandido, Rory Miller, John Pitts, Diana Pharaoh Francis, Jeff Grubb, Janna Silverstein. **Kobold Guide to Combat**. Kobold Press. 2014.

At the heart of every adventure lies conflict. • A Full-Throated Battle Cry, the Clash of Swords, the Smell of Smoke & Blood... COMBAT! • Whether it's between a cursed knight and an elf prince at swordpoint, adventurers facing down an ogre, or two great armies clashing for ultimate power, combat changes everything. • Between these covers, more than 15 master game designers and storytellers get into the thick of it. These essays cover strategy and tactics, and the history of military systems at war. They demonstrate how to increase the tension in a conflict, and use monsters, magic, and war machines on the field. And these creators show you how to create great combat on the tabletop and in your storytelling. • Open these pages and enter the fray!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1936781328](#)

[14] Wolfgang Baur, Tim Pratt, Kenneth Hite, Jeff Grubb, James Enge, Steve Winter, James Jacobs, David Chart, Richard Pett, Amber E. Scott, David Zeb Cook, Ed Greenwood, Ray Vallese, Monte Cook. **Kobold Guide to Magic**. Kobold Press. 2014.

Kobolds Work a Little Magic • The popular and wildly useful Kobold Guide series tackles the biggest subject in fantasy: Magic! • What makes a fantasy fantastic? Magic, of course! Whether it's unearthly beasts, scheming sorcerers, legendary swords or locales that defy logic

and physics, a compelling fantasy story needs magical elements. The tricky part is that in order for the story to work, you have to get your reader or player to believe the unbelievable. • The Kobold Guide to Magic takes you behind the scenes to learn the secrets of designing and writing about magic from 20 top fantasy authors and game designers. Find out how to create more compelling, more interesting, and more playable magic at your table or in your stories *- with the word from some of the most talented creators working today. • The topics are wide-ranging, from the secrets of Irish magic to tricks of impractical magic, from how to generate a sense of wonder at the gaming table to how to rejigger the teleport spell for stronger adventures — to how to sell a character's soul and how to run a game with visions and prophecies. There's even sections on the magic of J.R.R. Tolkien and the tools available to a game master for making magic their own.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [193678128X](#)

- [15] Jennifer Grouling Cover. **The Creation of Narrative in Tabletop Role-Playing Games.** McFarland. 2014.

Despite the rise of computer gaming, millions of adults still play face to face role playing games, which rely in part on social interaction to create stories. This work explores tabletop role playing game (TRPG) as a genre separate from computer role playing games. The relationship of TRPGs to other games is examined, as well as the interaction among the tabletop module, computer game, and novel versions of Dungeons & Dragons. Given particular attention are the narrative and linguistic structures of the gaming session, and the ways that players and gamemasters work together to construct narratives. The text also explores wider cultural influences that surround tabletop gamers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786456175](#)

- [16] David M. Ewalt. **Of Dice and Men: The Story of Dungeons & Dragons and The People Who Play It.** Scribner. 2014.

A fascinating and personal look at Dungeons & Dragons that "tracks D&D's turbulent rise, fall, and survival, from its heyday in the 1980s ... to the twenty-first century" (The Wall Street Journal). • Even if you've never played Dungeons & Dragons, you probably know someone who has: the game has had a profound influence on our culture, and 2014 marks the intriguing role-playing phenomenon's 40th anniversary. Released decades before the Internet and social media, Dungeons & Dragons inspired one of the original nerd subcultures and is still revered by more than 30 million fans. Now, the authoritative history and magic of the game are revealed by an award-winning journalist and lifelong D&D player. • In *Of Dice and Men*, David Ewalt describes the development of Dungeons & Dragons from the game's origins on the battlefields of ancient Europe through the hysteria that linked it to satanic rituals and teen suicides to its apotheosis as father of the modern video-game industry. As he chronicles the surprising history of the game's origins (a history largely unknown even to hardcore players) and examines D&D's lasting impact, Ewalt weaves laser-sharp subculture analysis with his own present-day gaming experiences, "writing about the world of fantasy role-playing junkies with intelligence, dexterity, and even wisdom" (Ken Jennings). An enticing blend of history, journalism, narrative, and memoir, *Of Dice and Men* sheds light on America's most popular (and widely misunderstood) form of collaborative entertainment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [145164051X](#)

- [17] Mary Flanagan, Helen Nissenbaum. **Values at Play in Digital Games.** MIT Press. 2014.

A theoretical and practical guide to integrating human values into the conception and design of digital games. • All games express and embody human values, providing a compelling arena in which we play out beliefs and ideas. "Big ideas" such as justice, equity, honesty, and cooperation — as well as other kinds of ideas, including violence, exploitation, and greed — may emerge in games whether designers intend them or not. In this book, Mary Flanagan and Helen Nissenbaum present *Values at Play*, a theoretical and practical framework for identifying socially recognized moral and political values in digital games. *Values at Play* can also serve as a guide to designers who seek to implement values in the conception and design of their games. • After developing a theoretical foundation for their proposal, Flanagan and Nissenbaum provide detailed examinations of selected games, demonstrating the many ways in which values are embedded in them. They introduce the *Values at Play* heuristic, a systematic approach for incorporating values into the game design process. Interspersed among the book's chapters are texts by designers who have put *Values at Play* into practice by accepting values as a design constraint like any other, offering a real-world perspective on the design challenges involved.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262027666](#)

- [18] Neal Roger Tringham. **Science Fiction Video Games.** CRC Press. 2014.

Understand Video Games as works of Science Fiction — and interactive Stories • *Science Fiction Video Games* focuses on games that are part of the science fiction genre, rather than set in magical milieus or exaggerated versions of our own world. Unlike many existing books and websites that cover some of the same material, this book emphasizes critical analysis, especially the analysis of narrative. The author analyzes narrative via an original categorization of story forms in games. He also discusses video games as works of science fiction, including their characteristic themes and the links between them and other forms of science fiction. Delve into a *Collection of Science Fiction Games*. The beginning chapters explore game design and the history of science-fictional video games. The majority of the text deals with individual science-fictional games and the histories and natures of their various forms, such as the puzzle-based adventure and the more exploratory and immediate computer role-playing game (RPG). • Videogames and Science Fiction • Game Narratives • Game Design • Hyperfiction •

Independent Games • Adventures • Computer Role Playing Games • Online Worlds • Alternate Reality Games • First-Person Shooters • Third-Person Shooters • Survival Horror • Computer Wargames • 4X Games • God Games • Toy Games • Space Sims • Others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1482203898

- [19] Wolfgang Baur, Ed Greenwood, Monte Cook, Michael A. Stackpole, Willie Walsh, Keith Baker, Colin McComb, Nicolas Logue. **Complete Kobold Guide to Game Design**. Open Design. 2012.

Wolfgang Baur, Monte Cook, Ed Greenwood, Mike Stackpole, and other industry veterans have the answers you asked for ... and the advice you need! You'll learn how to create great new adventures, monsters and magic for your RPG campaign, and maybe even design your own game. The Complete Kobold Guide to Game Design offers 240 pages of in-depth essays on what makes RPGs tick. Get time-tested advice from the top designers in the industry. This compilation includes all three volumes of the Kobold Guide to Game Design series — now with all-new material by Wolfgang Baur, Mike Stackpole, and others! From core rules and magic systems to fantasy adventures, monster design, playtesting, and much more, these 40 essays cover every aspect of RPG design in clear, accessible language, to show you what it takes. The City Book Review called it "highly recommended for gaming nerds everywhere"! Pick up the Complete Kobold Guide to Game Design today, and starting designing your RPG tonight! Winner, 2012 Gold ENnie Award, Best RPG-Related Accessory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1936781069

- [20] Wolfgang Baur, Scott Hungerford, Jeff Grubb, Michael A. Stackpole, Chris Pramas, Keith Baker, Steven Winter, Jonathan Roberts, Monte Cook, David Cook, Janna Silverstein, Ken Scholes. **Kobold Guide to Worldbuilding**. Kobold Press. 2012.

The Essential Elements for Building a World • Roleplaying games and fantasy fiction are filled with rich and fascinating worlds: the Forgotten Realms, Glorantha, Narnia, R'lyeh, Middle-Earth, Barsroom, and so many more. It took startling leaps of imagination as well as careful thought and planning to create places like these: places that readers and players want to come back to again and again. Now, eleven of adventure gaming's top designers come together to share their insights into building worlds that gamers will never forget. Learn the secrets of designing a pantheon, creating a setting that provokes conflict, determining which historical details are necessary, and so much more. Take that creative leap, and create dazzling worlds of your own! Essays by Wolfgang Baur, Keith Baker, Monte Cook, Jeff Grubb, Scott Hungerford, David "Zeb" Cook, Chris Pramas, Jonathan Roberts, Michael A. Stackpole, Steve Winter, with an introduction by Ken Scholes. Nominated For Two Ennie Awards: Best Writing and Best RPG-Related Book • Praise for Prior Kobold Design Guides: • "Highly recommended for gaming nerds everywhere." – CityBookReview.com • "If you're an aspiring pro this book is a must. If you're a rules hacker like me, this stuff is solid gold." – Berin Kinsman, UncleBear Media • "A fantastic collection ... A solid 5 star rating." – Joshua Guillion, AdventureAWeek.com • "An amazing collection ... from some of the best designers and writers creating role-playing game material today." – Brian Fitzpatrick, BlogCritics.org.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1936781115

- [21] Jon Peterson. **Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games**. Unreason Press. 2012.

Explore the conceptual origins of wargames and role-playing games in this unprecedented history of simulating the real and the impossible. From a vast survey of primary sources ranging from eighteenth-century strategists to modern hobbyists, *Playing at the World* distills the story of how gamers first decided fictional battles with boards and dice, and how they moved from simulating wars to simulating people. The invention of role-playing games serves as a touchstone for exploring the ways that the literary concept of character, the lure of fantastic adventure and the principles of gaming combined into the signature cultural innovation of the late twentieth century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0615642047

- [22] Sarah Lynne Bowman. **The Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity**. McFarland. 2010.

This study takes an analytical approach to the world of role-playing games, providing a theoretical framework for understanding their psychological and sociological functions. Sometimes dismissed as escapist and potentially dangerous, role-playing actually encourages creativity, self-awareness, group cohesion and "out-of-the-box" thinking. The book also offers a detailed participant-observer ethnography on role-playing games, featuring insightful interviews with 19 participants of table-top, live action and virtual games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786447109

- [23] Michael J. Tresca. **The Evolution of Fantasy Role-Playing Games**. McFarland. 2010.

Tracing the evolution of fantasy gaming from its origins in tabletop war and collectible card games to contemporary web-based live action and massive multi-player games, this book examines the archetypes and concepts within the fantasy gaming genre alongside the roles and functions of the game players themselves. • Other topics include: how *The Hobbit* and *The Lord of the Rings* helped shape fantasy gaming through Tolkien's obsessive attention to detail and virtual world building • the community-based fellowship embraced by players of both play-by-post and persistent browser-based games, despite the fact that these games are fundamentally solo experiences • the origins of gamebooks and interactive fiction • and the evolution of online gaming in terms of technological capabilities, media richness, narrative structure, coding authority, and participant roles • Review: "Chronicles the vast history of RPGs from Dungeons and Dragons to World of Warcraft ... a great book to learn how and why certain RPG game mechanics came about. Surprisingly, it is one of the few of its kind ... incredibly informative ... interesting to read ... does an excellent job chronicling early forms of role-playing games and explaining the effects they had on the development of later games ... a must-read" – Examiner • "it's a grand history of role-playing in its many forms ... [Tresca's] love of games and imagination rings clearly throughout his perceptive analyses and clear, cogent descriptions of games, ideas, and behavior. He brings a thoughtful, theoretical background, based on his own wide experience in gaming and his graduate work examining the behavior of online gamers ... highly recommend[ed]" – Games and Education • "an academic look at the development of fantasy role-playing across multiple gaming platforms ... by focusing on the element of collaborative play, Tresca has identified and explained the element that makes role-playing games different from so many other endeavors, and what makes them such a valuable experience for so many of the participants." – *Dreaming About Other Worlds* • "history of the various game genres, annotated and with a huge bibliography ... has fascinating points to make" — ICV2.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [078645895X](#)

- [24] Brian Tinsman. **The Game Inventor's Guidebook**. Morgan James. 2008.

The definitive guide for anyone with a game idea who wants to know how to get it published from a Game Design Manager at Wizards of the Coast, the world's largest tabletop hobby game company. Do you have an idea for a board game, card game, role-playing game or tabletop game? Have you ever wondered how to get it published? For many years Brian Tinsman reviewed new game submissions for Hasbro, the largest game company in the US. With *The Game Inventor's Guidebook: How to Invent and Sell Board Games, Card Games, Role-playing Games & Everything in Between!* he presents the only book that lays out step-by-step advice, guidelines and instructions for getting a new game from idea to retail shelf.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1600374476](#)

- [25] Katie Salen Tekinba, Eric Zimmerman. **The Game Design Reader: A Rules of Play Anthology**. MIT Press. 2006.

The *Game Design Reader* is a one-of-a-kind collection on game design and criticism, from classic scholarly essays to cutting-edge case studies. A companion work to Katie Salen and Eric Zimmerman's textbook *Rules of Play: Game Design Fundamentals*, *The Game Design Reader* is a classroom sourcebook, a reference for working game developers, and a great read for game fans and players. Thirty-two essays by game designers, game critics, game fans, philosophers, anthropologists, media theorists, and others consider fundamental questions: What are games and how are they designed? How do games interact with culture at large? What critical approaches can game designers take to create game stories, game spaces, game communities, and new forms of play — Salen and Zimmerman have collected seminal writings that span 50 years to offer a stunning array of perspectives. Game journalists express the rhythms of game play, sociologists tackle topics such as role-playing in vast virtual worlds, players rant and rave, and game designers describe the sweat and tears of bringing a game to market. Each text acts as a springboard for discussion, a potential class assignment, and a source of inspiration. The book is organized around fourteen topics, from *The Player Experience* to *The Game Design Process*, from *Games and Narrative* to *Cultural Representation*. Each topic, introduced with a short essay by Salen and Zimmerman, covers ideas and research fundamental to the study of games, and points to relevant texts within the Reader. Visual essays between book sections act as counterpoint to the writings. Like *Rules of Play*, *The Game Design Reader* is an intelligent and playful book. An invaluable resource for professionals and a unique introduction for those new to the field, *The Game Design Reader* is essential reading for anyone who takes games seriously.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262195364](#)

- [26] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life**. Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing

"small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253340942](#)

- [27] Robert Jewett, John Shelton Lawrence. **The Myth of the American Superhero**. Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [28] Ed Greenwood, Skip Williams, Sean K Reynolds, Rob Heinsoo. **Forgotten Realms — Dungeons & Dragons Campaign Setting**. Wizards of the Coast. 2001.

Dark perils and great deeds await. • Welcome to Faerun, a land of high magic, terrifying monsters, ancient ruins, and hidden wonders. From the forbidding forests of the Silver Marches to the teeming cities of the Inner Sea, Faerun encompasses shining kingdoms, monster-infested wastes, endless caverns, and sinister citadels. The Forgotten Realms Campaign Setting presents the most comprehensive fantasy world ever described! • This book contains all the details you need to play Dungeons & Dragons adventures in the Forgotten Realms setting: • A new full-color poster map of Faerun with dozens of new races, feats, and prestige classes for your characters. • The Faerunian pantheon, including over 100 deities and powers. • Highly detailed regions, new monsters, mysterious sites, and two short adventures to begin your campaign. • The Forgotten Realms Campaign Setting is fully updated and redesigned for the new edition of the D&D game. To make full use of this book, you also need the Player's Handbook, the Dungeon Master's Guide, and the Monster Manual.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786918365](#)

- [29] Richard Baker. **World Builder's Guidebook**. TSR, Inc. 1996.

Admit it, you've always wanted to design your own fantasy world. But the job was just too big and complicated, so you either quit in frustration or didn't start at all. Get out your pencils and markers, because it's time to make that dream come true! From the first steps of picking a campaign hook to the final details of crafting a kingdom or city, World Builder's Guidebook leads you stage by stage through the process of creating your own, unique campaign world. Build a world modeled after your favorite movies or books, detail a portion of an existing world, or create your own fantasy world from scratch! Some of the features you'll find in the World Builder's Guidebook includes: An introduction to the art of world building; Guidelines and random tables for creating continents, kingdoms, societies, local areas, towns and cities, ecologies, pantheons, histories, and sites of interest; A pad of 32 forms, mapping paper, and hex sheets - an indispensable set of tools for your world-building efforts! You're the master architect of an entire world. What are you going to build?.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786904348](#)

- [30] Roland Auguet. **Cruelty and Civilization: The Roman Games**. Routledge. 1994.

Roland Auguet examines the Roman taste for blood and considers what the games, that strange combination of Cruelty and Civilization, reveal about the Roman mentality. He shows how the great spectacles became a part of city life — they were awaited with impatience, everyone discussed them, some applauded the action in the arena, while others booed frantically. This book provides an exciting history of gladiators, chariot racing and other games as well as an investigation of their function and significance within society. It is essential reading for anyone who is interested in the Romans' violent form of entertainment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041510453X](#)

- [31] Nigel Pennick. **Secret Games of the Gods: Ancient Ritual Systems in Board Games**. Red Wheel / Weiser. 1992.

The first comprehensive survey of the different methods of divination, this book delves into games originating from many countries and cultures, showing how each is based upon a vision of the universe in which the "will of the gods" is discovered through ritual practice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087728752X](#)

- [32] Lawrence Schick. **Heroic Worlds**. Prometheus Books. 1991.

This history of role-playing games such as Dungeons and Dragons explains their evolution and gives complete definitions and descriptions for related game products. Arriving on the scene in 1973, such games caught on rapidly and spawned a thriving industry. These games are regularly played improvisations, with rules that allow for consistent resolution of action, in which heroic characters created by the players battle enemies or solve mysteries. Featuring essays by eighteen top industry designers, Heroic Worlds explains the evolution of role-playing games and their influence on other forms of entertainment. The art and jargon of game design, play, and collection are defined in detail.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879756535](#)

- [33] Jez Alborough. **Fantastic Book of Board Games**. St. Martin's Press. 1990.

Fourteen of the world's best illustrators — including Quentin Blake, Fulvio Tesla, Ralph Steadman, and Susanne Gretz — have each created an ingenious and fiendishly clever board game • A collection of amusements for the entire family.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [031202049X](#)

- [34] Karen Wynn Fonstad. **The Forgotten Realms Atlas**. Wizards of the Coast. 1990.

Toril ... Visit the exciting and fantastic world of the Forgotten Realms. Join adventures renowned as they trek across Toril in the detailed, beautifully illustrated atlas. Ride with the Ffolk in the magical Moonshae Isles. Brave the brutal elements of Icewind Dale. Follow the gods as they wreak destruction from the Dales to Waterdeep. Watch as empires of East and West collide. Karen Wynn Fonstad, author of "The Atlas of the Dragonlance World", "The Atlas of Middle Earth", "The Atlas of Pern, and "The Atlas of the Land", now brings you the spectacular and dynamic settings of the Forgotten Realms.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880388579](#)

- [35] Jeff Grubb, David Zeb Cook, Bruce Nesmith. **Castles**. TSR Hobbies. 1990.

Explore Three Spectacular Castles ... • "Darkhold" in the Forgotten Realms setting: Towering stronghold of the nefarious Black Network. • "Drungar" in the Dragonlance setting: Bastion of defense against Thenol's undead armies. • "Hart" in the Greyhawk setting: A paladin's shining, star-shaped fortress. See each castle brought to life in its own dramatic full-color poster, a full-color map, plus a 48-page book describing the fortress and all the scheming characters who live there. Fight Battles At The Castle Walls ... Experience the thrill of conquest with: • Huge Battlesystem scenarios for each castle • A complete war on the Drungar Frontier • New and expanded siege, sorcery, and campaign rules for the Battlesystem miniatures game Build A Fortress! Construct key parts of Hart, Drungar, and Darkhold — or build your own fortress with these Adventure Fold-UP pieces: • Over 40 towers, buildings, and walls • Over 60 accessories, including battlements, doors, windows, arrow slits, rooftops, and drawbridges • Over 40 "Tools of War," from fieldworks and siege towers to ballistae and a catapult • Over 80 floorplan aids, including 2-D markers for corridors, stairwells, and more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880388838](#)

- [36] Nicholas Slope. **The Book of Medieval Wargames**. Harper Collins Childrens Books. 1984.

Fully illustrated book on the history of the knight, Four Board games including complete rules, full set of players, full color three dimensional Diorama, Scorecards and counters.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060153210](#)

- [37] Asterie Baker Provenzo. **Play it Again: Historic board games you can make and play**. Prentice-Hall. 1981.

Play IT Again, Historic Board Games You Can Make and Play. • 243 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0136833594](#)

- [38] Brian Love. **Play the Game**. Reed Books. 1978.

Presents a history of board games and instructions for playing 46 games from the late 18th to the mid-20th centuries.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089169515X](#)

[39] Johan Huizinga. **Homo Ludens: A Study of the Play-Element in Culture**. Martino Fine Books. 1950.

In "Homo Ludens," the classic evaluation of play that has become a "must-read" for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of "Homo Ludens," or "Man the player" through Medieval Times, the Renaissance, and into our modern civilization. Huizinga defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. "Homo Ludens" defines play for generations to come.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1614277060](#)



Figure 4.10: *Imaginary Dungeons* (Piranesi, 1761) [\[Wikipedia: Public Domain\]](#) [\[Chrysler Museum\]](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
106	2019	Gibbons	Music in the Role-playing Game: Heroes & Harmonies
106	2019	Wasiuta	Information Fall-Out: Buckminster Fuller's World Game
106	2018	D'Amato	Ultimate RPG Character Backstory Guide: Prompts and Activities to Create the Most Interesting Story for Your Character
107	2018	Deterding	Role-Playing Game Studies: Transmedia Foundations
107	2018	Witwer	Dungeons and Dragons Art and Arcana: A Visual History
107	2017	Isbister	How Games Move Us: Emotion By Design
107	2017	Johnson	Appendix N: The Literary History of Dungeons & Dragons
108	2016	Bartle	MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games
108	2016	Weis	Kobold Guide to Plots & Campaigns
108	2016	Wilmott	Playful Mapping in the Digital Age
108	2015	Witwer	Empire of Imagination: Gary Gygax and the Birth of Dungeons and Dragons
109	2014	Appelcline	Designers & Dragons
109	2014	Baur	Kobold Guide to Combat
109	2014	Baur	Kobold Guide to Magic
110	2014	Cover	Creation of Narrative in Tabletop Role-Playing Games
110	2014	Ewalt	Of Dice and Men: The Story of Dungeons & Dragons and The People Who Play It
110	2014	Flanagan	Values at Play in Digital Games
110	2014	Tringham	Science Fiction Video Games
111	2012	Baur	Complete Kobold Guide to Game Design
111	2012	Baur	Kobold Guide to Worldbuilding
111	2012	Peterson	Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games
111	2010	Bowman	Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity
111	2010	Tresca	Evolution of Fantasy Role-Playing Games
112	2008	Tinsman	Game Inventor's Guidebook
112	2006	Tekinba	Game Design Reader: A Rules of Play Anthology
112	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
113	2002	Jewett	Myth of the American Superhero
113	2001	Greenwood	Forgotten Realms — Dungeons & Dragons Campaign Setting
113	1996	Baker	World Builder's Guidebook
113	1994	Auguet	Cruelty and Civilization: The Roman Games
113	1992	Pennick	Secret Games of the Gods: Ancient Ritual Systems in Board Games
114	1991	Schick	Heroic Worlds
114	1990	Alborough	Fantastic Book of Board Games
114	1990	Fonstad	Forgotten Realms Atlas
114	1990	Grubb	Castles
114	1984	Slope	Book of Medieval Wargames
114	1981	Provenzo	Play it Again: Historic board games you can make and play
114	1978	Love	Play the Game
115	1950	Huizinga	Homo Ludens: A Study of the Play-Element in Culture

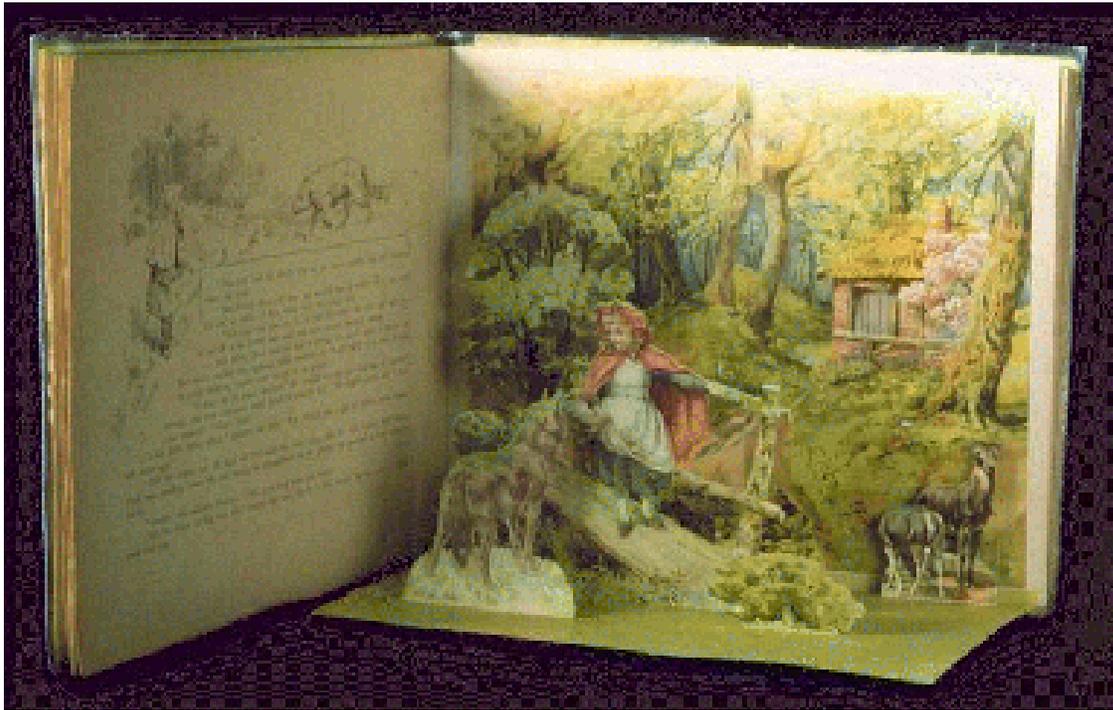


Figure 4.11: *A visit to Fairyland with Humpty Dumpty* (1890) [Rutgers Univ.: Public Domain] (Rutgers Libraries)

4.6 Virtual Worlds

- [1] Samuel Greengard. **Virtual Reality**. MIT Press. 2019.

A comprehensive overview of developments in augmented reality, virtual reality, and mixed reality — and how they could affect every part of our lives. • After years of hype, extended reality — augmented reality (AR), virtual reality (VR), and mixed reality (MR) — has entered the mainstream. Commercially available, relatively inexpensive VR headsets transport wearers to other realities — fantasy worlds, faraway countries, sporting events — in ways that even the most ultra-high-definition screen cannot. AR glasses receive data in visual and auditory forms that are more useful than any laptop or smartphone can deliver. Immersive MR environments blend physical and virtual reality to create a new reality. In this volume in the MIT Press Essential Knowledge series, technology writer Samuel Greengard offers an accessible overview of developments in extended reality, explaining the technology, considering the social and psychological ramifications, and discussing possible future directions. Greengard describes the history and technological development of augmented and virtual realities, including the latest research in the field, and surveys the various shapes and forms of VR, AR, and MR, including head-mounted displays, mobile systems, and goggles. He examines the way these technologies are shaping and reshaping some professions and industries, and explores how extended reality affects psychology, morality, law, and social constructs. It's not a question of whether extended reality will become a standard part of our world, he argues, but how, when, and where these technologies will take hold. Will extended reality help create a better world? Will it benefit society as a whole? Or will it merely provide financial windfalls for a select few? Greengard's account equips us to ask the right questions about a transformative technology.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262537520](#)

- [2] Ann Latham Cudworth. **Extending Virtual Worlds: Advanced Design for Virtual Environments**. CRC Press. 2018.

Written as the successor to *Virtual World Design: Creating Immersive Virtual Environments*, this book carries the ideas brought forward in its predecessor to new levels of virtual world design exploration and experimentation. Written by an Emmy award-winning designer with 22 years of experience creating virtual environments for television and online communities, *Extending Virtual Worlds: Advanced Design for Virtual Environments* explores advanced topics such as multi-regional design, game-based sims, and narrative structure for environments. The book provides bedrock knowledge and practical examples of how to leverage design concepts within the intertwined structures of physics engines, level of detail (LOD) systems, and advanced material editors. It also shows designers new ways to influence the experience of virtual world visitors through immersive narrative and storytelling. With over 150 illustrations and 10 step-by-step projects that include the necessary 3D models and modular components, it delivers hours of stimulating creative challenges for people working in public virtual worlds or on private grids. By using this book, novices and advanced users will deepen their understanding of game design and how it can be

applied to creating game-based virtual environments. It also serves as a foundational text for class work in distance learning, simulation, and other learning technologies that use virtual environments.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1482261170

- [3] Winifred Phillips. **A Composer's Guide to Game Music**. MIT Press. 2017.

Winner of the Global Music Award Gold Medal for an exceptional book in the field of music • Winner of the National Indie Excellence Book Award • Winner of the Nonfiction Book Award (Gold Winner) • Winner of the Annual Game Music Award (Best Publication) • A comprehensive, practical guide to composing video game music, from acquiring the necessary skills to finding work in the field. Music in video games is often a sophisticated, complex composition that serves to engage the player, set the pace of play, and aid interactivity. • Composers of video game music must master an array of specialized skills not taught in the conservatory, including the creation of linear loops, music chunks for horizontal resequencing, and compositional fragments for use within a generative framework. • In *A Composer's Guide to Game Music*, Winifred Phillips — herself an award-winning composer of video game music — provides a comprehensive, practical guide that leads an aspiring video game composer from acquiring the necessary creative skills to understanding the function of music in games to finding work in the field. • Musicians and composers may be drawn to game music composition because the game industry is a multibillion-dollar, employment-generating economic powerhouse, but, Phillips writes, the most important qualification for a musician who wants to become a game music composer is a love of video games. • Phillips offers detailed coverage of essential topics, including musicianship and composition experience; immersion; musical themes; music and game genres; workflow; working with a development team; linear music; interactive music, both rendered and generative; audio technology, from mixers and preamps to software; and running a business. • *A Composer's Guide to Game Music* offers indispensable guidance for musicians and composers who want to deploy their creativity in a dynamic and growing industry, protect their musical identities while working in a highly technical field, and create great music within the constraints of a new medium.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262534495

- [4] Bethesda Softworks. **The Elder Scrolls V: Skyrim**. Titan Books. 2017.

Presented for the first time ever, the 3 volume set of *The Elder Scrolls V: Skyrim Library* enclosed in a deluxe slipcase. • *The Skyrim Library, Vol. I: The Histories* — June 2015 • Lavishly illustrated and produced, these titles are straight out of the world of *Skyrim* — and a must for any wandering adventurer. — *The Skyrim Library, Vol. II: Man, Mer, and Beast* — March 2016 • Delve deeper into the lore behind one of the most successful and critically acclaimed fantasy games of all time, *Skyrim*. Featuring in-game texts on factions, landscapes, creatures, heroes, and dragons. — *The Skyrim Library, Vol. III: The Arcane* — September 2016.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1783293233

- [5] David Younger, Joe Rohde, Tony Baxter. **Theme Park Design & The Art of Themed Entertainment**. Inklingwood Press. 2016.

Want to design a theme park? • Over the past century, theme parks have created worlds where pirates still loot Caribbean towns, where daring adventurers explore booby-trapped temples, and where superheroes swing from New York skyscrapers — and allowed us to step into them too. This is a book about how to design those fantastic places, and the ingenuity that goes into their creation. • This is a handbook for the practicing designer, a textbook for the aspiring student, and a behind the scenes guidebook for the theme park fan, building on hundreds of interviews with accomplished designers from Walt Disney Imagineering, Universal Creative, Merlin Entertainments, and more. *Theme Park Design & The Art of Themed Entertainment* explores everything from the stories, themes, and characters that theme parks bring to life, to the business models, processes, and techniques that allow them to do it. • From rocket ships to roller coasters, fairy tales to fireworks, and dinosaurs to dark rides, never before has a book dived so deep into the art form of themed entertainment. • "This is the most thorough book on theme park design I have ever seen. One that quotes real designers with priceless knowledge." — Peter Alexander, Lead Designer of Universal Studios Florida • "I can't imagine a person contemplating a role in themed entertainment not coming out of this immersive experience inside David Younger's mind without the equivalent of a Master's Degree in the psychology of the themed experience." — Tony Baxter, Lead Designer of Disneyland Paris • "An invaluable reference for both the practicing designer and for anyone who wants to learn this art form." — Anthony Esparza, Chief Creative Officer of SeaWorld Parks & Entertainment • "A comprehensive textbook that codifies theme park design in a way that no single book has achieved before it." — Craig Hanna, Chief Creative Officer at The Thinkwell Group • "David Younger has distilled the theme park design and production process from a vast cloud of pixie dust into a thoroughly-researched and incredibly detailed account of how dreams are made. It's the perfect balance of pull-back-the-curtain magic and intelligent discussion of theme parks from concept to completion." — Garner Holt, Chief Executive Officer at Garner Holt Productions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0993578918

- [6] Charles L. Adler. **Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction**. Princeton University Press. 2014.

From teleportation and space elevators to alien contact and interstellar travel, science fiction and fantasy writers have come up with some brilliant and innovative ideas. Yet how plausible are these ideas — for instance, could Mr. Weasley's flying car in the Harry Potter books really exist? Which concepts might actually happen, and which ones wouldn't work at all? *Wizards, Aliens, and Starships* delves into the most extraordinary details in science fiction and fantasy — such as time warps, shape changing, rocket launches, and illumination by floating candle — and shows readers the physics and math behind the phenomena. With simple mathematical models, and in most cases using no more than high school algebra, Charles Adler ranges across a plethora of remarkable imaginings, from the works of Ursula K. Le Guin to Star Trek and Avatar, to explore what might become reality. Adler explains why fantasy in the Harry Potter and Dresden Files novels cannot adhere strictly to scientific laws, and when magic might make scientific sense in the muggle world. He examines space travel and wonders why it isn't cheaper and more common today. Adler also discusses exoplanets and how the search for alien life has shifted from radio communications to space-based telescopes. He concludes by investigating the future survival of humanity and other intelligent races. Throughout, he cites an abundance of science fiction and fantasy authors, and includes concise descriptions of stories as well as an appendix on Newton's laws of motion. *Wizards, Aliens, and Starships* will speak to anyone wanting to know about the correct — and incorrect — science of science fiction and fantasy. • CONTENTS • 1. Playing the Game • PART I. POTTER PHYSICS • 2. Harry Potter and the Great Conservation Laws • 3. Why Hogwarts is so Dark • 4. Fantastic Beasts and How to Disprove Them • PART II SPACE TRAVEL • 5. Why Computers get Better and Cars Can't (Much) • 6. Vacations in Space • 7. Space Colonies • 8. The Space Elevator • 9. Manned Interplanetary Travel • 10. Advanced Propulsion Systems • 11. Speculative Propulsion Systems • 12. Interstellar Travel and Relativity • 13. Faster-than-Light Travel and Time Travel • PART III. WORLDS AND ALIENS • 14. Designing a Habitable Planet • 15. The Scientific Search for Spock • 16. The Mathematics of Talking with Aliens • PART IV. YEAR GOOGOL • 17. The Short-Term Survival of Humanity • 18. World-Building • 19. Dyson Spheres and Ringworlds • 20. Advanced Civilizations and the Kardashev Scale • 21. A Googol Years . • 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691147159](#)

- [7] William Cheng. **Sound Play: Video Games and the Musical Imagination.** Oxford University Press. 2014.

Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? *Sound Play* explores the aesthetic, ethical, and sociopolitical stakes of people's creative engagements with gaming's audio phenomena — from sonorous violence to synthesized operas, from democratic music-making to vocal sexual harassment. William Cheng shows how video games empower their designers, composers, players, critics, and scholars to tinker (often transgressively) with practices and discourses of music, noise, speech, and silence. Faced with collisions between utopian and alarmist stereotypes of video games, *Sound Play* synthesizes insights across musicology, sociology, anthropology, communications, literary theory, philosophy, and additional disciplines. With case studies spanning *Final Fantasy VI*, *Silent Hill*, *Fallout 3*, *The Lord of the Rings Online*, and *Team Fortress 2*, this book insists that what we do in there — in the safe, sound spaces of games — can ultimately teach us a great deal about who we are and what we value (musically, culturally, humanly) out here.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199969973](#)

- [8] Ann Latham Cudworth. **Virtual World Design.** CRC Press. 2014.

Learn How to Create Immersive Virtual Environments: Written by an award-winning designer with 20 years of experience designing virtual environments for television and online communities, *Virtual World Design* explores the intertwining disciplines of 2D graphics, 3D models, lighting, sound, and storytelling. It illustrates how these disciplines come together by design in the creation of an accessible virtual environment for teaching, research, and entertainment. The book gives anyone the tools and techniques to design virtual environments that support their message and are accessible by all. • With 200 illustrations and 12 step-by-step projects, the book delivers hours of creative challenges for people working in public virtual worlds or on private grids. Using the modular components available for download on the author's website, readers learn by building such things as a virtual classroom, an "all-access" terrain, and a sound-based game. • This book can be the foundation for class work in distance learning, simulation, and other learning technologies that use virtual environments. It shows both novices and advanced users how 3D composition, color, lighting, and sound design are used in the creation of an immersive virtual environment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1466579617](#)

- [9] Kristine Jorgensen. **Gameworld Interfaces.** MIT Press. 2013.

An investigation into computer game interfaces, both naturalistic and symbolic, and the distinction between gameworlds and other kinds of fictional worlds. • Computer games usually take one of two approaches to presenting game information to players. A game might offer information naturalistically, as part of the game's imaginary universe; or it might augment the world of the game with overlays, symbols, and menus. In this book, Kristine Jorgensen investigates both kinds of gameworld interfaces. She shows that although the naturalistic approach may appear more integral to the imaginary world of the game, both the invisible and visible interfaces effectively present information that players need in order to interact with the game and its rules. The symbolic, less naturalistic approach would seem to conflict with the idea of a coherent, autonomous fictional universe; but, Jorgensen argues, gameworlds are not governed by the pursuit of fictional coherence but by the logics of game mechanics. This is characteristic of gameworlds and distinguishes them from other traditional fictional worlds. • Jorgensen

investigates gameworld interfaces from the perspectives of both game designers and players. She draws on interviews with the design teams of Harmonix Music (producer of Rock Band and other music games) and Turbine Inc. (producer of such massively multiplayer online games as Lord of the Rings Online), many hours of gameplay, and extensive interviews and observations of players. The player studies focus on four games representing different genres: Crysis, Command & Conquer 3: Tiberian Wars, The Sims 2, and Diablo 2. Finally, she presents a theory of game user interfaces and considers the implications of this theory for game design.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262026864](#)

- [10] Scott Lukas. **The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces**. Focal Press. 2012.

Scott Lukas, famed industry expert on designing themed spaces, brings you a book that focuses on the imaginative world of themed, immersive and consumer spaces. Whether or not you are involved in designing a theme park, cultural museum, shop, or other entertainment space, you will benefit from the insider tips, experiences, and techniques highlighted in this practical guide. Make your themed spaces come to life and become true, immersive worlds. The book features informative sidebars addressing possible design issues and current trends; case studies and interviews with real-world designers, and further reading suggestions. The book also includes a companion website, as well as exercises that accompany each chapter, lavish photos, illustrations, and tables. • Practical guide for designers of entertainment spaces on how to create convincing and effective immersive worlds (whether theme parks, museums, shopping malls, lifestyle stores, or entertainment venues) • Lavish photos: Peek into immersive worlds in the stunning photos that line the pages of the book • Practical charts and tables offer clear and concise summaries of key concepts • Inspiration to stimulate design process with real world examples • Interviews with expert voices in the field covering practical hard-won techniques.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0240820932](#)

- [11] Jon Peterson. **Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games**. Unreason Press. 2012.

Explore the conceptual origins of wargames and role-playing games in this unprecedented history of simulating the real and the impossible. From a vast survey of primary sources ranging from eighteenth-century strategists to modern hobbyists, *Playing at the World* distills the story of how gamers first decided fictional battles with boards and dice, and how they moved from simulating wars to simulating people. The invention of role-playing games serves as a touchstone for exploring the ways that the literary concept of character, the lure of fantastic adventure and the principles of gaming combined into the signature cultural innovation of the late twentieth century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0615642047](#)

- [12] Jane McGonigal. **Reality is Broken: Why Games Make Us Better and How They Can Change the World**. Penguin. 2011.

A visionary game designer reveals how we can harness the power of games to boost global happiness. • With 174 million gamers in the United States alone, we now live in a world where every generation will be a gamer generation. But why, Jane McGonigal asks, should games be used for escapist entertainment alone? In this groundbreaking book, she shows how we can leverage the power of games to fix what is wrong with the real world—from social problems like depression and obesity to global issues like poverty and climate change—and introduces us to cutting-edge games that are already changing the business, education, and nonprofit worlds. Written for gamers and non-gamers alike, *Reality Is Broken* shows that the future will belong to those who can understand, design, and play games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143120611](#)

- [13] Allen Webb. **Teaching Literature in Virtual Worlds: Immersive Learning in English Studies**. Routledge. 2011.

What are the realities and possibilities of utilizing on-line virtual worlds as teaching tools for specific literary works? Through engaging and surprising stories from classrooms where virtual worlds are in use, this book invites readers to understand and participate in this emerging and valuable pedagogy. It examines the experience of high school and college literature teachers involved in a pioneering project to develop virtual worlds for literary study, detailing how they created, utilized, and researched different immersive and interactive virtual reality environments to support the teaching of a wide range of literary works. Readers see how students role-play as literary characters, extending and altering character conduct in purposeful ways, and how they explore on-line, interactive literature maps, museums, archives, and game worlds to analyze the impact of historical and cultural setting, language, and dialogue on literary characters and events. This book breaks exciting ground, offering insights, pedagogical suggestions, and ways for readers to consider the future of this innovative approach to teaching literary texts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415886295](#)

- [14] Sam Ita. **Moby-Dick: A Pop-Up Book**. Sterling. 2007.

Unlike any other version of Moby-Dick ever created. The idea of combining a graphic novel with pop-ups is brilliant. — Robert Sabuda • Call me Ishmael. Three of the most famous words in all literature, they begin Herman Melville's masterpiece, Moby-Dick. Now, the epic saga of Captain Ahab's obsessive quest for the white whale comes vividly to life in this three-dimensional graphic novel, the first of its kind. This phenomenal work is the creation of multi-talented artist Sam Ita, apprentice to Robert Sabuda, one of the world's master paper engineers. Every amazing element is awe-inspiring: there's not just one pop-up per spread, but several, surrounded by colorful comic book-style panels that convey the story's drama. Some of the pop-ups are huge and incredibly detailed, like the Pequod itself, which rises gloriously from the page, complete with rigging and flying flag. Others, smaller but no less wonderful, hide beneath flaps and folds. In one instance, readers actually get to look through a 3-D periscope and see Ishmael through the lens, drifting in the ocean. The quality of Ita's paper engineering is nothing short of breathtaking and will carry you off on an unforgettable adventure.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402745281](#)

- [15] Edward Castronova. *Synthetic Worlds: The Business and Culture of Online Games*. University of Chicago Press. 2005.

From EverQuest to World of Warcraft, online games have evolved from the exclusive domain of computer geeks into an extraordinarily lucrative staple of the entertainment industry. People of all ages and from all walks of life now spend thousands of hours and dollars partaking in this popular new brand of escapism. But the line between fantasy and reality is starting to blur. Players have created virtual societies with governments and economies of their own whose currencies now trade against the dollar on eBay at rates higher than the yen. And the players who inhabit these synthetic worlds are starting to spend more time online than at their day jobs. In *Synthetic Worlds*, Edward Castronova offers the first comprehensive look at the online game industry, exploring its implications for business and culture alike. He starts with the players, giving us a revealing look into the everyday lives of the gamers — outlining what they do in their synthetic worlds and why. He then describes the economies inside these worlds to show how they might dramatically affect real world financial systems, from potential disruptions of markets to new business horizons. Ultimately, he explores the long-term social consequences of online games: If players can inhabit worlds that are more alluring and gratifying than reality, then how can the real world ever compete? Will a day ever come when we spend more time in these synthetic worlds than in our own? Or even more startling, will a day ever come when such questions no longer sound alarmist but instead seem obsolete? With more than ten million active players worldwide and with Microsoft and Sony pouring hundreds of millions of dollars into video game development, online games have become too big to ignore. *Synthetic Worlds* spearheads our efforts to come to terms with this virtual reality and its concrete effects. Illuminating. ... Castronova's analysis of the economics of fun is intriguing. Virtual-world economies are designed to make the resulting game interesting and enjoyable for their inhabitants. Many games follow a rags-to-riches storyline, for example. But how can all the players end up in the top 10%? Simple: the upwardly mobile human players need only be a subset of the world's population. An underclass of computer-controlled "bot" citizens, meanwhile, stays poor forever. Mr. Castronova explains all this with clarity, wit, and a merciful lack of academic jargon. *The Economist Synthetic Worlds* is a surprisingly profound book about the social, political, and economic issues arising from the emergence of vast multiplayer games on the Internet. What Castronova has realized is that these games, where players contribute considerable labor in exchange for things they value, are not merely like real economies, they are real economies, displaying inflation, fraud, Chinese sweatshops, and some surprising in-game innovations. — Tim Harford, *Chronicle of Higher Education*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226096262](#)

- [16] Richard A. Bartle. *Designing Virtual Worlds*. New Riders. 2003.

Designing Virtual Worlds is the most comprehensive treatment of virtual world design to-date from one of the true pioneers and most sought-after design consultants. It's a tour de force of VW design, stunning in intellectual scope, spanning the literary, economic, sociological, psychological, physical, technological, and ethical underpinnings of design, while providing the reader with a deep, well-grounded understanding of VW design principles. It covers everything from MUDs to MOOs to MMORPGs, from text-based to graphical VWs. *Designing Virtual Worlds* brings a rich, well-developed approach to the design concepts behind virtual worlds. It is grounded in the earliest approaches to such designs, but the examples discussed in the book run the gamut from the earliest MUDs to the present-day MMORPG games mentioned above. It teaches the reader the actual, underlying design principles that many designers do not understand when they borrow or build from previous games. There is no other design book on the market in the area of online games and virtual worlds that provides the rich detail, historical context, and conceptual depth of *Designing Virtual Worlds*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0131018167](#)

- [17] Michael Heim. *The Metaphysics of Virtual Reality*. Oxford University Press. 1993.

Computers have dramatically altered life in the late twentieth century. Today we can draw on worldwide computer links, speeding up communications by radio, newspapers, and television. Ideas fly back and forth and circle the globe at the speed of electricity. And just around the corner lurks full-blown virtual reality, in which we will be able to immerse ourselves in a computer simulation not only of the actual physical world, but of any imagined world. As we begin to move in and out of a computer-generated world, Michael Heim asks, how will the way we perceive our world change? In *The Metaphysics of Virtual Reality*, Heim considers this and other philosophical issues of the

Information Age. With an eye for the dark as well as the bright side of computer technology, he explores the logical and historical origins of our computer-generated world and speculates about the future direction of our computerized lives. He discusses such topics as the effect of word-processing on the English language (while word-processors have led to increased productivity, they have also led to physical hazards such as repetitive motion syndrome, which causes inflamed hand and arm tendons). Heim looks into the new kind of literacy hazarded by Hypertext (technology which allows the user to link audio and video elements, the disadvantages including disorientation and cognitive overload). And he also probes the notion of virtual reality, "cyberspace" — the computer-simulated environments that have captured the popular imagination and may ultimately change the way we define reality itself. Just as the definition of interface itself has evolved from the actual adaptor plug used to connect electronic circuits into human entry into a self-contained cyberspace, so too will the notion of reality change with the current technological drive. Like the introduction of the automobile, the advent of virtual reality will change the whole context in which our knowledge and awareness of life are rooted. And along the way, Heim covers such intriguing topics as how computers have altered our thought habits, how we will be able to distinguish virtual from real reality, and the appearance of virtual reality in popular culture (as in Star Trek's holodeck, William Gibson's *Neuromancer*, and Stephen King's *Lawnmower Man*). Vividly and entertainingly written, *The Metaphysics of Virtual Reality* opens a window on a fascinating world that promises — or threatens — to become an integral part of everyday life in the 21st century. As Heim writes, not only do we face a breakthrough in the technology of computer interface, but we face the challenge of knowing ourselves and determining how the technology should develop and ultimately affect the society in which it grows.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195081781](#)

- [18] Benjamin Woolley. *Virtual Worlds: A Journey in Hype and Hyperreality*. Blackwell. 1992.

Virtual reality was originally used to describe a specific technology, comprising of a pair of goggles, with TV screens for eyepieces and a sensor for monitoring orientation and position. With the goggles on, the wearer sees a computer-generated image on the screens. When the head moves, the image on the screen moves correspondingly, thus giving the sense of being in a "real" space. From a refinement of arcade game and flight simulator technology, virtual reality is travelling towards complete immersion in "artificial" space, to the point where the subject is not just sensing an artificial world but is part of it. In "Virtual Worlds", Benjamin Woolley examines the reality of virtual reality. He looks at the dramatic intellectual and cultural upheavals that gave birth to it, at the hype that surrounds it, at the people who have promoted it, and at the dramatic implications of its development. Virtual reality is not simply a technology, it is a way of thinking created and promoted by a group of technologists and thinkers that sees itself as creating our future. "Virtual Worlds" reveals the politics and culture of these virtual realists, and examines whether they are creating reality, or losing their grasp of it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631182144](#)

- [19] Michael Benedikt. *Cyberspace: First Steps*. MIT Press. 1991.

Cyberspace, a term first coined by the writer William Gibson in his award-winning 1984 novel "Neuromancer", has been described as "an infinite artificial world where humans navigate in information-based space" and as "the ultimate computer-human interface". However one defines it, the "virtual reality" known as cyberspace is one of the most radically innovative of computer developments. These original contributions by leading thinkers in computer science, architecture, the visual arts, philosophy, anthropology, and industry, provide an insider's view of this new technology. "Cyberspace — First Steps" focuses on the theoretical and conceptual issues involved in the design, use, and effects of virtual environments, offering fictions, predictions, and proposals, forming a collective search for appropriate metaphors and possible structures that might provide the basis for future virtual worlds. Contributions discuss the philosophical basis for cyberspace in ancient thought, the relevance of the body in virtual realities, basic communications principles for cyberspace, the coming dematerialization of architecture, the logic of graphic representation into the third dimension, the design of a noncentralized system for multiparticipant cyberspaces and the ramifications of cyberspace for future workplaces. The contributors to this volume are: Michael Benedikt; William Gibson, writer; David Tomas, University of Toronto; Nicole Stenger, MIT; Michael Heim; California State University, Long Beach; Allucquere Rosanne Stone, University of California, Santa Cruz and San Diego; Marcos Novak, University of Texas and UCLA; Alan Wexelblat, Bull Worldwide Information Systems; Chip Morningstar, F. Randall Farmer, Lucasfilm Ltd; Carl Tollander; Autodesk, Inc; Tim McFadden, Altos Computer Systems; Meredith Bricken, University of Washington; Steve Pruitt, Tom Barrett, Texas Instruments and Electronic Data Systems; Wendy A. Kellog, John M. Carroll, John T. Richards, IBM.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026202327X](#)

- [20] Howard Rheingold. *Virtual Reality*. Summit Books. 1991.

Imagine being able to "walk" into your computer and interact with any program you create. It sounds like science fiction, but it's science fact. Surgeons now rehearse operations on computer-generated "virtual" patients, and architects "walk through" virtual buildings while the actual structures are still in blueprints. In *Virtual Reality*, Howard Rheingold takes us to the front lines of this revolutionary new technology that creates computer-generated worlds complete with the sensations of touch and motion, and explores its impact on everything from entertainment to particle physics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671693638](#)

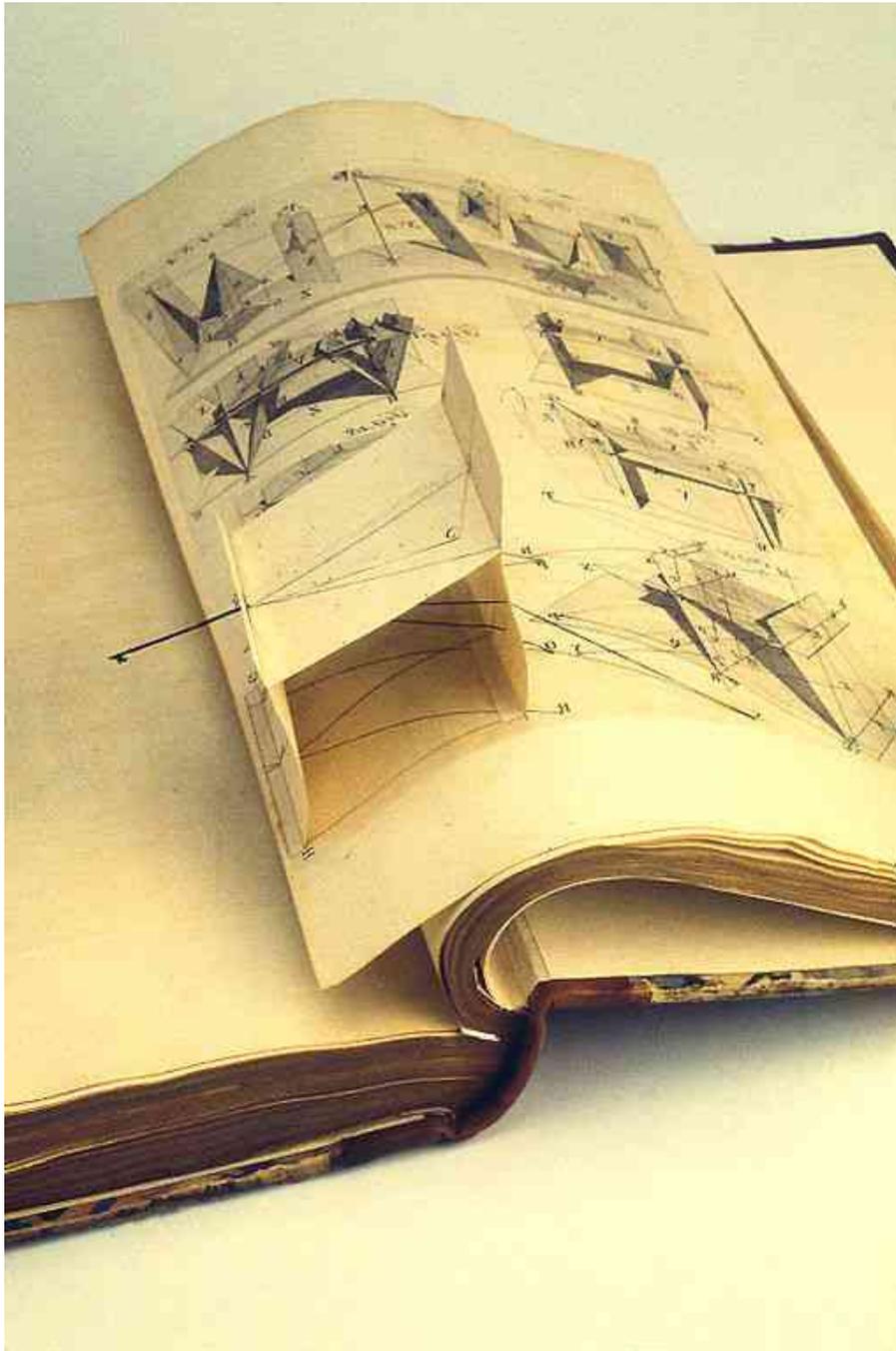


Figure 4.12: *Treatise on Perspective* (Malton, 1779) [\[Wikipedia: Public Domain\]](#) — first known 3D pop-up in a commercial book

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
117	2019	Greengard	Virtual Reality
117	2018	Cudworth	Extending Virtual Worlds: Advanced Design for Virtual Environments
118	2017	Phillips	A Composer's Guide to Game Music
118	2017	Softworks	Elder Scrolls V: Skyrim
118	2016	Younger	Theme Park Design & The Art of Themed Entertainment
118	2014	Adler	Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction
119	2014	Cheng	Sound Play: Video Games and the Musical Imagination
119	2014	Cudworth	Virtual World Design
119	2013	Jorgensen	Gameworld Interfaces
120	2012	Lukas	Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces
120	2012	Peterson	Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games
120	2011	McGonigal	Reality is Broken: Why Games Make Us Better and How They Can Change the World
120	2011	Webb	Teaching Literature in Virtual Worlds: Immersive Learning in English Studies
120	2007	Ita	Moby-Dick: A Pop-Up Book
121	2005	Castronova	Synthetic Worlds: The Business and Culture of Online Games
121	2003	Bartle	Designing Virtual Worlds
121	1993	Heim	Metaphysics of Virtual Reality
122	1992	Woolley	Virtual Worlds: A Journey in Hype and Hyperreality
122	1991	Benedikt	Cyberspace: First Steps
122	1991	Rheingold	Virtual Reality



Figure 4.13: *Pandaemonium* (J. Martin, ca.1825) [\[Wikipedia: Public Domain\]](#) — the capital of Hell in John Milton's *Paradise Lost*

4.7 General World Design

- [1] Benedict Neurohr, Lizzie Stewart-Shaw. **Experiencing fictional worlds**. John Benjamins. 2019.

Experiencing Fictional Worlds is not only the title of this book, but a challenge to reveal exactly what makes the "experience" of literature. This volume presents contributions drawing upon a range of theories and frameworks based on the text-as-world metaphor. This text-world approach is fruitfully applied to a wide variety of text types, from poetry to genre-specific prose to children's story-books. This book investigates how fictional worlds are built and updated, how context affects the conceptualisation of text-worlds, and how emotions are elicited in these processes. The diverse analyses of this volume apply and develop approaches such as Text World Theory, reader-response studies, and pedagogical stylistics, among other broader cognitive and linguistic frameworks. Experiencing Fictional Worlds aligns with other cutting-edge research on language conceptualisation in fields including cognitive linguistics, stylistics, narratology, and literary criticism. This volume will be relevant to anyone with interests in language and literature. • 228 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [902720201X](#)

- [2] Stephen M. Silverman. **The Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them**. Black Dog & Leventhal. 2019.

The electrifying, never-before-told history of amusement parks, from the middle ages to present day, populated by the colorful (and sometimes criminal) characters who built them, and the regular folks who sought their magical, albeit temporary, charms. • Step right up! The Amusement Park is a rich, anecdotal history that begins nine centuries ago with the "pleasure gardens" of Europe and England and ends with the rise and fall and rise again of some of the most elaborate parks in the world. It's a history told largely through the stories of the colorful, sometimes hedonistic characters who built them and features, among many, showmen like Joseph and Nicholas Schenck and Marcus Loew, railroad barons such as Andrew Mellon and Henry E. Huntington, and the men who ultimately destroyed the parks including Robert Moses and Fred Trump. The many gifted artisans and craftspeople who brought these parks to life are also featured, along with an amazing cast of supporting players from Al Capone to Annie Oakley. And, of course, there are the rides, whose marvels of engineering and heart-stopping thrills are celebrated at full throttle. The parks and fairs featured include the 1893 Chicago World's Fair, Coney Island, Steeplechase Park, Dreamland, Euclid Beach Park, Cedar Point, Palisades Park, Ferrari World, Dollywood, Sea World, Six Flags Great Adventure, Universal Studios, Disney World and Disneyland, and many more.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316416487](#)

- [3] Neal Wyatt, Joyce G. Saricks. [The readers' advisory guide to Genre Fiction \(3rd ed\)](#). ALA Editions. 2019.

Everyone's favorite guide to fiction that's thrilling, mysterious, suspenseful, thought-provoking, romantic, and just plain fun is back and better than ever in this completely revamped and revised edition. A must for every readers'; advisory desk, this resource is also a useful tool for collection development librarians and students in LIS programs. Inside, RA experts Wyatt and Saricks. Both insightful and comprehensive, this matchless guidebook will help librarians become familiar with many different fiction genres, especially those they do not regularly read, and aid library staff in connecting readers to books they're sure to love. . • 311 pages pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [083891781X](#)

- [4] Andrew J. Friedenthal. [The World of DC comics](#). Routledge. 2018.

The first sustained study of the DC Comics Multiverse, this book explores its history, meanings, and lasting influence. The multiverse is a unique exercise in world-building: a series of parallel and interactive worlds with a cohesive cosmology, developed by various creators over more than 50 years. In examining DC's unique worlds and characters, the book illustrates the expansive potential of a multiverse, full of characters, histories, geographies, religions, ethnographies, and more, and allowing for expressions of legacy, multiplicity, and play that have defined much of DC Comics' output. It shows how a multiverse can be a vital, energizing part of any imaginary world, and argues that students and creators of such worlds would do well to explore the implications and complexities of this world-building technique. Andrew J. Friedenthal has crafted a groundbreaking, engaging, and thoughtful examination of the multiverse, of interest to scholars and enthusiasts of not just comics studies, but also the fields of media studies and imaginary world studies. • CONTENTS • Introduction • 1. A Brief History of the Multiverse • 2. The Multiverse in Crisis • 3. Cartographers of the Multiverse • 4. Beyond the Multiverse • Conclusion. • 108 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815370571](#)

- [5] Chris Nichols. [Walt Disney's Disneyland](#). Taschen. 2018.

Walt Disney dreamed for decades about opening the ultimate entertainment venue, but it wasn't until the early 1950s that his handpicked team began to bring his vision to life. Together, artists, architects, and engineers transformed a dusty tract of orange groves about an hour south of Los Angeles into one of the world's most beloved destinations. • Today, there are Disney resorts from Paris to Shanghai, but the original Disneyland in Anaheim, California, which has been visited by more than 800 million people to-date, remains one of America's most popular attractions. From the day it opened on July 17, 1955, Disneyland brought history and fairy tales to life, the future into the present, and exciting cultures and galaxies unknown to our imaginations. • This bountiful visual history draws on Disney's vast historical collections, private archives, and the golden age of photojournalism to provide unique access to the concept, development, launch, and enjoyment of this sun-drenched oasis of fun and fantasy. Disneyland documents Walt's earliest inspirations and ideas; the park's extraordinary feats of design and engineering; its grand opening; each of its immersive "lands" from Main Street, U.S.A., to Tomorrowland; and the park's evolution through the six decades since it opened. It is a treasure trove of original Disney documentation and expertise, with award-winning writer Chris Nichols drawing on his extensive knowledge of both Disneyland and Southern California history to reveal the fascinating tale of "the happiest place on Earth."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3836563487](#)

- [6] Ryan North. [How to Invent Everything: A Survival Guide for the Stranded Time Traveler](#). Riverhead Books. 2018.

An NPR Best Book of 2018 • "How to Invent Everything is such a cool book. It's essential reading for anyone who needs to duplicate an industrial civilization quickly." –Randall Munroe, xkcd creator and New York Times-bestselling author of What If? • The only book you need if you're going back in time • What would you do if a time machine hurled you thousands of years into the past ... and then broke? How would you survive? Could you improve on humanity's original timeline? And how hard would it be to domesticate a giant wombat? • With this book as your guide, you'll survive — and thrive — in any period in Earth's history. Bestselling author and time-travel enthusiast Ryan North shows you how to invent all the modern conveniences we take for granted — from first principles. This illustrated manual contains all the science, engineering, art, philosophy, facts, and figures required for even the most clueless time traveler to build a civilization from the ground up. Deeply researched, irreverent, and significantly more fun than being eaten by a saber-toothed tiger, How to Invent Everything will make you smarter, more competent, and completely prepared to become the most important and influential person ever. You're about to make history ... better.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [073522014X](#)

- [7] Mark J.P. Wolf. [The Routledge Companion to Imaginary Worlds](#). Routledge. 2017.

This companion provides a definitive and cutting-edge guide to the study of imaginary and virtual worlds across a range of media, including literature, television, film, and games. From the Star Trek universe, Thomas More's classic Utopia, and J.R. R. Tolkien's Arda, to elaborate, user-created game worlds like Minecraft, contributors present interdisciplinary perspectives on authorship, world structure/design, and

narrative. The Routledge Companion to Imaginary Worlds offers new approaches to imaginary worlds as an art form and cultural phenomenon, explorations of the technical and creative dimensions of world-building, and studies of specific worlds and worldbuilders.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1317268288

- [8] James Gleick. **Time Travel: A History**. James Gleick. 2016.

From the acclaimed author of *The Information and Chaos*, here is a mind-bending exploration of time travel: its subversive origins, its evolution in literature and science, and its influence on our understanding of time itself. • The story begins at the turn of the previous century, with the young H.G. Wells writing and rewriting the fantastic tale that became his first book and an international sensation: *The Time Machine*. It was an era when a host of forces was converging to transmute the human understanding of time, some philosophical and some technological: the electric telegraph, the steam railroad, the discovery of buried civilizations, and the perfection of clocks. James Gleick tracks the evolution of time travel as an idea that becomes part of contemporary culture — from Marcel Proust to Doctor Who, from Jorge Luis Borges to Woody Allen. He investigates the inevitable looping paradoxes and examines the porous boundary between pulp fiction and modern physics. Finally, he delves into a temporal shift that is unsettling our own moment: the instantaneous wired world, with its all-consuming present and vanishing future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0307908798

- [9] Chris Pak. **Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction**. Liverpool University Press. 2016.

Open Access page • Terraforming is the process of making other worlds habitable for human life. Its counterpart on Earth — geoengineering — is receiving serious consideration as a way to address climate change. Contemporary environmental awareness and our understanding of climate change is influenced by science fiction, and terraforming in particular has offered scientists, philosophers, and others a motif for thinking in complex ways about our impact on planetary environments. This book asks how science fiction has imagined how we shape both our world and other planets and how stories of terraforming reflect on science, society and environmentalism. It traces the growth of the motif of terraforming in science fiction from H.G. Wells's *The War of the Worlds* (1898) to James Cameron's blockbuster *Avatar* (2009), in stories by such writers as Olaf Stapledon, Ray Bradbury, Robert Heinlein, Arthur C. Clarke, Frank Herbert, Ursula K. Le Guin, Ernest Callenbach, Pamela Sargent, Frederick Turner and Kim Stanley Robinson. It argues for terraforming as a nexus for environmental philosophy, the pastoral, ecology, the Gaia hypothesis, and the politics of colonisation and habitation. Amidst contemporary anxieties about climate change, terraforming offers an important vantage from which to consider the ways humankind shapes and is shaped by their world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1781382840

- [10] Mark J.P. Wolf. **Revisiting Imaginary Worlds: A Subcreation Studies Anthology**. Taylor & Francis. 2016.

The concept of world and the practice of world creation have been with us since antiquity, but they are now achieving unequalled prominence. In this timely anthology of subcreation studies, an international roster of contributors come together to examine the rise and structure of worlds, the practice of world-building, and the audience's reception of imaginary worlds. Including essays written by world-builders A.K. Dewdney and Alex McDowell and offering critical analyses of popular worlds such as those of *Oz*, *The Lord of the Rings*, *Star Trek*, *Star Wars*, *Battlestar Galactica*, and *Minecraft*, *Revisiting Imaginary Worlds* provides readers with a broad and interdisciplinary overview of the issues and concepts involved in imaginary worlds across media platforms.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1317375947

- [11] David Younger, Joe Rohde, Tony Baxter. **Theme Park Design & The Art of Themed Entertainment**. Inklingwood Press. 2016.

Want to design a theme park? • Over the past century, theme parks have created worlds where pirates still loot Caribbean towns, where daring adventurers explore booby-trapped temples, and where superheroes swing from New York skyscrapers — and allowed us to step into them too. This is a book about how to design those fantastic places, and the ingenuity that goes into their creation. • This is a handbook for the practicing designer, a textbook for the aspiring student, and a behind the scenes guidebook for the theme park fan, building on hundreds of interviews with accomplished designers from Walt Disney Imagineering, Universal Creative, Merlin Entertainments, and more. *Theme Park Design & The Art of Themed Entertainment* explores everything from the stories, themes, and characters that theme parks bring to life, to the business models, processes, and techniques that allow them to do it. • From rocket ships to roller coasters, fairy tales to fireworks, and dinosaurs to dark rides, never before has a book dived so deep into the art form of themed entertainment. • "This is the most thorough book on theme park design I have ever seen. One that quotes real designers with priceless knowledge." – Peter Alexander, Lead Designer of Universal Studios Florida • "I can't imagine a person contemplating a role in themed entertainment not coming out of this immersive experience inside David Younger's mind without the equivalent of a Master's Degree in the psychology of the themed experience." – Tony Baxter, Lead Designer of Disneyland Paris • "An invaluable reference for both the practicing designer and for anyone who wants to learn

this art form." – Anthony Esparza, Chief Creative Officer of SeaWorld Parks & Entertainment • "A comprehensive textbook that codifies theme park design in a way that no single book has achieved before it." – Craig Hanna, Chief Creative Officer at The Thinkwell Group • "David Younger has distilled the theme park design and production process from a vast cloud of pixie dust into a thoroughly-researched and incredibly detailed account of how dreams are made. It's the perfect balance of pull-back-the-curtain magic and intelligent discussion of theme parks from concept to completion." – Garner Holt, Chief Executive Officer at Garner Holt Productions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0993578918

- [12] Barry Clark. **The Evolution of Economic Systems: Varieties of Capitalism in the Global Economy.** Oxford University Press. 2015.

The most current text of its kind, *The Evolution of Economic Systems: Varieties of Capitalism in the Global Economy* explores the effects of politics and culture on the nature of national economic systems. • Author Barry Clark distills recent academic work in such areas as comparative political economy, varieties of capitalism, new and old institutional economics, new economic sociology, and social systems of production, presenting the material in a conversational manner that makes it accessible for undergraduate students. • Understanding, Assessing, and Understanding Economic Systems • Market-, State, and Community-Centered Economic Systems • Economic Systems: US, British, French, German, Swedish, Russian, Chinese, Japanese, Newly Industrializing • Globalization and Economic Systems. • 370 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0190260599

- [13] Lewis Dartnell. **The Knowledge: How to Rebuild Civilization in the Aftermath of a Cataclysm.** Penguin. 2015.

How would you go about rebuilding a technological society from scratch? • If our technological society collapsed tomorrow what would be the one book you would want to press into the hands of the postapocalyptic survivors? What crucial knowledge would they need to survive in the immediate aftermath and to rebuild civilization as quickly as possible? • Human knowledge is collective, distributed across the population. It has built on itself for centuries, becoming vast and increasingly specialized. Most of us are ignorant about the fundamental principles of the civilization that supports us, happily utilizing the latest — or even the most basic — technology without having the slightest idea of why it works or how it came to be. If you had to go back to absolute basics, like some sort of postcataclysmic Robinson Crusoe, would you know how to re-create an internal combustion engine, put together a microscope, get metals out of rock, or even how to produce food for yourself? • Lewis Dartnell proposes that the key to preserving civilization in an apocalyptic scenario is to provide a quickstart guide, adapted to cataclysmic circumstances. *The Knowledge* describes many of the modern technologies we employ, but first it explains the fundamentals upon which they are built. Every piece of technology rests on an enormous support network of other technologies, all interlinked and mutually dependent. You can't hope to build a radio, for example, without understanding how to acquire the raw materials it requires, as well as generate the electricity needed to run it. But Dartnell doesn't just provide specific information for starting over; he also reveals the greatest invention of them all — the phenomenal knowledge-generating machine that is the scientific method itself. • *The Knowledge* is a brilliantly original guide to the fundamentals of science and how it built our modern world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0143127047

- [14] Tim Marshall. **Prisoners of Geography: Ten Maps that explain Everything about the World.** Scribner. 2015.

In this New York Times bestseller, an award-winning journalist uses ten maps of crucial regions to explain the geo-political strategies of the world powers "fans of geography, history, and politics (and maps) will be enthralled" (Fort Worth Star-Telegram). • Maps have a mysterious hold over us. Whether ancient, crumbling parchments or generated by Google, maps tell us things we want to know, not only about our current location or where we are going but about the world in general. And yet, when it comes to geo-politics, much of what we are told is generated by analysts and other experts who have neglected to refer to a map of the place in question. • All leaders of nations are constrained by geography. In "one of the best books about geopolitics" (The Evening Standard), now updated to include 2016 geopolitical developments, journalist Tim Marshall examines Russia, China, the US, Latin America, the Middle East, Africa, Europe, Japan, Korea, and Greenland and the Arctic — their weather, seas, mountains, rivers, deserts, and borders — to provide a context often missing from our political reportage: how the physical characteristics of these countries affect their strengths and vulnerabilities and the decisions made by their leaders. • Offering "a fresh way of looking at maps" (The New York Times Book Review), Marshall explains the complex geo-political strategies that shape the globe. Why is Putin so obsessed with Crimea? Why was the US destined to become a global superpower? Why does China's power base continue to expand? Why is Tibet destined to lose its autonomy? Why will Europe never be united? The answers are geographical. "In an ever more complex, chaotic, and interlinked world, *Prisoners of Geography* is a concise and useful primer on geopolitics" (Newsweek) and a critical guide to one of the major determining factors in world affairs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1501121472

- [15] David J. Peterson. **The Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building.** Penguin. 2015.

An insider's tour through the construction of invented languages from the bestselling author and creator of languages for the HBO series *Game of Thrones* and the Syfy series *Defiance*. From master language-creator David J. Peterson comes a creative guide to language construction for sci-fi and fantasy fans, writers, game creators, and language lovers. Peterson offers a captivating overview of language creation, covering its history from Tolkien's creations and Klingon to today's thriving global community of conlangers. He provides the essential tools necessary for inventing and evolving new languages, using examples from a variety of languages including his own creations, punctuated with references to everything from *Star Wars* to Michael Jackson. Along the way, behind-the-scenes stories lift the curtain on how he built languages like Dothraki for HBO's *Game of Thrones* and Shvishith for Marvel's *Thor: The Dark World*, and an included phrasebook will start fans speaking Peterson's constructed languages. *The Art of Language Invention* is an inside look at a fascinating culture and an engaging entry into a flourishing art form — and it might be the most fun you'll ever have with linguistics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143126466](#)

- [16] Terry Whitlatch. **Principles of Creature Design: creating Imaginary Animals.** Design Studio Press. 2015.

Designing a captivating creature simply for it to exist against a white background and going no further is a purely academic exercise. Designing a creature that can survive in a world, interact with its own and other species, and go on to make an impact, is designing with intent — the end goal of creature design and what you'll witness in this latest book from industry veteran Terry Whitlatch. With decades of experience in the entertainment industry, developing creatures for *Star Wars: Episode 1 — The Phantom Menace* and *Beowulf*, among other projects, she offers valuable advice on how to develop otherworldly beings that are not just stunning in appearance, but also possess qualities that will endear viewers to them, or repulse, if that's the intent. For Whitlatch, there's no limit to what can be imagined with an open mind, though the journey may not always be an easy one. It's what she calls "chasing the unicorn." We will surely enjoy joining her on her journey, filled with creatures that are so vivid, whimsical, and elaborate that we will wish — or wonder if — they are real.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [162465021X](#)

- [17] Charles L. Adler. **Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction.** Princeton University Press. 2014.

From teleportation and space elevators to alien contact and interstellar travel, science fiction and fantasy writers have come up with some brilliant and innovative ideas. Yet how plausible are these ideas — for instance, could Mr. Weasley's flying car in the *Harry Potter* books really exist? Which concepts might actually happen, and which ones wouldn't work at all? *Wizards, Aliens, and Starships* delves into the most extraordinary details in science fiction and fantasy — such as time warps, shape changing, rocket launches, and illumination by floating candle — and shows readers the physics and math behind the phenomena. With simple mathematical models, and in most cases using no more than high school algebra, Charles Adler ranges across a plethora of remarkable imaginings, from the works of Ursula K. Le Guin to *Star Trek* and *Avatar*, to explore what might become reality. Adler explains why fantasy in the *Harry Potter* and *Dresden Files* novels cannot adhere strictly to scientific laws, and when magic might make scientific sense in the muggle world. He examines space travel and wonders why it isn't cheaper and more common today. Adler also discusses exoplanets and how the search for alien life has shifted from radio communications to space-based telescopes. He concludes by investigating the future survival of humanity and other intelligent races. Throughout, he cites an abundance of science fiction and fantasy authors, and includes concise descriptions of stories as well as an appendix on Newton's laws of motion. *Wizards, Aliens, and Starships* will speak to anyone wanting to know about the correct — and incorrect — science of science fiction and fantasy. • CONTENTS • 1. Playing the Game • PART I. POTTER PHYSICS • 2. Harry Potter and the Great Conservation Laws • 3. Why Hogwarts is so Dark • 4. Fantastic Beasts and How to Disprove Them • PART II SPACE TRAVEL • 5. Why Computers get Better and Cars Can't (Much) • 6. Vacations in Space • 7. Space Colonies • 8. The Space Elevator • 9. Manned Interplanetary Travel • 10. Advanced Propulsion Systems • 11. Speculative Propulsion Systems • 12. Interstellar Travel and Relativity • 13. Faster-than-Light Travel and Time Travel • PART III. WORLDS AND ALIENS • 14. Designing a Habitable Planet • 15. The Scientific Search for Spock • 16. The Mathematics of Talking with Aliens • PART IV. YEAR GOOGOL • 17. The Short-Term Survival of Humanity • 18. World-Building • 19. Dyson Spheres and Ringworlds • 20. Advanced Civilizations and the Kardashev Scale • 21. A Googol Years . • 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691147159](#)

- [18] Michele Root-Bernstein. **Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences.** Rowman and Littlefield. 2014.

How can parents, educators, business leaders and policy makers nurture creativity, prepare for inventiveness and stimulate innovation? One compelling answer, this book argues, lies in fostering the invention of imaginary worlds, a.k.a. worldplay. First emerging in middle childhood, this complex form of make-believe draws lifelong energy from the fruitful combustions of play, imagination and creativity. • Unfortunately, trends in modern life conspire to break down the synergies of creative play with imaginary worlds. Unstructured playtime in childhood has all but disappeared. Invent-it-yourself make-believe places have all but succumbed in adolescence to ready-made computer games. Adults are discouraged from playing as a waste of time with no relevance to the workplace. Narrow notions of creativity exile the fictive imagination to fantasy arts. • And yet, as Michele Root-Bernstein demonstrates by means of historical inquiry, quantitative study and contemporary interview, spontaneous worldplay in childhood develops creative potential, and strategic worldplay in adulthood inspires

innovations in the sciences and social sciences as well as the arts and literature. Inventing imaginary worlds develops the skills society needs for inventing the future.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1475809794

- [19] Lily A. Alexander. **Fictional Worlds: Traditions in Narrative and the Age of Visual Culture**. CreateSpace. 2013.

Create Your Own World! is a motto of visionary artists. We all enjoy escaping into, and journeying within, fictional realms. Some aspire to create their own unique artistic worlds. • Fictional Worlds, intended for all readers who love literature and film, and especially for writers, filmmakers, and videogame designers, points at new ways of navigating, exploring, and creating entrancing fictional universes. • This book's promise is to make its readers more confident fictional world travelers and compelling storytellers. A holistic and evolutionary study of narrative from ancient rituals, myths and fairytales to the current day, this book blends a creative and intellectual approach to writing. • The themes of journey, the wonderworld, quest for knowledge, symbolic death-rebirth, conflict resolution, family, and community are at the core of this inquiry into the nature of narrative, its politics and poetics. • Teaching nuts and bolts of writing fiction, this book connects the cultural dots in the trajectory of the dramatic arc, elucidating the power of storytelling. • With Odysseus as a guide, Fictional Worlds is a journey through the landscape of narrative traditions, emerging practices and artistic debates. • The four books of this volume explore key genres such as action-adventure, drama, mystery, and comedy. • "This brilliant book is far more than a screenwriting manual. Ranging across the globe and throughout history we have here a dazzling survey of the intellectual foundations and possibilities of the cinema. This is must-reading for anyone who is interested in how and, more importantly, why we tell stories on screen." – David Desser, author of *Eros plus Massacre: An Introduction to the Japanese New Wave Cinema*; co-author of *American Jewish Filmmakers* • "A new theory of narrative, which I find both convincing and uplifting. Illuminating and useful anthropological theory of genres. Terrific choice of examples, as well as the analysis. 'Dos and Don'ts: Creative Solutions for the Formulaic Plot' will be immensely helpful to practitioners. Among interesting ideas: the murder mystery — as tragedy in reverse! And the role of film noir ... And 'Ulysses as a Peter Pan for grownups'!! I love it!" – Linda Hutcheon, Distinguished Professor Emeritus, University of Toronto, author of *A Poetics of Postmodernism, The Politics of Postmodernism, and A Theory of Parody: The Teachings of Twentieth-Century Art Forms* • "An innovative approach to teaching screenwriting, based in original scholarship of real importance. The book's ideas are of impressive originality and practicality, and expounded with exemplary clarity. Dr. Alexander does a splendid job making a case for the new and more productive understanding of genre. The book features an elegant commentary on the distinction between film as ritual and ceremony. There is much to recommend this fine volume, the writing is generally elegant. The chapter on mystery is so brilliant that it alone would make this book worthy of a semester's study." – R. Bruce Elder, filmmaker; author of *Harmony and Dissent: Film and Avant-Garde Art Movements, and DADA, Surrealism and the Cinematic Effect* • "There's much I admire about Fictional Worlds, starting with the core project of bridging between narrative theory, anthropological perspectives on myth and ritual, and work in screen studies. I have never seen the books addressing Joseph Campbell's 'Hero's Journey' with relation to screenwriting in the exhaustive detail and with the nuance that Alexander deploys here, and with such a rich array of examples. What I admire is Alexander's insistence on historical and cultural specificity, even while tracing connections in the kinds of stories that have emerged across times and cultures." – Henry Jenkins, Professor, USC; author of *Convergence Culture: where Old & New Media Collide*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1492719951

- [20] Mark J.P. Wolf. **Building Imaginary Worlds: The Theory and History of Subcreation**. Routledge. 2013.

Mark J.P. Wolf's study of imaginary worlds theorizes world-building within and across media, including literature, comics, film, radio, television, board games, video games, the Internet, and more. Building Imaginary Worlds departs from prior approaches to imaginary worlds that focused mainly on narrative, medium, or genre, and instead considers imaginary worlds as dynamic entities in and of themselves. Wolf argues that imaginary worlds — which are often transnarrative, transmedial, and transauthorial in nature — are compelling objects of inquiry for Media Studies. Chapters touch on: • a theoretical analysis of how world-building extends beyond storytelling, the engagement of the audience, and the way worlds are conceptualized and experienced • a history of imaginary worlds that follows their development over three millennia from the fictional islands of Homer's *Odyssey* to the present • internarrative theory examining how narratives set in the same world can interact and relate to one another • an examination of transmedial growth and adaptation, and what happens when worlds make the jump between media • an analysis of the transauthorial nature of imaginary worlds, the resulting concentric circles of authorship, and related topics of canonicity, participatory worlds, and subcreation's relationship with divine Creation Building Imaginary Worlds also provides the scholar of imaginary worlds with a glossary of terms and a detailed timeline that spans three millennia and more than 1,400 imaginary worlds, listing their names, creators, and the works in which they first appeared.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415631203

- [21] Scott Lukas. **The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces**. Focal Press. 2012.

Scott Lukas, famed industry expert on designing themed spaces, brings you a book that focuses on the imaginative world of themed, immersive and consumer spaces. Whether or not you are involved in designing a theme park, cultural museum, shop, or other entertainment space, you will benefit from the insider tips, experiences, and techniques highlighted in this practical guide. Make your themed spaces come to life and become true, immersive worlds. The book features informative sidebars addressing possible design issues and current trends; case

studies and interviews with real-world designers, and further reading suggestions. The book also includes a companion website, as well as exercises that accompany each chapter, lavish photos, illustrations, and tables. • Practical guide for designers of entertainment spaces on how to create convincing and effective immersive worlds (whether theme parks, museums, shopping malls, lifestyle stores, or entertainment venues) • Lavish photos: Peek into immersive worlds in the stunning photos that line the pages of the book • Practical charts and tables offer clear and concise summaries of key concepts • Inspiration to stimulate design process with real world examples • Interviews with expert voices in the field covering practical hard-won techniques.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0240820932

- [22] Claire Golomb. **The Creation of Imaginary Worlds: The Role of Art, Magic and Dreams in Child Development.** Jessica Kingsley. 2011.

Alongside the world of everyday reality, the young child develops an imaginary world of child art, make-believe play, daydreams, imaginary friends, fairy tales and magic. This book charts the imaginative development of children, conveying the importance of art-making, pretense play and fantasy in early childhood years, and highlighting the potential that imaginative behaviors hold for cognitive, affective and aesthetic development. Divided into three parts, the book begins by examining the development of child art and how children express themselves through art. Part two looks at make-believe play and suggests ways that these methods of play can be utilized effectively in play therapy. Finally, the author explores children's perceptions of fantasy and fiction as expressed in dreams, story-telling and magic. "The Creation of Imaginary Worlds" demonstrates that through an awareness of the influence imaginary worlds have on children's lives adults can help foster creativity and gain a valuable insight into children's emotional well-being. This enlightening book will be of interest to students of child development, art therapists, play therapists, counsellors and child psychologists, as well as parents, teachers and anyone else who wishes to gain a better understanding of childhood imagination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1849058520

- [23] Mark Rosenfelder. **The Planet Construction Kit.** CreateSpace. 2010.

A companion volume to the Language Construction Kit, this book explains everything you need to know about creating your own world with its own geology, creatures, cultures, religions, technology, and styles of war — plus how to create maps, illustrations and 3-D models. An essential whether you're writing science fiction or fantasy, designing RPGs, creating movies or video games, or remodeling a spare asteroid.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0984470034

- [24] Marion Rana. **Creating Magical Worlds: Otherness and Othering in Harry Potter.** Peter Lang. 2009.

A huge success in both bookshops and cinemas, the Harry Potter series has drawn millions of readers and viewers into its magical world. In constructing this world, however, J. K. Rowling has created Harry and his friends in sharp contrast to other members of the magical and non-magical world. Creating Magical Worlds argues that the identities of the heroes are mainly based on delimitation from and rivalry to other characters: the Slytherins and Death eaters, foreign students from Durmstrang and Beauxbatons, magical races such as the house-elves and centaurs, Muggles and Squibs as well as, to a certain extent, girls and women. Apart from explaining the social psychological and psychoanalytical reasons behind this exclusion, Creating Magical Worlds also shows in how far this delimitation is necessary for the action and the plot of the series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3631580711

- [25] Farah Mendlesohn. **Rhetorics of Fantasy.** Wesleyan University Press. 2008.

Transcending arguments over the definition of fantasy literature, Rhetorics of Fantasy introduces a provocative new system of classification for the genre. Utilizing nearly two hundred examples of modern fantasy, author Farah Mendlesohn uses this system to explore how fiction writers construct their fantastic worlds. Mendlesohn posits four categories of fantasy — portal-quest, immersive, intrusion, and liminal — that arise out of the relationship of the protagonist to the fantasy world. Using these sets, Mendlesohn argues that the authors stylistic decisions are then shaped by the inescapably political demands of the category in which they choose to write. Each chapter covers at least twenty books in detail, ranging from nineteenth-century fantasy and horror to extensive coverage of some of the best books in the contemporary field. Offering a wide-ranging discussion and penetrating comparative analysis, Rhetorics of Fantasy will excite fans and provide a wealth of material for scholarly and classroom discussion. Includes discussion of works by over 100 authors, including Lloyd Alexander, Peter Beagle, Marion Zimmer Bradley, John Crowley, Stephen R. Donaldson, Stephen King, C.S. Lewis, Gregory Maguire, Robin McKinley, China Miéville, Suniti Namjoshi, Philip Pullman, J.K. Rowling, Sheri S. Tepper, J.R.R. Tolkien, Tad Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0819568686

- [26] Anne C. Petty. **Dragons of Fantasy: all about Dragons and Those who Create Them.** Kitsune Books. 2008.

An in-depth look at draconic villains and heroes and the skilled writers who create them. A longtime dragon admirer, Tolkien scholar Anne Petty takes readers on an adventurous ride into realms populated by the likes of Smaug, Ramoth, and Orm Embar, just to name a few. Authors discussed in the Foreground section include J. R. R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula Le Guin, Jane Yolen, Terry Goodkind, and J. K. Rowling. The Background section offers an overview of draconic history in myth, art, and literature. A treasure trove of dragonlore for fans and scholars alike. • "Anne C. Petty's *Dragons of Fantasy* is quite unlike most other books on dragons I know. Her very readable study goes beyond the usual collection of sources and myths, though Petty does not neglect to give an overview of dragons from their mythical beginnings to the 21st century (in chapters fittingly entitled 'Dragonology 101 and 102'). The main focus of this study, however, is primarily on the use of dragons in 'fantastic' literature. Individual chapters analyse and discuss dragons in the works of J.R.R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula K. Le Guin, Jane Yolen, Terry Goodkind, and J.K. Rowling. Petty's concise analysis and accessible presentation of the literary and narrative techniques used by the individual authors provide the reader with the necessary literary toolbox to gain a deeper insight into how these mythical beasts come to life at the touch of a gifted author. A very useful chapter on sources old and new forms the conclusion of this thoroughly delightful and inspiring study, which is strongly recommended reading for all who share a fascination in the draco literatus fantasticus." – Thomas Honegger, Professor for Mediaeval Studies, Friedrich-Schiller-University (Jena, Germany) • "With the 2nd edition, Petty reinvigorates the text with edited material from the 1st edition... this reinstated material enhances the text and demonstrates Petty's love and inherent grasp of the mechanics of sub-creation. By examining the work of Tolkien, McCaffrey, Le Guin, Rowling, Pratchett, Yolen, and Goodkind, Petty opens our minds to their particular methodology. This examination is paralleled by her discussions on the creative process which allow readers to grasp the very fabric of this reality. Petty has gone where many would dream to go: she has taken her love for her craft, her dedication to scholarship, and she has walked with dragons." – Anthony Burdge & Jessica Burke, Co-chairs, The Northeast Tolkien Society, New York City.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [097927009X](#)

[27] Umberto Eco, Alastair McEwen (translator). **On Ugliness**. Rizzoli. 2007.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellant in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847829863](#)

[28] Diana Wynne Jones. **The Tough Guide to Fantasyland**. Firebird. 2006.

Imagine that all fantasy novels — the ones featuring dragons, knights, wizards, and magic — are set in the same place. That place is called Fantasyland. *The Tough Guide to Fantasyland* is your travel guide, a handbook to everything you might find: Evil, the Dark Lord, Stew, Boots (but not Socks), and what passes for Economics and Ecology. Both a hilarious send-up of the clichés of the genre and an indispensable guide for writers, *The Tough Guide to Fantasyland* has been nearly impossible to find for years. Now this cult classic is back, and readers can experience Diana Wynne Jones at her very best: incisive, funny, and wildly imaginative. This is the definitive edition of *The Tough Guide*, featuring a new map, an entirely new design, and additional material written for it by Diana Wynne Jones.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0142407224](#)

[29] Lynnette Porter, David Lavery. **Unlocking the Meaning of LOST: An Unauthorized Guide**. Sourcebooks. 2006.

From the moment the eye opened, we have been captivated by **the mysterious world of LOST**. Each week the survivors face challenges and questions that are eerie as they are haunting real. For the first time, *Unlocking the Mysteries of Lost* takes an in-depth look at the island and its castaways, exploring the secrets behind their search for answers and meaning. Going deep into the heart of Lost, this essential guide for the true fan explores such questions as: • What does it mean to be lost? What does it take to be found? • Does Mr. Eko or Locke hold the spiritual key to the island? • How does one determine faith in the face of fate? • Does technology save or doom the Lost generation? *Unlocking the Meaning of Lost* also features the most extensive guide yet to the mysteries and secrets, such as: • Secrets found in *The Stand* and other texts • Clues hidden in Lost websites • Extensive glossary of characters and symbols • Complete character sketches and connections • Mysteriously similar names • The most credible theories • How the creators connect with fans online.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402207263](#)

- [30] Kevin Rushby. **Paradise: A History of the Idea that Rules the World**. Basic Books. 2006.

From the Church in the Middle Ages to the people who prepare suicide bombers, there is always someone promising a better tomorrow, if only we do what they say. Although much is made of the clash between Islam and Christianity, here, Kevin Rushby argues that there is no clash — we all want the same thing: paradise, Eden, perfection. Rushby sets out on two journeys: a physical one to the Mountain of the Assassins in Iran, home of the myth that "bright-eyed maidens of Paradise" await those who die serving Allah; and an intellectual one, back through the history of our ideas about Paradise in the Judaeo-Christian and Islamic traditions. Rushby reveals in an accessible mix of history, religion, and philosophy, the reasons why we have come to live in such a divided world by showing how rationalist thought stretches from Pythagoras to Jacobean England and how tales of the gods have brought destruction and terror, from the Book of Revelations to the London Underground bombing of 2005.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786719109](#)

- [31] Michio Kaku. **Parallel Worlds: A journey through creation, higher dimensions, and the future of the cosmos**. Doubleday. 2004.

Is our universe dying? Could there be other universes? In *Parallel Worlds*, world-renowned physicist and bestselling author Michio Kaku an author who has a knack for bringing the most ethereal ideas down to earth (Wall Street Journal) takes readers on a fascinating tour of cosmology, M-theory, and its implications for the fate of the universe. In his first book of physics since *Hyperspace*, Michio Kaku begins by describing the extraordinary advances that have transformed cosmology over the last century, and particularly over the last decade, forcing scientists around the world to rethink our understanding of the birth of the universe, and its ultimate fate. In Dr. Kaku's eyes, we are living in a golden age of physics, as new discoveries from the WMAP and COBE satellites and the Hubble space telescope have given us unprecedented pictures of our universe in its infancy. As astronomers wade through the avalanche of data from the WMAP satellite, a new cosmological picture is emerging. So far, the leading theory about the birth of the universe is the inflationary universe theory, a major refinement on the big bang theory. In this theory, our universe may be but one in a multiverse, floating like a bubble in an infinite sea of bubble universes, with new universes being created all the time. A parallel universe may well hover a mere millimeter from our own. The very idea of parallel universes and the string theory that can explain their existence was once viewed with suspicion by scientists, seen as the province of mystics, charlatans, and cranks. But today, physicists overwhelmingly support string-theory, and its latest iteration, M-theory, as it is this one theory that, if proven correct, would reconcile the four forces of the universe simply and elegantly, and answer the question What happened before the big bang? Already, Kaku explains, the world's foremost physicists and astronomers are searching for ways to test the theory of the multiverse using highly sophisticated wave detectors, gravity lenses, satellites, and telescopes. The implications of M-theory are fascinating and endless. If parallel worlds do exist, Kaku speculates, in time, perhaps a trillion years or more from now, as appears likely, when our universe grows cold and dark in what scientists describe as a big freeze, advanced civilizations may well find a way to escape our universe in a kind of inter-dimensional lifeboat. An unforgettable journey into black holes and time machines, alternate universes, and multidimensional space, *Parallel Worlds* gives us a compelling portrait of the revolution sweeping the world of cosmology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385509863](#)

- [32] Peter Turchi. **Maps of the Imagination: The Writer as Cartographer**. Trinity University Press. 2004.

Maps of the Imagination takes us on a magic carpet ride over terrain both familiar and exotic. Using the map as a metaphor, fiction writer Peter Turchi considers writing as a combination of exploration and presentation, all the while serving as an erudite and charming guide. He compares the way a writer leads a reader through the imaginary world of a story, novel, or poem to the way a mapmaker charts the physical world. "To ask for a map," says Turchi, "is to say, Tell me a story." With intelligence and wit, the author looks at how mapmakers and writers deal with blank space and the blank page; the conventions they use or consciously disregard; the role of geometry in maps and the parallel role of form in writing; how both maps and writing serve to re-create an individual's view of the world; and the artist's delicate balance of intuition with intention. A unique combination of history, critical cartography, personal essay, and practical guide to writing, *Maps of the Imagination* is a book for writers, for readers, and for anyone interested in creativity. Colorful illustrations and Turchi's insightful observations make his book both beautiful and a joy to read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [159534005X](#)

- [33] Richard A. Bartle. **Designing Virtual Worlds**. New Riders. 2003.

Designing Virtual Worlds is the most comprehensive treatment of virtual world design to-date from one of the true pioneers and most sought-after design consultants. It's a tour de force of VW design, stunning in intellectual scope, spanning the literary, economic, sociological, psychological, physical, technological, and ethical underpinnings of design, while providing the reader with a deep, well-grounded understanding of VW design principles. It covers everything from MUDs to MOOs to MMORPGs, from text-based to graphical VWs. *Designing Virtual Worlds* brings a rich, well-developed approach to the design concepts behind virtual worlds. It is grounded in the earliest approaches to such designs, but the examples discussed in the book run the gamut from the earliest MUDs to the present-day MMORPG games mentioned above. It teaches the reader the actual, underlying design principles that many designers do not understand when they

borrow or build from previous games. There is no other design book on the market in the area of online games and virtual worlds that provides the rich detail, historical context, and conceptual depth of *Designing Virtual Worlds*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0131018167

- [34] Ariane Delacampagne, Christian Delacampagne. *Here Be Dragons: A Fantastic Bestiary*. Princeton University Press. 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. *Here Be Dragons* is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as *Here Be Dragons* shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 069111689X

- [35] Richard Mathews. *Fantasy: The Liberation of Imagination*. Routledge. 2002.

Using a broad definition of fantasy to include myth, folklore, legend and fairy tale, this survey of the genre will entice as well as inform any student interested in the mysterious, mystical or magical. Beloved authors like J.R.R. Tolkien, Ursula K. Le Guin, William Morris and Robert E. Howard are examined closely.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415938902

- [36] Michael N. Stanton. *Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's "Lord of the Rings"*. Palgrave Macmillan. 2002.

Middle Earth, Gandalf, Frodo, Bilbo: The places and characters that sprang from the mind of J.R.R. Tolkien will live forever in the imaginations of millions of readers. In *Hobbits, Elves, and Wizards*, Michael Stanton, a scholar of science fiction and fantasy literature, offers an extraordinary encounter with *The Lord of the Rings*. Believing that there is no epic of contemporary literature to match *The Lord of the Rings*, Stanton delves critically into the richness of the story. He explores the intricacies of its dialogue and illuminates the idiosyncratic nature of its characters. He looks at places, dreams, notions of time and history. Eschewing academic jargon, Stanton provides an intriguing look at Tolkien's fantasyscape that ultimately shows how all of these parts meld into a singularly compelling work of art that lives and breathes. For those who have read and loved *The Lord of the Rings*, Stanton embarks on an exploration of Tolkien's genius, painting a rich and wonderful critical portrait of the world he created, a portrait that no one who truly hopes to understand Tolkien's vision will want to be without.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1403960259

- [37] Paul Adams. *Textures of Place: Exploring Humanist Geographies*. University of Minnesota Press. 2001.

Geography/ Cultural Studies Essays that point to the emergence of a critical humanist geography. A fresh and far-ranging interpretation of the concept of place, this volume begins with a fundamental tension of our day: as communications technologies help create a truly global economy, the very political-economic processes that would seem to homogenize place actually increase the importance of individual localities, which are exposed to global flows of investment, population, goods, and pollution. Place, no less today than in the past, is fundamental to how the world works. The contributors to this volume—distinguished scholars from geography, art history, philosophy, anthropology, and American and English literature—investigate the ways in which place is embedded in everyday experience, its crucial role in the formation of group and individual identity, and its ability to reflect and reinforce power relations. Their essays draw from a wide array of methodologies and perspectives—including feminism, ethnography, poststructuralism, ecocriticism, and landscape iconography—to examine themes as diverse as morality and imagination, attention and absence, personal and group identity, social structure, home, nature, and cosmos. Contributors: Anne Buttimer, U College Dublin; Edward S. Casey, SUNY Stony Brook; Denis Cosgrove, UCLA; Tim Cresswell, U of Wales, Aberystwyth; Michael Curry, UCLA; Dydia DeLyser, Louisiana State U; James S. Duncan, U of Cambridge; Nancy G. Duncan, U of Cambridge; J. Nicholas Entrikin, UCLA; William Howarth, Princeton U; John Paul Jones III, U of Kentucky; David Ley, U of British Columbia; David Lowenthal, U College London; Karal Ann Marling, U of Minnesota; Patrick McGreevy, Clarion U; Kenneth R. Olwig, U of

Trondheim, Norway; Marijane Osborn, UC Davis; Gillian R. Overing, Wake Forest U; Edward Relph, U of Toronto; Miles Richardson, Louisiana State U; Robert D. Sack, U of Wisconsin, Madison; Jonathan M. Smith, Texas A&M U; Yi-Fu Tuan, U of Wisconsin, Madison; April R. Veness, U of Delaware; and Wilbur Zelinsky, Pennsylvania State U. Paul C. Adams is assistant professor of geography at Texas A & M University. Steven Hoelscher is assistant professor of American studies and geography at the University of Texas, Austin. Karen E. Till is assistant professor of geography at the University of Minnesota, Morris.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0816637571

- [38] Phil Cousineau. **Once and Future Myths: The Power of Ancient Stories in Modern Times.** Conari Press. 2001.

Phil Cousineau illustrates how myths are the stories of real life whether people are conscious of them as myths or not. He shows readers how, by becoming aware of myths in both their historical and present form, they can read the world better, with a deeper understanding of work, love, creativity, and spirituality. The book retells classic myths such as Eros and Psyche and provides new accounts of more contemporary mythmakers such as Jim Morrison and Vincent van Gogh, illustrating how these legends have affected history, culture, and individuals. The timelessness of myth is conveyed through Cousineau's discussions of the mythology of travel, mentors, cities, baseball, and vampires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1573241466

- [39] Gardner Dozois. **Worldmakers: SF Adventures in Terraforming.** St. Martin's / Griffin. 2001.

When mankind moves out to the stars, the colonists of the future will remake the worlds they inhabit in their image. Included here are twenty stories from the most imaginative writers in the field, including: Poul Anderson • Stephen Baxter • Gregory Benford • Arthur C. Clarke • Greg Egan • Joe Haldeman • Philip Jennings • William H. Kiehl • Geoffrey A. Landis • Ian McDonald • Richard McKenna • Laura Mixon • G. David Nordley • Robert Reed • Kim Stanley Robinson • Pamela Sargent • Cordwainer Smith • Bruce Sterling • John Varley • Roger Zelazny These are the stories of the explorers and pioneers who transform their destinations in the image of their distant home — exciting tales of alien landscapes and the struggle to make them suit human desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312275706

- [40] Donna Kossy. **Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes.** Feral House. 2001.

Charles Darwin wasn't the only one to come up with a contemporary explanation for the origin of human beings. Homespun fantasies and myths about the imaginative creations of dreamers, cult leaders, amateur scientists, racists, and rogues. Among the theorists this collection introduces are the eccentric English lord who believes that men are a cross between extraterrestrials and their Martian servants, a successful television journalist whose book suggests that humans evolved from aquatic apes, and a UFO investigator convinced that humans were bred as pets for brilliant dinosaurs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0922915652

- [41] Vinay Dharwadker. **Cosmopolitan Geographies: New Locations in Literature and Culture.** Routledge. 2000.

This book highlights the best new interdisciplinary research on the theory and practice of cosmopolitanism, with a special focus on the cosmopolitan literatures of Europe, Asia, Africa, and North America, from medieval times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 041592507X

- [42] Writers Digest. **The Writer's Complete Fantasy Reference.** Writer's Digest. 2000.

Do you know what a murder hole is? Or why a chimera is three times worse than most monsters? What would be better for storming castles, a trebuchet or a kopesch? To find the answers to these questions, you need this fascinating guide to transport yourself to fantasy's mysterious worlds. Featuring an introduction by mega-best-selling author Terry Brooks, the Writer's Complete Fantasy Reference reveals the facts behind the fantasy, giving you the details you need to make your fiction vibrant, captivating and original. From classic medieval witchcraft to ancient Mesoamerican civilizations, every chapter will spark your creativity. An invaluable resource, it will also help you fill your writing with inventive new ideas rooted in accurate descriptions of the world's most intriguing legends, folklore and mysticism. Take this guide, venture into the fantastic, and create magical realms alive with detail. Great stories await you!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1582970262

- [43] Holly Edwards. **Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930.** Princeton University Press. 2000.

Noble Dreams, Wicked Pleasures explores complex American attitudes toward the Near East — as revealed in collected paintings, interior design, and multiple vernacular forms — at the formative moment of industrialization and the crystallization of a truly mass culture. Published to coincide with the multimedia exhibition that opens at the Sterling and Francine Clark Art Institute and travels to the Walters Art Gallery and the Mint Museum of Art, this catalogue considers how urban, mercantile, Protestant America represented the Islamic world of the Middle East and North Africa in ways that say more about itself than the foreign culture. This gorgeously illustrated volume first looks at the use of Orientalist stereotypes by some of the country's most important high art painters of the nineteenth century: Frederic Edwin Church's treatment of the exotic terrain through a lens of deep religiosity; a more cosmopolitan reading of the harem girl by John Singer Sargent; the perfumed alternative to industrial capitalism conjured in the landscapes and market scenes of Samuel Colman and Louis Comfort Tiffany; and interpretations of the Orient as emancipatory by Ella Pell, the only major woman Orientalist. The book next traces the popularization of Orientalism in the decorative arts (including a few treasures from Olana, Church's Moorish-style home on the Hudson), on Broadway, and in Hollywood, as well as through advertising that linked consumer products with visual suggestions of exotic sexuality and through cultural objects, such as the Shriners' fez. The generous color plates show both an innocent romanticization of the Orient and a darker, heavily eroticized version of Oriental "otherness." An excellent chronology and bibliography, in addition to expert essays by both Americanists and Islamicists, give context to absorbing images. Though a perfect companion for visitors to the exhibition, Noble Dreams, Wicked Pleasures is also for anyone seeking an uncommon take on the development of American self-understanding. Exhibition Schedule: The Sterling and Francine Clark Art Institute Williamstown, Massachusetts June 11-September 4, 2000 The Walters Art Gallery Baltimore, Maryland October 1-December 10, 2000 The Mint Museum of Art Charlotte, North Carolina February 3-April 22, 2001.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 069105004X

- [44] Larry J. Reynolds, Gordon Hutner. **National Imaginaries, American Identities: The Cultural Work of American Iconography.** Princeton University Press. 2000.

From the American Revolution to the present, the United States has enjoyed a rich and persuasive visual culture. These images have constructed, sustained, and disseminated social values and identities, but this unwieldy, sometimes untidy form of cultural expression has received less systematic attention than other modes of depicting American life. Recently, scholars in the humanities have developed a new critical approach to reading images and the cultural work they perform. This practice, American cultural iconography, is generating sophisticated analyses of how images organize our public life. The contributions to this volume exhibit the extraordinary scope and interpretive power of this interdisciplinary study while illuminating the dark corners of the nation's psyche. Drawing on such varied texts and visual media as daguerreotypes, political cartoons, tourist posters, and religious artifacts, these essays explore how pictures and words combine to teach us who we are and who we are not. They examine mimesis in elegant portraits of black Freemasons, industrial-age representations of national parks, and postwar photographs of atomic destruction. They consider how visual culture has described and disclosed the politics of racialized sexuality, whether subconsciously affirming it in the shadows of film noir or deliberately contesting it through the interethnic incest of John Sayles's Lone Star. Students of literature, film, and history will find that these essays extend the frontier of American studies. The contributors are Maurice Wallace, Dennis Berthold, Alan Trachtenberg, Shirley Samuels, Jenny Franchot, Cecelia Tichi, Eric Lott, Bryan C. Taylor, and Jos E. Limn.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691009953

- [45] Carol Zaleski, Philip Zaleski. **The Book of Heaven: An Anthology of Writings from Ancient to Modern Times.** Oxford University Press. 2000.

In every culture, in every epoch, human beings have yearned for heaven — the kingdom of God, abode of the elect, fount of enlightenment, mirror of hopes and desires. Now, in *The Book of Heaven*, Carol and Philip Zaleski provide the first wide-ranging anthology of writings about heaven, drawing from scriptures, myths, epics, poems, prayers, sermons, novels, hymns and spells, to illuminate a vast spectrum of beliefs about the world beyond. The Zaleskis present a fascinating array of ancient and modern, solemn and comic meditations, as they explore such topics as the often treacherous journey to heaven, heaven's colorful inhabitants, its topographic features, and its moral architecture. The emphasis is on great literature, with substantial excerpts taken from classic works such as *The Iliad*, St. Augustine's *Confessions*, *The Prose Edda*, *The Divine Comedy*, *Paradise Lost*, and *The Pilgrim's Progress*; from sacred texts such as the Bible, the Upanishads, the Qu'ran, the Tibetan Book of the Dead, and the Bhagavata Purana; and from diverse writers such as Plato, Cicero, Thomas Traherne, Henry Fielding, Emanuel Swedenborg, Percy Bysshe Shelley, John Henry Cardinal Newman, Hans Christian Andersen, William James, G. K. Chesterton, C. G. Jung, Rupert Brooke, and Arthur Conan Doyle. Selections highlight both the diversity and the universality of reflection on heaven: the sacred chants of the Buddhist Pure Land sutras reverberate alongside John Donne's holy sonnets, and Shaker songs complement Jewish mystical hymns. From the words of Sioux holy man Black Elk, to a sermon by Jonathan Edwards, to humorous musings by Mark Twain and fantastical passages from *The Chronicles of Narnia*, this rich anthology will deepen our understanding of the myriad ways in which human beings have envisioned heaven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195119339

- [46] Mary B. Campbell. **Wonder and Science: Imagining Worlds in Early Modern Europe.** Cornell University Press.

1999.

During the early modern period, western Europe was transformed by the proliferation of new worlds — geographic worlds found in the voyages of discovery and conceptual and celestial worlds opened by natural philosophy, or science. The response to incredible overseas encounters and to the profound technological, religious, economic, and intellectual changes occurring in Europe was one of nearly overwhelming wonder, expressed in a rich variety of texts. In the need to manage this wonder, to harness this imaginative overabundance, Mary Baine Campbell finds both the sensational beauty of early scientific works and the beginnings of the divergence of the sciences — particularly geography, astronomy, and anthropology — from the writing of fiction. Campbell's learned and brilliantly perceptive new book analyzes a cross section of texts in which worlds were made and unmade; these texts include cosmographies, colonial reports, works of natural philosophy and natural history, fantastic voyages, exotic fictions, and confessions. Among the authors she discusses are Andre Thevet, Thomas Hariot, Francis Bacon, Galileo, Margaret Cavendish, and Aphra Behn. Campbell's emphasis is on developments in England and France, but she considers works in languages other than English or French which were well known in the polyglot book culture of the time. With over thirty well-chosen illustrations, *Wonder and Science* enhances our understanding of the culture of early modern Europe, the history of science, and the development of literary forms, including the novel and ethnography.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801436486](#)

[47] John Clute. *The Book of End Times*. Eos. 1999.

We have waited a thousand years for this epochal night, this awesome dawn. ... Global warming. Extinction. Social and moral breakdown. ... Right now, our culture is rife with a pervasive unease about the state of humankind and its future. For many, this despair is defined by millennialism, the superstitious notion that our end times coincide with the dawning of the twenty-first century. Nonsense, scoff the educated, the intelligentsia. Literal interpretation of biblical prophecy is nave, out-dated, foolish. Now in this provocative new work, the distinguished critic, scholar, author, and editor of *The Encyclopedia of Fantasy* and *The Illustrated Encyclopedia of Science Fiction* poses a shocking argument. The millennialists may be right. Yes, the date is arbitrary, John Clute acknowledges. But the end times — the destruction of the world as we know it — is real and is happening right now. Apocalyptic fear and trembling accurately reflect our profound unease as the rate of change careens past all previous limits. Drawing on the pervasive icons of pop culture and the sweeping themes of literature, art, religion, and philosophy produced during the last millennium, Clute cleverly interweaves word and image to bring his theory vividly into focus. Here are the visions of artists including Albrecht Dürer and Hieronymus Bosch brought together with verses from Shakespeare and William Blake, Bob Dylan and Leonard Cohen; here are images of humanity's spiritual touch-stones including Stonehenge, Tibetan prayer wheels, and the Tarot, interspersed with selections from Kurt Vonnegut, D. H. Lawrence, W. B. Yeats, and other intellectual luminaries. Together with Clute's own text, these written and visual touchstones present a clear vision of the evolution of humankind, offering information and wisdom to help steer us away from the shoals of self-destruction. The coming years need not be chaotic and destructive, but can become a time of rebirth and rejuvenation, Clute tells us. But unless we change our ways, it will become the nightmare that haunts our waking dreams; truly, the end of the world. The choice is ours. ... Rich and compelling, *The Book of End Times* is a guide from the known to the unknown, from what we have been to what we may be. Anyone concerned with their personal destiny — and the fate of the world — cannot afford to miss this timely, thoughtful, and unshakably convincing exploration of past, present, and future, from one of the most acclaimed thinkers of our time.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061050334](#)

[48] W. Gordon East. *The Geography Behind History*. W.W. Norton. 1999.

A perennially useful survey of how physical environment affects historical events, with many illustrative examples. In studying the inescapable physical setting of history, writes the author, the geographer examines one of the strands from which history itself is woven. To illuminate the vital relationship between history and geographical conditions, W. Gordon East draws examples from ancient times to the mid-twentieth century. He demonstrates that when we look at the physical conditions under which an event occurs, we find that "the particular characteristics of this setting serve not only to localise but also to influence part at least of the action." Topographical position, climate, distribution of water and minerals, the placement of routes and towns, and ease or difficulty of movement between districts and countries are among the factors which the historian must take into account. Professor East's topics include the role of geography in international politics, the contribution of the geographer to the study of ancient civilizations, and the use of old maps as historical documents.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393004198](#)

[49] Diana Tixier Herald. *Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)*. Libraries Unlimited. 1999.

Presents annotated lists of fantasy titles, grouped by subgenre, with interest levels, and award indicators — and includes a discussion of fantasy, providing a historical overview and working definition of the genre. • 260 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563086557](#)

- [50] Carol K. Mack, Dinah Mack. **A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits**. Henry Holt. 1999.

Watch your back! ... How to spot and identify demons and other subversive spirits ... And what to do next. Demons, fairies, and fallen angels are everywhere. They lurk at crossroads, crouch behind doors, hide in trees, slip into beds, wait in caves, hover at weddings and childbirths, disguise themselves as friends, relatives-even disguise themselves as you. They are powerful; they are protean; they are enchanting. And, to the uninformed, they are often invisible. This illustrated guide — the first of its kind — reveals the remarkable permutations of the demon and fairy species worldwide. Packed with lore about each demon, detailing its origins, the culture surrounding it, and its reputed antics and exploits, *A Field Guide to Demons, Fairies, Fallen Angels, and Other Subversive Spirits* is a fascinating exploration of global mythologies. Perfect for the armchair traveler and the intrepid, seasoned demon-spotter alike, this complete guide to subversive spirits offers a behind-the-scenes look at the devilish mishaps, impish irritations, and demonic devastations that punctuate our lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080506270X](#)

- [51] Laurence A. Rickels. **The Vampire Lectures**. University of Minnesota Press. 1999.

Rickles, a UC Santa Barbara professor, sifts through mythology of vampirism, from folklore to Marilyn Manson, to explore the profound and unconscious appeal of the undead in an original and intellectual look at vamps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816633924](#)

- [52] W. Warren Wagar. **A Short History of the Future**. University of Chicago Press. 1999.

W. Warren Wagar's *A Short History of the Future* is a memoir of postmodern times, cast as a history. This powerful and visionary book is narrated by a far-future historian, Peter Jensen, who leaves this account of the world from the 1990s to the opening of the twenty-third century as a gift to his granddaughter. • A combination of fiction and scholarship, this third edition of Wagar's speculative history of the future alternates between descriptions of world events and intimate glimpses of his fictive historian's family into the first centuries of the new millennium. • "Thanks to Wagar's magisterial command of futurist information and theory, his extrapolated near-term future is an incisive, dynamic vision of where we may indeed be heading." – H. Bruce Franklin, *Washington Post* • "A comprehensive, massively detailed script of a possible near future. ... Intriguing." – *San Francisco Chronicle* • "A Short History of the Future reads with ease, raises provocative possibilities and presents challenging occasions for thought and argument." – *Chicago Tribune* • "A breathtaking future history in the manner of Wells and Stapledon, unnerving in its mixture of fact, fiction, and personal perspectives." – George Zebrowski, *New York Review of Science Fiction*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226869032](#)

- [53] James Duncan, Derek Gregory. **Writes of Passage: Reading Travel Writing**. Routledge. 1998.

Writes of Passage explores the interplay between a system of "othering" which travelers bring to a place, and the "real" geographical difference they discover upon arrival. Exposing the tensions between the imaginary and real, Duncan and Gregory and a team of leading international contributors focus primarily upon travelers from the 18th and 19th Centuries to pin down the imaginary within the context of imperial power. The contributors focus on travel to three main regions: Africa, South Asia, and Europe — with the European examples being drawn from Britain, France and Greece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415160146](#)

- [54] Vesna Goldsworthy. **Inventing Ruritania: The Imperialism of the Imagination**. Yale University Press. 1998.

Since the 1800s, the Balkans — the "Wild East" of Europe — have offered material for the literature and the entertainment industries in Western Europe and America. In this process of imaginative colonization, products developed in the West — lands such as Bram Stoker's Transylvania (in "*Dracula*") and Anthony Hope's Ruritania (in "*The Prisoner of Zenda*") — became lucrative brand-names which remain much better known than their real counterparts. Vesna Goldsworthy's study argues that the imperialism of the imagination inflicted on the Balkans has had insidious but little-recognized consequences. Religion, national and sexual taboos, frequently projected on to the region, still influence Western attitudes and political responses. Goldsworthy delineates the cultural background to Western engagement in the Balkans, from Byron to the war correspondents of the 1990s, by bringing together poetry and fiction — including popular and comic genres and the films they inspired — by authors ranging from Shelley and Tennyson to G.B. Shaw, E.M. Forster (whose homoerotic play "*The Heart of Bosnia*" to date has never been performed or published), Grahame Greene, Evelyn Waugh and Lawrence Durrell. Explaining why many of the most influential works inspired by the Balkans were written by women, she reveals details about writers such as Olivia Manning and Rebecca West. Based on Western and Eastern European sources, letters, dairies, personal interviews and the author's own experience of the Balkans, this often amusing work offers an analysis of social and political exploitation, and of the media use of archetypes created by literature and film.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300073127](#)

- [55] Grant R. Jeffrey. **Armageddon: Earth's Last Days**. Tyndale House. 1998.

Armageddon will answer questions the average person asks about what the Bible says about the battle to end all battles. Unlike the pundits of doom, Armageddon (like the Bible) has a surprisingly positive and hopeful end.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0842372016](#)

- [56] Richard Lehan. **The City in Literature: An Intellectual and Cultural History**. University of California Press. 1998.

This sweeping literary encounter with the Western idea of the city moves from the early novel in England to the apocalyptic cityscapes of Thomas Pynchon. Along the way, Richard Lehan gathers a rich entourage that includes Daniel Defoe, Charles Dickens, Emile Zola, Bram Stoker, Rider Haggard, Joseph Conrad, James Joyce, Theodore Dreiser, F. Scott Fitzgerald, and Raymond Chandler. The European city is read against the decline of feudalism and the rise of empire and totalitarianism; the American city against the phenomenon of the wilderness, the frontier, and the rise of the megalopolis and the decentered, discontinuous city that followed. Throughout this book, Lehan pursues a dialectic of order and disorder, of cities seeking to impose their presence on the surrounding chaos. Rooted in Enlightenment yearnings for reason, his journey goes from east to west, from Europe to America. In the United States, the movement is also westward and terminates in Los Angeles, a kind of land's end of the imagination, in Lehan's words. He charts a narrative continuum full of constructs that "represent" a cycle of hope and despair, of historical optimism and pessimism. Lehan presents sharply etched portrayals of the correlation between rationalism and capitalism; of the rise of the city, the decline of the landed estate, and the formation of the gothic; and of the emergence of the city and the appearance of other genres such as detective narrative and fantasy literature. He also mines disciplines such as urban studies, architecture, economics, and philosophy, uncovering material that makes his study a lively read not only for those interested in literature, but for anyone intrigued by the meanings and mysteries of urban life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520212568](#)

- [57] Jed Rasula, Steve McCaffery. **Imagining Language: An Anthology**. MIT Press. 1998.

When works such as Finnegans Wake and Tender Buttons were first introduced, they went so far beyond prevailing linguistic standards that they were widely considered "unreadable," if not scandalous. Jed Rasula and Steve McCaffery take these and other examples of twentieth-century avant-garde writing as the starting point for a collection of writings that demonstrates a continuum of creative conjecture on language from antiquity to the present. The result is more laboratory than inventory. The anthology, which spans three millennia, generally bypasses chronology in order to illuminate unexpected congruities between seemingly discordant materials. Thus the juxtaposition of Marcel Duchamp and Jonathan Swift, of Victor Hugo and Easter Island "rongo rongo." Of the book's five parts, the first, "Revolution of the Word," anchors the anthology to international modernism and to the journal transition in particular. Part Two, "Oralities, Rituals, and Colloquies," extends sound poetry into a broader field of orality ranging from community idiolects to mystical glossolalia. Part Three, "Lost and Found in Translation," addresses linguistic boundaries, including those between translation theory and practice, speech and writing, and sanity and psychosis. Part Four, "Letters to Words," charts language's constitutive elements in the form of script and scripture especially the threshold at which signification reverts to noise and vice versa. Part Five, "Matter and Atom," corroborates a tradition attentive to linguistic microparticles that originates in Lucretius's analogy of letter to atom. Linguistic and terrestrial materialism converge in the anthology's culminating vision. Together, the five parts celebrate the scope and prodigality of linguistic speculation in the West going back to the pre-Socratics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026218186X](#)

- [58] Edward Casey. **The Fate of Place: A Philosophical History**. University of California Press. 1997.

In this imaginative and comprehensive study, Edward Casey, one of the most incisive interpreters of the Continental philosophical tradition, offers a philosophical history of the evolving conceptualizations of place and space in Western thought. Not merely a presentation of the ideas of other philosophers, *The Fate of Place* is acutely sensitive to silences, absences, and missed opportunities in the complex history of philosophical approaches to space and place. A central theme is the increasing neglect of place in favor of space from the seventh century A.D. onward, amounting to the virtual exclusion of place by the end of the eighteenth century. Casey begins with mythological and religious creation stories and the theories of Plato and Aristotle and then explores the heritage of Neoplatonic, medieval, and Renaissance speculations about space. He presents an impressive history of the birth of modern spatial conceptions in the writings of Newton, Descartes, Leibniz, and Kant and delineates the evolution of twentieth-century phenomenological approaches in the work of Husserl, Merleau-Ponty, Bachelard, and Heidegger. In the book's final section, Casey explores the postmodern theories of Foucault, Derrida, Tschumi, Deleuze and Guattari, and Irigaray.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520202961](#)

- [59] Paul J. Nahin. **Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel**. Writer's Digest. 1997.

Time Travel explains science to help you make your fiction plausible. You'll leave for the future from a solid theoretical launching pad — and you'll see why the idea of traveling to the past violates no known laws of physics. Time Travel explores the theories of relativity, shows you the

equations, probes the marvelous possibilities. It's filled with facts you can use in your fiction to cross the filmy borders and take readers along the corridors of time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0898797489

- [60] Sylvia Tomasch, Sealy Gilles. **Text and Territory: Geographical Imagination in the European Middle Ages.** University of Pennsylvania Press. 1997.

Twelve literary scholars and historians investigate the ways in which space and place are politically, religiously, and culturally inflected. Exploring medieval texts as diverse as Icelandic sagas, Ptolemy's Geography, and Mandeville's Travels, the contributors illustrate the intimate connection between geographical conceptions and the mastery of land, the assertion of doctrine, and the performance of sexuality.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0812216350

- [61] John A. Agnew, David J. Livingstone, Alisdair Rogers. **Human Geography: An Essential Anthology.** Wiley-Blackwell. 1996.

This book provides students in human geography with a vital resource — a collection of writings critical to understanding the field as a whole and revealing the interactions of its component parts. It is designed to give students ready access to the literature their studies are most likely to lead them to consult. The book is divided into five parts. Parts I and II describe the nature of the enterprise and show the origins and current state of thinking on central issues. Part III is concerned with interactions between nature, culture and landscape. Part IV considers area differences and geographic units such as region, place and locality. Part V provides insights into the concepts of space, time and space-time. The editors have provided a general introduction, introductions to each part and contextual notes for each chapter. Each part concludes with sections of further reading by subject and the volume ends with a time chart of the main developments in geography. This collection of seminal articles aims to be revealing, challenging and engaging. It amply demonstrates why human geography is a subject worthy of the student's engagement and provides a vital and rewarding resource for its understanding.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0631194614

- [62] Richard Baker. **World Builder's Guidebook.** TSR, Inc. 1996.

Admit it, you've always wanted to design your own fantasy world. But the job was just too big and complicated, so you either quit in frustration or didn't start at all. Get out your pencils and markers, because it's time to make that dream come true! From the first steps of picking a campaign hook to the final details of crafting a kingdom or city, World Builder's Guidebook leads you stage by stage through the process of creating you own, unique campaign world. Build a world modeled after your favorite movies or books, detail a portion of an existing world, or create your own fantasy world from scratch! Some of the features you'll find in the World Builder's Guidebook includes: An introduction to the art of world building; Guidelines and random tables for creating continents, kingdoms, societies, local areas, towns and cities, ecologies, pantheons, histories, and sites of interest; A pad of 32 forms, mapping paper, and hex sheets - an indispensable set of tools for your world-building efforts! You're the master architect of an entire world. What are you going to build?.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786904348

- [63] Stephen L. Gillett, Ben Bova. **World-Building.** Writer's Digest. 1996.

With Stephen Gillett's help, you'll be on solid ground, no matter what kinds of worlds you create for your science fiction. World-Building explains science to help you make your fiction plausible. You'll give your worlds the pull of gravity, aware of the effects on inhabitants and the planets themselves. Mix elements and build planets with chemically credible, geologically accurate characteristics — and anomalies — that affect those who live there. Create planetary "engines," convincing atmospheres and fact-based weather patterns. Colonize a truly weird world: ancient Earth. Explore our neighboring planets and their satellites for SF possibilities. Light and heat your landscapes with the right types of stars. See how things might be on a "chloroxygen" world and other hypothetical places. In this book, you'll follow calculations, read tables, view diagrams, learn what forces are at work in the universe, and see how you can harness them to give realism to the fantasy in your storytelling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 158297134X

- [64] Jackie Wullschlager. **Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne.** Free Press. 1996.

Between 1865 and 1930, five writers who could not grow up transformed their longing for childhood into a literary revolution. Lewis Carroll, Edward Lear, J. M. Barrie, Kenneth Grahame, and A. A. Milne stand at the center of a golden age of Victorian and early twentieth-century children's literature. From the vibrantly imagined stories of Alice in Wonderland to the enchanted, magical worlds of Peter Pan and

Winnie-the-Pooh, these five writers made the realms of fantasy they envisioned an enduring part of our everyday culture. We return to these classics again and again, for enjoyment as children and for the consolation and humor they offer adults. In *Inventing Wonderland*, Jackie Wullschlager explores the lives behind the fantasies of these remarkable writers as well as the cultural and social forces which helped shape their visions. As Wullschlager shows, each writer was not only childlike, but also born into a society which made a cult of childhood. In another age, their interests might have made them minor talents, but in Victorian and Edwardian England, they were mainstream writers in touch with the mood of a nation, working with the unconscious force of a whole society behind them. In this captivating, richly illustrated multiple biography, Jackie Wullschlager draws on the letters, memoirs, and diaries of these five writers and reveals how their fixations with childhood had much to do with adult fears, self-doubts, and nostalgia in a changing society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684822865](#)

- [65] Peter Osborne. *The Politics of Time: Modernity and Avant-Garde*. Verso. 1995.

If Aristotle sought to understand time through change, might we not reverse the procedure and seek to understand change through time? Once we do this, argues Peter Osborne, it soon becomes clear that ideas such as avant-garde, modern, postmodern and tradition which are usually only treated as markers for empirically discrete periods, movements or styles are best understood as categories of historical totalization. More specifically, Osborne claims, such ideas involve distinct temporalizations of history, giving rise to conflicting politics of time. His book begins with a consideration of the main aspects of modernity and develops through a series of critical engagements with the major twentieth-century positions in the philosophy of history. He concludes with a fascinating history of the avant-garde intervention into the temporality of everyday life in surrealism, the situationists and the work of Henri Lefebvre.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0860916529](#)

- [66] Stanley Schmidt, Ben Bova. *Aliens and Alien Societies*. *Writer's Digest*. 1995.

Stanley Schmidt guides you toward a better understanding of our universe to create beings who will live in your science fiction. *Aliens and Alien Societies* explains science to help you make your fiction plausible. You'll avoid bringing characters from solar systems unlikely to support life. Discover the galaxy's vastness and imagine the technology needed to cross it. Put biochemistry on your side to put viable creatures on your pages. Learn how engineering shapes life and why this suggests that intelligent inhabitants of other planets might have similarities to humans. Develop well-founded cultures and logical languages. Introduce aliens to people or other aliens. Portray them as individuals, true to their species.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0898797063](#)

- [67] David Sibley. *Geographies of Exclusion: Society and Difference in the West*. Routledge. 1995.

Images of exclusion characterised western cultures over long historical periods. In the developed society of racism, sexism and the marginalisation of minority groups, exclusion has become the dominant factor in the creation of social and spatial boundaries. *Geographies of Exclusion* seeks to identify the forms of social and spatial exclusion, and subsequently examine the fate of knowledge of space and society which has been produced by members of excluded groups. Evaluating writing on urban society by women and black writers the author asks why such work is neglected by the academic establishment, suggesting that both practices which result in the exclusion of minorities and those which result in the exclusion of knowledge have important implications for theory and method in human geography. Drawing on a wide range of ideas from social anthropology, feminist theory, sociology, human geography and psychoanalysis, the book presents a fresh approach to geographical theory, highlighting the tendency of powerful groups to purify space and to view minorities as defiled and polluting, and exploring the nature of difference and the production of knowledge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415119251](#)

- [68] Willia H. Tishler. *American Landscape Architecture: Designers and Places*. John Wiley & Sons. 1995.

Profiled are 21 landscape architects, from Frederick Law Olmsted to Beatrix Jones Farrand who have had a significant impact on how our country looks. These profiles are paired with descriptions of 21 types of landscape design, from urban parks to country estates.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089133145X](#)

- [69] Sophie Watson, Katherine Gibson. *Postmodern Cities and Spaces*. Wiley-Blackwell. 1995.

Discourses of the postmodern are having profound effects on a range of urban practices, from philosophy and political economy to architecture and planning. This collection charts the confrontations between a postmodern aesthetic (and its influence upon architectural, artistic and cultural styles), a socio-economic "condition" of postmodernity (overlain upon a global economic restructuring of space), and a postmodern paradigm of knowledge (heavily influenced by poststructuralism). "Postmodern Cities and Spaces" brings together a group of writers and critics from diverse disciplinary and geographical backgrounds. It links the architectural and the physical, the aesthetic and the

sexual, and the real and imaginary, within a broad discussion of postmodern cities and spaces. The book then examines these urban spaces as a site for "postmodern politics" — in Bombay, in South Africa, in New York and Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631194045](#)

- [70] George P. Landow. **Hyper/Text/Theory**. Johns Hopkins University Press. 1994.

In his widely acclaimed book Hypertext George P. Landow described a radically new information technology and its relationship to the work of such literary theorists as Jacques Derrida and Roland Barthes. Now Landow has brought together a distinguished group of authorities to explore more fully the implications of hypertextual reading for contemporary literary theory. Among the contributors, Charles Ess uses the work of Jürgen Habermas and the Frankfurt School to examine hypertext's potential for true democratization. Stuart Moulthrop turns to Deleuze and Guattari as a point of departure for a study of the relation of hypertext and political power. Espen Aarseth places hypertext within a framework created by other forms of electronic textuality. David Kolb explores what hypertext implies for philosophy and philosophical discourse. Jane Yellowlees Douglas, Gunnar Liestol, and Mireille Rosello use contemporary theory to come to terms with hypertext narrative. Terrence Harpold investigates the hypertextual fiction of Michael Joyce. Drawing on Derrida, Lacan, and Wittgenstein, Gregory Ulmer offers an example of the new form of writing hypertextuality demands.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801848385](#)

- [71] William R. Leach. **Land of Desire: Merchants, Power, and the Rise of a New American Culture**. Vintage Books. 1994.

This monumental work of cultural history was nominated for a National Book Award. It chronicles America's transformation, beginning in 1880, into a nation of consumers, devoted to a cult of comfort, bodily well-being, and endless acquisition. 24 pages of photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679754113](#)

- [72] James Gilbert. **Perfect Cities: Chicago's Utopias of 1893**. University of Chicago Press. 1993.

In this elegant and sensitive look at the milieu of the World's Columbian Exposition of 1893, James Gilbert examines the three utopias that were designed to bring order to the chaos of urban life: The World's Fair itself, George Pullman's community for his workers, and Dwight Moody's evangelical crusade. Gilbert draws upon a rich selection of fiction, collective biography, architecture, photographs, and souvenir books to show how these experiments each acted as a middle-class prescription for coming to terms with the new cultural diversity and competition resulting from the disruptive forces of technological change, commercial enterprise, and pluralism. • "Mr. Gilbert's splendid book opens the door on a conflicted past, and provides an indispensable perspective on the troubled and troubling struggle we face today between old and new, unity and diversity." – Alan Trachtenberg, New York Times • "Perfect Cities is a remarkable account of a struggle for cultural definition. Chronicling the byplay between cultural homogeneity and heterogeneity, unity and diversity, James Gilbert not only throws light on Chicago's past but also provides insight that can be applied to the cultural debates of our own time." – Adria Bernardi, Chicago Tribune • "What Gilbert has done is to enable the reader to experience the grand utopian visions of the times, yet at the same time see the cantankerous reality that made the visions impossible." – Henry Kisor, Chicago Sun-Times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226293181](#)

- [73] Wolfgang Iser. **The Fictive and the Imaginary: Charting Literary Anthropology**. Johns Hopkins University Press. 1993.

The pioneer of "literary anthropology," Wolfgang Iser presents a wide-ranging and comprehensive exploration of this new field in an attempt to explain the human need for the "particular form of make-believe" known as literature. Ranging from the Renaissance pastoral to Coleridge to Sartre and Beckett, *The Fictive and the Imaginary* is a distinguished work of scholarship from one of Europe's most respected and influential critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801844991](#)

- [74] George Ochoa, Jeffrey Osier. **The Writer's Guide to Creating a Science Fiction Universe**. Writer's Digest. 1993.

How-to-do-it reference shows SF writers how to use science to create plausible, imaginative and self-consistent worlds. Describes contemporary science, plus scientific conventions already established. • ... learn the basics of "imaginary science" to help you: • Create an alien life bearing planet, detail by detail • Use established concepts to create genuine "imaginary science" situations, such as time travel • Populate your imaginary universe with interesting and believable cultures and civilizations • Add realistic biological detail to life-forms you create.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0898795362](#)

- [75] William Readings, Bennet Schaber. **Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday.** Syracuse University Press. 1993.

Piranesi builds a shopping mall, Giotto supervises a training analysis, Milton directs a film. In this text, the traditional notion of change in history, the linear analogy of human development, comes in for its own share of interpretation, of reading, and hence doubles back on itself. This collection of essays examines the way in which the concept of postmodernism has forced a rethinking of the intersection of time and text. Appropriately, these essays themselves reach across the ages, considering authors ranging from Alexander the Great, to Chaucer and Milton, to Ford Madox Ford and Umberto Eco. The volume concludes with a series of four dissenting afterwords that assess the importance of these postmodern readings on some of the major interpretive projects of our day: feminism, Marxism, humanism and deconstruction, and gay studies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815625812](#)

- [76] Alice K. Turner. **The History of Hell.** Harcourt Brace. 1993.

This is a survey of how, over the past 4000 years, religious leaders, poets, painters and others have visualized hell — its location, architecture, furnishings, purpose and inhabitants. From the beginning of recorded history people all over the world have believed in an afterlife which includes the concept of hell. Hell has always inspired more interest than heaven, especially among painters and poets. Medieval paintings, the extraordinary creations of Hieronymous Bosch, the darker visions of Dore, William Blake's inspired images and poetry, and the descriptions of hell by Virgil, Marlowe, Milton, Goethe, Byron and many others have all contributed to our understanding of the subject. In our own day, Sigmund Freud may be said to have had insight into the darker regions of the soul. This historical study surveys the many versions of hell — the Mesopotamian, Babylonian, Egyptian, Greek, Roman, Old and New Testament versions and the hells of the Middle Ages, the Renaissance, the Reformation and later centuries. Our ideas of hell are constantly changing, and this illustrated history, from Gilgamesh to Samuel Beckett, attempts to show how they are changing and why.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [015140934X](#)

- [77] Eva T.H. Brann. **The World of the Imagination.** Rowman & Littlefield. 1992.

In this book, Eva Brann sets out no less a task than to assess the meaning of imagination in its multifarious expressions throughout western history. The result is one of those rare achievements that will make *The World of the Imagination* a standard reference. • Imagination adds to reality and casts light on it. It also threatens us with error. Brann's massive assault on its mysteries advances an old thesis: "imagination ... is a faculty or power for internal representations which ... are image-like and represent absent objects as present ... by means of resemblance." She carefully considers more than 450 authors. Still, there are missing figures, including Edward Douglas Fawcett, whose *World As Imagination* (1916) rallies those who think imagination the key to reality. The enemies and friends of images alike (i.e., logicians who questioned the existence of images and romantics who overrated them) perhaps loom too large in this book. And perhaps those who see imagination as the necessary link between a world that is always fuzzy and our logical ideas of it deserve more space. Yet there are plums here for plain readers. No sane writer will approach the concept of imagination before consulting this work by a 30-year veteran of the St. John's College "great books" program. – Leslie Armour, Univ. of Ottawa • This book is at once the most definitive and the most comprehensive book of its kind ever written. For anyone who wants to know how imagination has been regarded in Western philosophical and psychological, literary, and religious thought, this text is an indispensable resource, a treasure-trove of insight and knowledge. – The Review Of Metaphysics.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847676501](#)

- [78] Stephen M. Fjellman. **Vinyl Leaves: Walt Disney World and America.** Westview Press. 1992.

Walt Disney World is a pilgrimage site filled with utopian elements, craft, and whimsy. Its a pedestrians world, where the streets are clean, the employees are friendly, and the trains run on time. All of its elements are themed, presented in a consistent architectural, decorative, horticultural, musical, even olfactory tone, with rides, shows, restaurants, scenery, and costumed characters coordinated to tell a consistent set of stories. It is beguiling and exasperating, a place of ambivalence and ambiguity. In *Vinyl Leaves* Professor Fjellman analyzes each ride and theater show of Walt Disney World and discusses the history, political economy, technical infrastructure, and urban planning of the area as well as its relationship with Metropolitan Orlando and the state of Florida. *Vinyl Leaves* argues that Disney, in pursuit of its own economic interests, acts as the muse for the allied transnational corporations that sponsor it as well as for the world of late capitalism, where the commodity form has colonized much of human life. With brilliant technological legerdemain, Disney puts visitors into cinematically structured stories in which pieces of American and world culture become ideological tokens in arguments in favor of commodification and techno-corporate control. Culture is construed as spirit, colonialism and entrepreneurial violence as exotic zaniness, and the Other as child. Exhaustion and cognitive overload lead visitors into the bliss of Commodity Zen — the characteristic state of postmodern life. While we were watching for Orwell, Huxley rode into town, bringing soma, cable, and charge cards and wearing mouse ears. This book is the story of our commodity fairyland.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813314720](#)

- [79] George Slusser, Thomas Shippey. **Fiction 2000: Cyberpunk and the Future of Narrative.** University of Georgia Press. 1992.

Will novels and stories be relevant in the next millennium, when the boundaries between illusion and reality, and observer and observed, may dissipate in a whirl of images, signals and data? This essay collection divines the prospects of fiction in the information age by examining cyberpunk literature. A movement less than a decade old, cyberpunk is driven by deep concerns about society, ethics, and new technology and has been defined as the literature of the first generation of science-fiction writers actually to live in a science-fiction world. These essays were first presented at the 1989 annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature, the field's most prestigious international gathering. They address concerns common not only to cyberpunk and traditional science-fiction scholars, critics, and writers but to their counterparts outside the genre as well. Interdisciplinary in perspective, the essays consider the origins of cyberpunk, the appropriation of its conventions by the mass media, the literature's paradoxical retrogressive/iconoclastic nature, cyberpunk's affinities to and deviations from both traditional science fiction and postmodernist literature, the parameters and components of the cyberpunk canon, and the movement's future course. Some essays are theoretical, but all are grounded in works familiar to serious science-fiction readers: Neuromancer, Frontera, Deserted Cities of the Heart, Islands in the Net, Great Sky River, the Mirrorshades anthology, and others; cyberpunk TV and cinema like the Max Headroom programs, Blade Runner, and Tron; and precursory literature, including Frankenstein, Le Roman de l'avenir, Ralph 124C 41 +, and A Clockwork Orange. Useful for its views on a volatile science-fiction subgenre, Fiction 2000 is also valuable for what it tells us about the fate of mainstream literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0820314498

- [80] Michael Sorkin. **Variations on a Theme Park: The New American City and the End of Public Space.** Hill & Wang. 1992.

America's cities are being rapidly transformed by a sinister and homogenous design. A new Kind of urbanism — manipulative, dispersed, and hostile to traditional public space — is emerging both at the heart and at the edge of town in megamalls, corporate enclaves, gentrified zones, and psuedo-historic marketplaces. If anything can be described as a paradigm for these places, it's the theme park, an apparently benign environment in which all is structured to achieve maximum control and in which the idea of authentic interaction among citizens has been thoroughly purged. In this bold collection, eight of our leading urbanists and architectural critics explore the emblematic sites of this new cityscape — from Silicon Valley to Epcot Center, South Street Seaport to downtown Los Angeles — and reveal their disturbing implications for American public life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0374523142

- [81] Trevor Barnes. **Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape.** Routledge. 1991.

The purpose of this book is to explore issues of geographical description from a poststructuralist sensibility. Focusing on landscape representation, the authors organize their discussion of geographical writings around the three themes of discourse, text and metaphor. Each theme is used as a potential entry point into understanding the shape and substance of particular kinds of geographical writings: the discourse of economics, geopolitics and urban planning, travellers' descriptions, propaganda maps, cartography and geometry, poetry and painting. Representation of the landscape — city, countryside or wilderness — are not mimetic, rather they are a product of the nature of the discourse in which the text is written. Though the landscape representations explored by the authors varies considerably — travellers' accounts of Niagara Falls to Turner's painting of Leeds — each is a written world within a discrete discourse. These essays all participate in the ongoing project of deconstructing geographical discourse to explore the dynamics of power in the representation of landscape. This book should be of interest to students and lecturers in geography, cultural studies and sociology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415069831

- [82] Rosemary Ellen Guiley. **Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore.** Prentice Hall General. 1991.

This charming, informative volume offers a balanced — and readable — examination of all aspects of lunar lore, including: history and science, moon worship and religion, American Indian mythology, magic, witchcraft, lunar gardening, and moon missions and the future. A true celebration of lunar astronomy, magic, legend, and lore. 100 halftones, line drawings, and charts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0135416817

- [83] Joanne O'Brien, Kwok Man Ho. **The Elements of Feng Shui.** Element Books. 1991.

Ancient Chinese art of geomancy — deciding how and where to build a house or arrange a room so that you can live in harmony with your surroundings How Feng Shui can bring good fortune, how it works, and what the elements are and who uses it in today's world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1852302208

- [84] John Perlin. **A Forest Journey: The Role of Wood in the Development of Civilization.** Harvard University Press. 1991.

Chronicles the destruction of the world's forests as a result of overdependency on wood as a building and energy source, and points out the resultant declining soil productivity, flooding, and depletion of firewood supplies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674308921

- [85] Marina Yaguello. **Lunatic Lovers of Language: Imaginary Languages and Their Inventors.** Athlone Press. 1991.

This book examines the creation of imaginary languages in history and fiction as an expression of the search for an original, primitive or universal language. Its subjects include the philosophers Descartes and Leibnitz, inventing universal, philosophical languages for the promotion of truth and knowledge; novelists from Cyrano de Bergerac to George Orwell, whose fictions include the languages of inhabitants of imaginary worlds; the spiritualist Swedenberg, claiming to "speak with tongues"; the Soviet linguist Nicholas Marr, whose attempts to reconstruct the origin of language were adopted as official Marxist science; and other 20th century linguists such as Chomsky, who have returned full circle to the pursuit of linguistic universals initiated by the French grammarians in the 17th century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0838634109

- [86] William Anderson. **Green Man: The Archetype of Our Oneness with the Earth.** Harper Collins. 1990.

The Green movement and the women's movement have picked up on the scientific Gaia hypothesis, which suggests that the planet Earth is a single living organism. The next stage of the ecological revolution begins with the reawakening of the male counterpart of the Goddess, the Green Man, and archetype found in folklore and religious art from the earliest times, and especially linked with Christian origins of modern science. Long suppressed, the archetype emerges now to challenge us to heal our relationship with nature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062500759

- [87] David Cohen, Stephen A. MacKeith. **The Development of Imagination.** Routledge. 1990.

Why do Children create Fantasy Worlds? What do they tell us about the Imagination of Children? The spontaneous imaginings of childhood have a unique fascination. They take various forms, including make-believe, the creation of imaginary companions, pretense and day-dreaming. One less common but delightful form of imagining is the spontaneous creation of an imaginary private world, which for a considerable period keeps recurring and thereby tends to become elaborated and systematized. Such paracosms, as the authors call them, vary widely, according to the age at which they begin, the time for which they continue, and the influence of such factors as gender and family. In this study David Cohen, film maker and psychologist, and Stephen MacKeith, retired psychiatrist, have gathered together and explored the material relating to over 60 examples of such private worlds. The result is a study of an imaginative activity that has been part of the childhood of such brilliant and creative minds as Friedrich Nietzsche, Anthony Trollope, Thomas de Quincey, C.S. Lewis and Robert Louis Stevenson. This book should be of interest to developmental and child psychologists, child psychiatrists, and teaching professionals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 041504636X

- [88] Jean Delumeau. **Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries.** Palgrave Macmillan. 1990.

In the thirteenth century, the most common experience of fear was the fear of death. Now, we are most fearful of terrors within our own psyches. Delumeau traces the development of human fear within Western civilization from the primitive fear of the physical reality of death to the complex, Christian-based fears surrounding sin, death, and the soul's immortality. During the medieval era, death became synonymous with the Day of Judgment (when unseen travesties were finally punished). For those who lived sinful lives, sermons of hellfire and damnation bound these fears of sin and death together. Rituals of confession developed in order to save and relieve the penitent from the tortuous eternity of the damned. Delumeau's assiduous study of sin and fear from the thirteenth to the eighteenth centuries is a history of the birth of the modern individual, and of the evolution of modern views of death and evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312035829

- [89] Edward T. Hall. **The Hidden Dimension.** Anchor. 1990.

An examination of various cultural concepts of space and how differences among them affect modern society. Introducing the science of "proxemics," Hall demonstrates how man's use of space can affect personal business relations, cross-cultural exchanges, architecture, city planning, and urban renewal.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385084765

- [90] Allen W. Varney, Eric Goldberg. **The Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film.** St. Martin's Press. 1988.

The Willow Sourcebook Includes: • Detailed histories of Willow, Madmartigan, Bavmorda, and every important character from the movie. • The cultures and beliefs of the Nelwyns, the soldiers of Nockmaar, the Knights of Galladoorn, the fairies, and the brownies. • Fearsome monsters — the two-headed Eborsisk, the Death Dogs, and others. • Magic-transformation, Bavmorda's Ritual of Obliteration, Cherlindrea's Wand, and more! • Descriptions of the lands, people, and cultures of the world of Willow, including Tir Asleen, Bavmorda's Nockmaar, and Nelwyn Valley. • A detailed map of the lands travelled in the movie. • Game information that lets you use the people and creatures of Willow in your own fantasy roleplaying game. Plus 8 pages of full-color photographs from the movie!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312930836

- [91] Harry A. Wilmer, Paul B. Woodruff. **Facing Evil: Light at the Core of Darkness.** Open Court. 1988.

In this age of anxious preoccupation with cozy feelings, the formidable power of Evil is usually overlooked or trivialized. In Facing Evil some of the most penetrating communicators of our time turn their attention to the dark side of the human psyche. They speak from the heart about mass murder, racial discrimination, war, and nastiness both personal and institutional. They explore ways to confront Evil and perhaps transform it into Good. In the end they ask: What is to be done? Facing Evil contains the proceedings of the famous symposium at Salado, Texas, subject of the Bill Moyers PBS special, "Facing Evil".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0812690796

- [92] Jack David Zipes. **Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization.** Methuen. 1988.

Jack Zipes develops a social history of the fairy tale and shows how educated writers purposefully appropriated the oral folk tale in the eighteenth century and made it into a discourse about mores, values, and manners.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0416019811

- [93] Geoffrey Galt Harpham. **On the Grotesque: Strategies of Contradiction in Art and Literature.** Princeton University Press. 1987.

In this comprehensive, original, and wide-ranging study, Geoffrey Galt Harpham argues that we should view the grotesque not as a marginal or aberrant form, but rather as a key to central concepts in the Western artistic tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691102171

- [94] Miriam Milman. **Trompe L'Oeil: Painted Architecture.** Rizzoli. 1986.

This is a brilliant tour-de-force of a book, examining in more than 100 full-color illustrations the nature and history of trompe-l'oeil architectural decoration from Roman times to the present. It will be of interest not only to architects and architectural historians, for whom this type of art exerts a certain fascination today, but also to interior designers, environmental designers — even sculptors and painters. • Milman, a Ph.D. chemist and professional art historian, exhibits a sharp intelligence in her text; she takes no prisoners, but her book will capture every reader's attention. Unfortunately, the layout of the book is poor — there being no figure numbers keying illustrations to text — and Milman tends to prefer arcane words to plain speech, making the text a bit heavy. – Peter Kaufman, Suffolk Community Coll. Lib.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0847807134

- [95] Katharine Mary Briggs. **The Vanishing People: Fairy Lore and Legends.** Pantheon Books. 1978.

Internationally acclaimed as one of Britain's most respected folklore scholars, Katharine Briggs (1898-1980) was also one of the most popular authors in the field. These "Selected Works provide facsimile editions of her landmark writings, spanning the whole of her publishing career, from 1959 to 1980. she draws upon folklore, oral history, and scholarly research to illustrate the extraordinary range of "others" once believed to live along side humans, though usually invisible. As in many things, different cultures all over the world held amazingly similar beliefs about this topic, considered rather esoteric today. This collection of tales and traditions is fascinating, but perhaps even more valuable

is the appendix to *The Vanishing People*, in which she includes a glossary of the types of fairies (woodwives, water horses, and their like), an index of tale types (visits to fairyland, changelings, etc.), and an index of motifs (taboo, transformation, and magical substances, for instance.) Interesting reading and a great reference.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394502485

- [96] Lin Carter. **Tolkien: a Look Behind the Lord of the Rings**. Ballantine. 1978.

Ballantine Adult Fantasy series • Lin Carter introduces readers to Tolkien's epic trilogy, then takes them on a scholarly yet populist journey through the massive web of myths and legends that Tolkien drew on — for both imagery and themes during his life's work. Carter's book places Tolkien's trilogy in the context of world mythology and legend and is a tribute to Tolkien's power of assimilation and original vision. It is the ideal introduction to the background of the Lord of the Rings for the legions of new fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1434498085

- [97] Kurt Halbritter, J. Muir. **Armoury: An Introduction to the Secret Weapons of History**. Ernest Benn. 1978.

What distinguishes this book from all other histories of weaponry is that it principally examines an aspect of the subject hitherto unexplored: design failure. And in particular the failure in design of secret weaponry from Antiquity to the present day.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 051000398

- [98] John L. Greenway. **The Golden Horns: Mythic Imagination and the Nordic Past**. University of Georgia Press. 1977.

As an introduction to modern myth, *The Golden Horns* masterfully encompasses a wide circle of historical and literary materials. John Greenway first establishes the theoretical base of his discussion by examining the nature of time in Norse mythic consciousness. After suggesting several ways in which the mythic apprehension of reality conditioned medieval Icelandic narrative, he then elaborates on the dialectical relationship between myth and reason. Maintaining that myth is neither true nor false but always either expressive or not, the author then traces the origin, rise, and fall of two great modern myths of northern birth: seventeenth century Swedish Gothicism and the Ossianic craze of the eighteenth century — both of which illustrate the singular tension in the modern mind between mythic imperatives and the impulse to de-mythologize. Finally, *The Golden Horns* traces the romantic belief in a "new mythology" which synthesizes myth and reason from its early acceptance through its eventual repudiation. In his conclusions about the state of myth in the modern world, Greenway postulates that we have inherited the romantic respect for myth as truth but lack the romantic faith in transcendence necessary to establish myth's reality. Consequently, we express our mythic consciousness of who we are in quasi-scientific language, consciously manipulating mythic symbols for social control.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0820303844

- [99] Leo Lionni. **Parallel Botany**. Alfred A. Knopf. 1977.

With precision with authority, with wit, with the ineffable brilliance of supreme scholarship, Leo Lionni here presents the first full-scale guide to the world of parallel plants — a vast, ramified, extremely peculiar, and wholly imaginary plant kingdom. It is a botany alive with wonders, from the Tirillus silvador of the high Andes (whose habit it is to emit shrill whistles on clear nights in January and February) to the Woodland Tweezers (it was the Japanese parallel botanist Uchigaki who first noticed the unsettling relationship between the growth pattern of a group of Tweezers and a winning layout in a game of Go) to the Artisia (whose various forms anticipate the work of such artists as Arp and Calder — and, some believe, the work of all artists, including those not yet born). Yet for all its delights, it is a plant world hitherto ignored by the entire scientific community, possibly because it is nonexistent. In this masterful work Lionni marshals all the facts, all the fabulous lore and scholarship surrounding parallel plants. He deals forthrightly with the vexing philosophical, linguistic, and ethnological questions that plague parallel botanists — for example, what is "organicity"? Can one plant be "more parallel" than another? How are we to reconcile the views expressed by Adolf Boehmen in his book *Notes Toward a Vegetable Semantics*? Lionni tells tales of the great parallel plant hunters, notably Madame Jeanne Helene Bigny, the famous paleobotanist who discovered fossil Tirils in the desert of eastern Luristan by parapsychological means. He furnishes full transcriptions of legends and folk tales relating to parallel plants from all over the globe — Siberia, Africa, the South Pacific — as well as the most recent information that has come to him regarding plant origins, distribution, and morphology. And, too, he provides his own elegant, detailed, and scientifically accurate drawings...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394410556

- [100] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales**. Alfred A. Knopf. 1976.

Wicked stepmothers and beautiful princesses ... magic forests and enchanted towers ... little pigs and big bad wolves ... Fairy tales have been an integral part of childhood for hundreds of years. But what do they really mean? In this award-winning work of criticism, renowned

psychoanalyst Dr Bruno Bettelheim presents a thought provoking and stimulating exploration of the best-known fairy stories. He reveals the true content of the stories and shows how children can use them to cope with their baffling emotions and anxieties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394497716

[101] Lin Carter. **Imaginary Worlds**. Ballantine. 1973.

Ballantine Adult Fantasy series • A fascinating "look behind" the creations of adult fantasy writers from William Morris to the present day, including studies of C.S. Lewis, A. Merritt, Dunsany and many, many other writers whose vivid imaginations have enriched the literature of the English language. Like Carter's other splendid "look behind" volumes (on J.R.R. Tolkien and H.P. Lovecraft), this book examines the background and creation of the imaginary worlds of some of the most famous writers to appear in the field of Adult Fantasy ... It is, in short, a happy exploration of worlds, and men, and writers, and writings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345033094

[102] Lin Carter. **Lovecraft: A Look Behind the "Cthulhu Mythos"**. Ballantine. 1972.

Ballantine Adult Fantasy series • The Legend of Dread Cthulhu, by H.P. Lovecraft — the background of a myth that has captured a generation. • Introduction: The Shadow Over Providence • The Visitor From Outside • Intimations of R'lyeh • The Thing on the Newstand • The Horrors of Red Hook • The Coming of Cthulhu • Acolytes of the Black Circle • The Gathering of the Shadows • The Spawn of the Old Ones • The Elder Gods • Invaders From Yesterday • The Last Incantation • Beyond the Tomb • The House in the Pines • End of an Epoch • The Last Disciple • A Complete Bibliography of the Mythos by Lin Carter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345024273

[103] Lawrence Halprin. **The RSVP Cycles: Creative Processes in the Human Environment**. George Braziller. 1970.

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are symbolizations of processes which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavour. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally — for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco. Both sources — the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundamentals from a deep involvement in activity. In both fields, the process is like an iceberg — 9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires — atavistic ones at that. In both, values, though there, are not really demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the other arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness. I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, allowing for participation, feedback, and communications.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0807605573

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
125	2019	Neurohr	Experiencing fictional worlds
125	2019	Silverman	Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them
126	2019	Wyatt	readers' advisory guide to Genre Fiction (3rd ed)
126	2018	Friedenthal	World of DC comics
126	2018	Nichols	Walt Disney's Disneyland
126	2018	North	How to Invent Everything: A Survival Guide for the Stranded Time Traveler
126	2017	Wolf	Routledge Companion to Imaginary Worlds
127	2016	Gleick	Time Travel: A History
127	2016	Pak	Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction
127	2016	Wolf	Revisiting Imaginary Worlds: A Subcreation Studies Anthology
127	2016	Younger	Theme Park Design & The Art of Themed Entertainment
128	2015	Clark	Evolution of Economic Systems: Varieties of Capitalism in the Global Economy
128	2015	Dartnell	Knowledge: How to Rebuild Civilization in the Aftermath of a Cataclysm
128	2015	Marshall	Prisoners of Geography: Ten Maps that explain Everything about the World
128	2015	Peterson	Art of Language Invention: From Horse-Lords to Dark Elves Words Behind World-Building
129	2015	Whitlatch	Principles of Creature Design: creating Imaginary Animals
129	2014	Adler	Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction
129	2014	Root-Bernstein	Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences
130	2013	Alexander	Fictional Worlds: Traditions in Narrative and the Age of Visual Culture
130	2013	Wolf	Building Imaginary Worlds: The Theory and History of Subcreation
130	2012	Lukas	Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces
131	2011	Golomb	Creation of Imaginary Worlds: The Role of Art, Magic and Dreams in Child Development
131	2010	Rosenfelder	Planet Construction Kit
131	2009	Rana	Creating Magical Worlds: Otherness and Othering in Harry Potter
131	2008	Mendlesohn	Rhetorics of Fantasy
131	2008	Petty	Dragons of Fantasy: all about Dragons and Those who Create Them
132	2007	Eco	On Ugliness
132	2006	Jones	Tough Guide to Fantasyland
132	2006	Porter	Unlocking the Meaning of LOST: An Unauthorized Guide
133	2006	Rushby	Paradise: A History of the Idea that Rules the World
133	2004	Kaku	Parallel Worlds: A journey through creation, higher dimensions, and the future of the cosmos
133	2004	Turchi	Maps of the Imagination: The Writer as Cartographer
133	2003	Bartle	Designing Virtual Worlds
134	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
134	2002	Mathews	Fantasy: The Liberation of Imagination
134	2002	Stanton	Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's "Lord of the Rings"
134	2001	Adams	Textures of Place: Exploring Humanist Geographies
135	2001	Cousineau	Once and Future Myths: The Power of Ancient Stories in Modern Times
135	2001	Dozois	Worldmakers: SF Adventures in Terraforming
135	2001	Kossy	Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes
135	2000	Dharwadker	Cosmopolitan Geographies: New Locations in Literature and Culture
135	2000	Digest	Writer's Complete Fantasy Reference
135	2000	Edwards	Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930
136	2000	Reynolds	National Imaginaries, American Identities: The Cultural Work of American Iconography
136	2000	Zaleski	Book of Heaven: An Anthology of Writings from Ancient to Modern Times
136	1999	Campbell	Wonder and Science: Imagining Worlds in Early Modern Europe
137	1999	Clute	Book of End Times

137	1999	East	Geography Behind History
137	1999	Herald	Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)
138	1999	Mack	A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits
138	1999	Rickels	Vampire Lectures
138	1999	Wagar	A Short History of the Future
138	1998	Duncan	Writes of Passage: Reading Travel Writing
138	1998	Goldsworthy	Inventing Ruritania: The Imperialism of the Imagination
139	1998	Jeffrey	Armageddon: Earth's Last Days
139	1998	Lehan	City in Literature: An Intellectual and Cultural History
139	1998	Rasula	Imagining Language: An Anthology
139	1997	Casey	Fate of Place: A Philosophical History
139	1997	Nahin	Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel
140	1997	Tomasch	Text and Territory: Geographical Imagination in the European Middle Ages
140	1996	Agnew	Human Geography: An Essential Anthology
140	1996	Baker	World Builder's Guidebook
140	1996	Gillett	World-Building
140	1996	Wullschlager	Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne
141	1995	Osborne	Politics of Time: Modernity and Avant-Garde
141	1995	Schmidt	Aliens and Alien Societies
141	1995	Sibley	Geographies of Exclusion: Society and Difference in the West
141	1995	Tishler	American Landscape Architecture: Designers and Places
141	1995	Watson	Postmodern Cities and Spaces
142	1994	Landow	Hyper/Text/Theory
142	1994	Leach	Land of Desire: Merchants, Power, and the Rise of a New American Culture
142	1993	Gilbert	Perfect Cities: Chicago's Utopias of 1893
142	1993	Iser	Fictive and the Imaginary: Charting Literary Anthropology
142	1993	Ochoa	Writer's Guide to Creating a Science Fiction Universe
143	1993	Readings	Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday
143	1993	Turner	History of Hell
143	1992	Brann	World of the Imagination
143	1992	Fjellman	Vinyl Leaves: Walt Disney World and America
144	1992	Slusser	Fiction 2000: Cyberpunk and the Future of Narrative
144	1992	Sorkin	Variations on a Theme Park: The New American City and the End of Public Space
144	1991	Barnes	Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape
144	1991	Guiley	Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore
144	1991	O'Brien	Elements of Feng Shui
145	1991	Perlin	A Forest Journey: The Role of Wood in the Development of Civilization
145	1991	Yaguello	Lunatic Lovers of Language: Imaginary Languages and Their Inventors
145	1990	Anderson	Green Man: The Archetype of Our Oneness with the Earth
145	1990	Cohen	Development of Imagination
145	1990	Delumeau	Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries
145	1990	Hall	Hidden Dimension
146	1988	Varney	Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film
146	1988	Wilmer	Facing Evil: Light at the Core of Darkness
146	1988	Zipes	Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization
146	1987	Harpham	On the Grotesque: Strategies of Contradiction in Art and Literature
146	1986	Milman	Trompe L'Oeil: Painted Architecture
146	1978	Briggs	Vanishing People: Fairy Lore and Legends
147	1978	Carter	Tolkien: a Look Behind the Lord of the Rings

147	1978	Halbritter	Armoury: An Introduction to the Secret Weapons of History
147	1977	Greenway	Golden Horns: Mythic Imagination and the Nordic Past
147	1977	Lionni	Parallel Botany
147	1976	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
148	1973	Carter	Imaginary Worlds
148	1972	Carter	Lovecraft: A Look Behind the "Cthulhu Mythos"
148	1970	Halprin	RSVP Cycles: Creative Processes in the Human Environment



Figure 4.14: *The Voynich Manuscript — an encyclopedic codex (ca. 1400)* [Wikipedia: Public Domain]

4.8 Recent Encyclopedias & Dictionaries

- [1] John M. MacKenzie, Nigel R. Dalziel, Nicholas Doumanis, Michael W. Charney. **Encyclopedia of Empire**. John Wiley & Sons. 2017.

Book website • Available online or as a four-volume print set, The Encyclopedia of Empire provides exceptional in-depth, comparative coverage of empires throughout human history and across the globe. • The Encyclopedia of Empire presents exceptional in-depth, comparative coverage of empires throughout human history and across the globe. This reference work covers empire in ancient, medieval, and modern periods, including European as well as non-European experiences of empire. Comprising over 400 entries and over one million words, The Encyclopedia of Empire reflects a recent resurgence of interest in this dynamic and inclusive field. • Entries in this work are written by a team of international, interdisciplinary scholars from fields including history, geography, literature, architecture, urban planning, gender studies, linguistics, anthropology and more. All the contributions have been peer-reviewed and are written in an accessible style for readers new to the field. The work includes some 50 illustrations and 75 maps. The entries cover the full range of individual empires, from the Assyrians of the ancient Near East to the Zapotecs of pre-Columbian Mesoamerica, and from the Asante Kingdom of West Africa to the Dutch East Indian empire. Attention is also given to the ideas that shaped the imperial experience, and to diverse, comparative themes such from environment and slavery to law and weaponry. The work also includes a detailed introduction by John Mackenzie drawing many of the themes and theoretical approaches of empire together. • "One must admire the real effort that Mackenzie and his coadjutors have made to address the subject comprehensively. They have identified empires in every continent and every age. Readers who are afraid that the book will lean towards the developed West and modern times can rest assured that it does not. The ancient, the remote and the obscure get their full due. The Encyclopedia is replete with exotic specimens of empire, little known, except to specialists The Encyclopedia is a pleasure to read." – John Kendall. • 2816 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1786846276

- [2] Paul Green. **Encyclopedia of Weird Westerns: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Films, Television and Games (2d ed)**. McFarland. 2016.

From automatons to zombies, many elements of fantasy and science fiction have been cross-pollinated with the Western movie genre. In its second edition, this encyclopedia of the Weird Western includes many new entries covering film, television, animation, novels, pulp fiction, short stories, comic books, graphic novels and video and role-playing games. Categories include Weird, Weird Menace, Science Fiction, Space, Steampunk and Romance Westerns. • 313 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 147662402X

- [3] Claude Lecouteux. **Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic**. Inner Traditions. 2016.

A thorough reference to the many deities, magical beings, mythical places, and ancient customs of the Norse and Germanic regions of Europe. • Explores the legends and origins of well-known gods and figures such as Odin, Thor, Krampus, and the Valkyries, as well as a

broad range of magical beings such as the Elf King, the Lorelei, the Perchten, dwarves, trolls, and giants • Draws upon a wealth of well-known and rare sources, such as the Poetic Edda and The Deeds of the Danes by Saxo Grammaticus • Examines folktales, myths, and magical beliefs from Germany, Austria, Switzerland, Denmark, Finland, Sweden, Norway, Iceland, and England • The legends of the Norse and Germanic regions of Europe — spanning from Germany and Austria across Scandinavia to Iceland and England — include a broad range of mythical characters and places, from Odin and Thor, to berserkers and Valhalla, to the Valkyries and Krampus. In this encyclopedia, Claude Lecouteux explores the origins, connections, and tales behind many gods, goddesses, magical beings, rituals, folk customs, and mythical places of Norse and Germanic tradition. • More than a reference to the Aesir and the Vanir pantheons, this encyclopedia draws upon a wealth of well-known and rare sources, such as the Poetic Edda, the Saga of Ynglingar by Snorri Sturluson, and The Deeds of the Danes by Saxo Grammaticus. Beyond the famous and infamous Norse gods and goddesses, Lecouteux also provides information on lesser-known figures from ancient Germanic pagan tradition such as the Elf King, the Lorelei, the Perchten, land spirits, fairies, dwarves, trolls, goblins, bogeymen, giants, and many other beings who roam the wild, as well as lengthy articles on well-known figures and events such as Siegfried (Sigurd in Norse) and Ragnarok. The author describes the worship of the elements and trees, details many magical rituals, and shares wild folktales from ancient Europe, such as the strange adventure of Peter Schlemihl and the tale of the Cursed Huntsman. He also dispels the false beliefs that have arisen from the Nazi hijacking of Germanic mythology and from its longtime suppression by Christianity. • Complete with rare illustrations and information from obscure sources appearing for the first time in English, this detailed reference work represents an excellent resource for scholars and those seeking to reconnect to their pagan pasts and restore the old religion. • 339 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1620554801](#)

- [4] Barry Clark. **The Evolution of Economic Systems: Varieties of Capitalism in the Global Economy.** Oxford University Press. 2015.

The most current text of its kind, The Evolution of Economic Systems: Varieties of Capitalism in the Global Economy explores the effects of politics and culture on the nature of national economic systems. • Author Barry Clark distills recent academic work in such areas as comparative political economy, varieties of capitalism, new and old institutional economics, new economic sociology, and social systems of production, presenting the material in a conversational manner that makes it accessible for undergraduate students. • Understanding, Assessing, and Understanding Economic Systems • Market-, State, and Community-Centered Economic Systems • Economic Systems: US, British, French, German, Swedish, Russian, Chinese, Japanese, Newly Industrializing • Globalization and Economic Systems. • 370 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0190260599](#)

- [5] Jessica Amanda Salmonson. **The Encyclopedia of Amazons: Women Warriors from Antiquity to the Modern Era.** Open Road Media. 2015.

An excellent A-to-Z reference of female fighters in history, myth, and literature from goddesses to gladiators to guerrilla warriors (Library Journal). This is an astounding collection of female fighters, from heads of state and goddesses to pirates and gladiators. Each entry is drawn from historical, fictional, or mythical narratives of many eras and lands. With over one thousand entries detailing the lives and influence of these heroic female figures in battle, politics, and daily life, Salmonson provides a unique chronicle of female fortitude, focusing not just on physical strength but on the courage to fight against patriarchal structures and redefine women's roles during time periods when doing so was nearly impossible. The use of historical information and fictional traditions from Japan, Europe, Asia, and Africa gives this work a cross-cultural perspective that contextualizes the image of these unconventional depictions of might, valor, and greatness. • 290 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1557784205](#)

- [6] Miriam Van Scott. **The Encyclopedia of Hell: A Comprehensive Survey of the Underworld.** Macmillan. 2015.

The Encyclopedia of Hell is a comprehensive survey of the underworld, drawing information from cultures around the globe and eras throughout history. Organized in a simple-to-use alphabetic format, entries cover representations of the dark realm of the dead in mythology, religion, works of art, opera, literature, theater, music, film, and television. Sources include African legends, Native American stories, Asian folktales, and other more obscure references, in addition to familiar infernal chronicles from Western lore. The result is a catalog of underworld data, with entries running the gamut from descriptions of grisly pits of torture to humorous cartoons lampooning the everlasting abyss. Its extensive cross-referencing also supplies links between various concepts and characters from the netherworld and provides further information on particular theories. Peruse these pages and find out for yourself what history's greatest imaginations have envisioned awaiting the wicked on the other side of the grave. • 308 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [146689119X](#)

- [7] Haraldur Sigurdsson, Bruce F. Houghton; Stephen R. McNutt, Hazel Rymer, John Stix. **The Encyclopedia of Volcanoes.** Academic Press. 2015.

CONTENTS • Origin and transport of magma • Eruptions • Effusive volcanism • Explosive volcanism • Extraterrestrial volcanism • Volcanic interactions • Volcanic hazards • Eruption response and mitigation • Economic benefits and cultural aspects of volcanism. • 1421 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0123859387

- [8] Brian Stableford. **Science Fact and Science Fiction: An Encyclopedia**. Routledge. 2015.

Science fiction is a literary genre based on scientific speculation. Works of science fiction use the ideas and the vocabulary of all sciences to create valid narratives that explore the future effects of science on events and human beings. Science Fact and Science Fiction examines in one volume how science has propelled science-fiction and, to a lesser extent, how science fiction has influenced the sciences. Although coverage will discuss the science behind the fiction from the Classical Age to the present, focus is naturally on the 19th century to the present, when the Industrial Revolution and spectacular progress in science and technology triggered an influx of science-fiction works speculating on the future. As scientific developments alter expectations for the future, the literature absorbs, uses, and adapts such contextual visions. The goal of the Encyclopedia is not to present a catalog of sciences and their application in literary fiction, but rather to study the ongoing flow and counterflow of influences, including how fictional representations of science affect how we view its practice and disciplines. Although the main focus is on literature, other forms of science fiction, including film and video games, are explored and, because science is an international matter, works from non-English speaking countries are discussed as needed. • 729 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1138868825

- [9] Theresa Bane. **Encyclopedia of Imaginary and Mythical Places**. McFarland. 2014.

The heavens and hells of the world's religions and the "far, far away" legends cannot be seen or visited, but they remain an integral part of culture and history. This encyclopedia catalogs more than 800 imaginary and mythological lands from all over the world, including fairy realms, settings from Arthurian lore, and kingdoms found in fairy tales and political and philosophical works, including Sir Thomas More's Utopia and Plato's Atlantis. From al Araf, the limbo of Islam, to Zula, one of the many streams that run through Paradise, entries give the literary origin of each site, explain its cultural context, and describe its topical features, listing variations on names when applicable. Cross-referenced for ease of use, this compendium will prove useful to scholars, researchers or anyone wishing to tour the unseen landscapes of myth and legend. 986 entries. • 194 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786478489

- [10] M. Keith Booker. **Historical Dictionary of Science Fiction in Literature**. Rowman & Littlefield. 2014.

This dictionary covers the history of Science Fiction in literature through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries including significant people; themes; critical issues; and the most significant genres that have formed science fiction literature. • 397 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0810878844

- [11] Judika Illes. **Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World**. HarperOne. 2014.

The author of the popular Encyclopedia of 5,000 Spells and Encyclopedia of Spirits now explores the exciting magic and power of the mystical world of witches in Encyclopedia of Witchcraft, a comprehensive reference book that covers everything you ever wanted to know about this fascinating topic. • Folklore expert Judika Illes introduces readers to mythic witches, modern witches, sacred goddess witches, even demon witches, male and female witches, witches from all over the globe. She takes readers on an enchanting tour through witchcraft's history, mythology, and folklore, where they will discover a miscellany of facts including magic spells, rituals, potions, recipes, celebrations, traditions, and much more. • 887 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062372017

- [12] S.E. Jorgensen, Brian Faith. **Encyclopedia of Ecology**. Elsevier. 2014.

The groundbreaking Encyclopedia of Ecology provides an authoritative and comprehensive coverage of the complete field of ecology, from general to applied. It includes over 500 detailed entries, structured to provide the user with complete coverage of the core knowledge, accessed as intuitively as possible, and heavily cross-referenced. Written by an international team of leading experts, this revolutionary encyclopedia will serve as a one-stop-shop to concise, stand-alone articles to be used as a point of entry for undergraduate students, or as a tool for active researchers looking for the latest information in the field. Entries cover a range of topics, including: Behavioral Ecology • Ecological Processes • Ecological Modeling • Ecological Engineering • Ecological Indicators • Ecological Informatics • Ecosystems • Ecotoxicology • Evolutionary Ecology • General Ecology • Global Ecology • Human Ecology • System Ecology • The first reference work to cover all aspects of ecology, from basic to applied • Over 500 concise, stand-alone articles are written by prominent leaders in the field

Article text is supported by full-color photos, drawings, tables, and other visual material • Fully indexed and cross referenced with detailed references for further study • Writing level is suited to both the expert and non-expert • Available electronically on ScienceDirect shortly upon publication. • 3120 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 008091456X

- [13] Jane Frank. **Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary**. McFarland Publishing. 2013.

This biographical dictionary presents full information on 400 artists whose influence and illustrative contributions to the fields of science fiction and fantasy literature helped define the 20th century as the Science Fiction Century and helped established science fiction and fantasy as unique and identifiable genres. In addition to providing inclusive biographical data on venerable artists from Chris Achilleos to John Michael Zeleznik, each entry also includes a bibliographic listing of each artist's published work in the genre. • 525 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 078647727X

- [14] Raymond John Howgego. **Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel**. Hordern House. 2013.

The first four volumes of this highly acclaimed Encyclopedia dealt almost exclusively with voyages and travels of indisputable historical reality. In this intriguing final volume the author turns his attention to the curious but compelling alternative literature of exploration; to imaginary, apocryphal and utopian journeys in fabulous lands; and to the abundance of invented, plagiarized and spoof narratives, many of which were accepted in their time as wholly credible but were nothing more than flights of the imagination, blatant deceptions, or monologues of doubtful authenticity. • 543 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1875567690

- [15] Jon Winokur. **Encyclopedia Neurotica**. St. Martin's Press. 2013.

From the author of *The Portable Curmudgeon*, a delicious, witty, irreverent A to Z guide to the tics, twitches and safety-valves that characterize our twisted, neurotic modern world. We live in an Age of Anxiety. The events of modern life have overwhelmed the average homo sapiens until getting from Point A to Point B without being overcome by neuroses is a practical impossibility. Enter: the comic safety valve. Jon Winokur's *Encyclopedia Neurotica* is a delightful garden of the ills that beset modern man. Entries include excerpts from both popular and arcane published works, as well as original definitions, essential terms and the occasional cutting-edge concept, such as "celebriphilia, the pathological desire to sleep with a celebrity, suffered chiefly by groupies." Some samples from *Encyclopedia Neurotica*: • Abyss, the: the yawning unfathomable chasm of existential terror • Acquired Situational Narcissism: a condition characterized by grandiosity, lack of empathy, rage, isolation and substance abuse; mainly afflicts celebrities, who tend to be surrounded by enablers • Denial: unconscious defense mechanism that numbs anxiety by refusing to acknowledge unpleasant realities • Manic Run: prolonged state of optimism, excitement and hyperactivity experienced as part of bipolar disorder. • 274 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1466860308

- [16] Mark J.P. Wolf. **Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming**. Greenwood. 2012.

This two-volume encyclopedia addresses the key people, companies, regions, games, systems, institutions, technologies, and theoretical concepts in the world of video games, serving as a unique resource for students. The work comprises over 300 entries from 97 contributors, including Ralph Baer and Nolan Bushnell, founders of the video game industry and some of its earliest games and systems. Contributing authors also include founders of institutions, academics with doctoral degrees in relevant fields, and experts in the field of video games. • Organized alphabetically by topic and cross-referenced across subject areas, *Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming* will serve the needs of students and other researchers as well as provide fascinating information for game enthusiasts and general readers. • 763 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 031337936X

- [17] Keith M. Booker. **Historical Dictionary of Science Fiction Cinema**. Scarecrow Press. 2010.

The history of science fiction film now spans more than 100 years, during which time more than 1,000 science fiction films of various kinds have been made. • Beginning with the work of pioneering French filmmaker Georges Méliès at the dawn of the 20th century and moving through such silent films as Fritz Lang's classic *Metropolis*, science fiction film has had a long and eventful history that has taken it in many directions but that has moved the genre inexorably forward into a prominent place at the center of the film industry in the works of

big-budget hitmakers like George Lucas, Steven Spielberg, and Michael Bay. • The Historical Dictionary of Science Fiction Cinema provides broad coverage of the people, films, companies, techniques, themes, and subgenres that have made science fiction cinema such a vital part of world cinema. This is done through a chronology, an introductory essay, a bibliography, and over 300 cross-referenced dictionary entries. • This volume is designed to be accessible and enlightening to fans of the genre who simply want to know more about the films they so enjoy. • 333 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0810874628

- [18] M. Keith Booker. **Encyclopedia of Comic Books and Graphic Novels.** ABC-CLIO. 2010.

Arranged alphabetically, offers 340 signed entries focusing on English-language comics with special emphasis on the new graphic novel format that emerged in the 1970s. • 807 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0313357463

- [19] Clifford J. Rogers. **The Oxford Encyclopedia of Medieval Warfare and Military Technology.** Oxford University Press. 2010.

From the Viking invasions to the Crusades to the Hundred Years War, wars were crucial agents of change in medieval Europe. They fostered many economic and political changes. They also affected the science, technology, religion, and culture of the parties involved. This three-volume encyclopedia examines all aspects of warfare and military technology in medieval times. Featuring the latest research from the leading experts in medieval military history, the set provides an exhaustive and accurate view of how and why wars were waged throughout Europe, the Byzantine Empire, and the Crusader States from circa 500 CE to circa 1500. Although many reference works have been published in medieval history, this is the first and only encyclopedia to focus exclusively on medieval warfare, offering unique insight into the subject by addressing developments in military technology across the period with articles on topics such as gunpowder and shields. The encyclopedia will appeal to scholars and readers of all levels interested in military history and in the medieval world. • 1792 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195334035

- [20] Rosemary G. Gillespie, D.A. Clague. **Encyclopedia of Islands.** University of California Press. 2009.

"An exceptionally concise and well-organized compilation of lucid accounts of the historical background and current research into all aspects of island science. Anyone with a serious interest in islands needs this tome close at hand." – Alex McBirney, author of *Volcanology and Igneous Petrology* • "Scientific research on islands has greatly expanded our knowledge not only of insular biology, but also of the ecological and evolutionary processes that shape biodiversity throughout the world. This beautifully illustrated volume is a comprehensive compendium of all topics related to islands and the science conducted on them. It will be an invaluable resource not only to ecologists and evolutionary biologists, but also to anthropologists, historians, geologists, conservationists, and anyone else interested in the wonderful diversity of islands and their inhabitants." – Jonathan Losos, author of *Lizards in an Evolutionary Tree: Ecology and Adaptive Radiation of Anoles* • "Encyclopedia of Islands is an excellent reference guide. I wish I'd had it onboard my vessel, the *Sorcerer II*, during our circumnavigation." – J. Craig Venter, President, J. Craig Venter Institute, and former Founder and Chair, The Institute for Genomic Research. • 1074 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520256492

- [21] Rosemary Ellen Guiley, John Zaffis. **The Encyclopedia of Demons and Demonology.** Facts on File. 2009.

This is the truth about demons and demonology — in more than 400 entries. The conflict between good and evil can be found in every culture, mythical tradition, and religion throughout history. In many cases, the source of evil has been personified as demons or devils, and in many belief systems, both are considered to be real entities operating outside the boundaries of the physical world to torment people or lead them astray. In some traditions demons are believed to be the direct opposite of angels, working against the forces of good and challenging them. Real or not, demons are at the heart of many fascinating beliefs and traditions, several of which are widely held today. "The Encyclopedia of Demons and Demonology" explores this dark aspect of folklore and religion and the role that demons play in the modern world. This comprehensive resource presents more than 400 entries and more than 80 black-and-white photographs documenting beliefs about demons and demonology from ancient history to the present. The key topics covered include: Demons in different cultural and religious traditions; Demons in folklore and popular culture; Exorcism and other means of confronting demons; Historical cases of possession and demon activity; The history of demonology; Magic and witchcraft; Possession and other demonic phenomena; Modern-day demonologists and exorcists; Strange creatures and entities related to demons; and, Types of demons. • 302 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0816073155

- [22] Stephen J. Sansweet, Pablo Hidalgo, Bob Vitas, Daniel Wallace. **Complete Star Wars Encyclopedia.** Del Rey. 2008.

The definitive, lavishly illustrated reference guide to the universe of the first six films! • This comprehensive boxed set of three hefty volumes covers every aspect of Star Wars, from the original six movies to The Clone Wars, radio dramas, comics, novels, cartoons, short stories, and video games. With a treasure trove of information on more than thirty years of Star Wars — and a millennia in the galaxy far, far away — this is the must-have centerpiece for every Star Wars library. Abundantly illustrated with full-color artwork and photos, and now in a new three-volume edition to accommodate its wealth of detailed entries, the Star Wars Encyclopedia encompasses the full measure of George Lucas's creation. • Here's just a sampling of what's inside: • character portraits of both the renowned (Luke Skywalker, Queen Amidala, Darth Vader) and the obscure (Tnun Bdu, Tycho Celchu, Bib Fortuna) • the natives and customs of planets as diverse as Tatooine and Hoth, Dagobah and Kashyyyk • the rituals, secrets, and traditions of Jedi Knights and Sith Lords • a timeline of major events in Star Wars history, from the Clone Wars and the inception of the Empire to the rise and fall of Anakin Skywalker and the invasion of the monstrous Yuuzhan Vong. Scrupulously researched and written by leading authorities Stephen J. Sansweet, Pablo Hidalgo, Bob Vitas, and Daniel Wallace, this landmark work is the must-have centerpiece of every Star Wars library. • 3 volumes: 379 + 433 + 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345477634](#)

- [23] Jeff Prucher. **Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts]**. Oxford University Press. 2007.

Brave New Words is the winner of a 2008 Hugo Award for excellence in the field of science fiction and fantasy. • The first historical dictionary devoted to science fiction, Brave New Words: The Oxford Dictionary of Science Fiction shows exactly how science-fictional words and their associated concepts have developed over time, with full citations and bibliographic information. It's a window on a whole genre of literature through the words invented and passed along by the genre's most talented writers. In addition, it shows how many words we consider everyday vocabulary — words like "spacesuit," "blast off," and "robot" — had their roots in imaginative literature, and not in hard science. • Citations are included for each definition, starting with the earliest usage that can be found. These citations are drawn not only from science fiction books and magazines, but also from mainstream publications, fanzines, screenplays, newspapers, comics, film, songs, and the Internet. In addition to illustrating the different ways each word has been used, citations also show when and where words have moved out of the science fiction lexicon and into that of other subcultures or mainstream English. • Brave New Words covers the shared language of science fiction, as well as the vocabulary of science fiction criticism and its fans — those terms that are used by many authors in multiple settings. Words coined in science fiction have become part of the vocabulary of any number of subcultures and endeavors, from comics, to neo-paganism, to aerospace, to computers, to environmentalism, to zine culture. This is the first book to document this vocabulary transfer. Not just a useful reference and an entertaining browse, this book also documents the enduring legacy of science fiction writers and fans. • "A mini-history of SF and its subculture that will fascinate anyone curious about the evolution of the language." – Lisa Tuttle, The Times (Books). • 342 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195305671](#)

- [24] Michael D.C. Drout. **J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment**. Routledge. 2006.

A detailed work of reference and scholarship, this one volume Encyclopedia includes discussions of all the fundamental issues in Tolkien scholarship written by the leading scholars in the field. • Coverage not only presents the most recent scholarship on J.R.R. Tolkien, but also introduces and explores the author and scholar's life and work within their historical and cultural contexts. Tolkien's fiction and his sources of influence are examined along with his artistic and academic achievements — including his translations of medieval texts — teaching posts, linguistic works, and the languages he created. The 550 alphabetically arranged entries fall within the following categories of topics: adaptations; art and illustrations; characters in Tolkien's work; critical history and scholarship; influence of Tolkien; languages; biography; literary sources; literature; creatures and peoples of Middle-Earth; objects in Tolkien's work; places in Tolkien's work; reception of Tolkien; medieval scholars; scholarship by Tolkien; medieval literature; stylistic elements; themes in Tolkien's works; Theological/ philosophical concepts and philosophers; Tolkien's contemporary history and culture; works of literature. • 774 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415969425](#)

- [25] Daithi O hOgain. **The Lore of Ireland: An Encyclopaedia of Myth, Legend and Romance**. Boydell Press. 2006.

Ireland has one of the finest cultural heritages and a standard reference book combining the related subjects of folklore, myth, legend and romance is long overdue. • There are 350 substantial entries, in alphabetical order from Abán, a 6th-century saint, to Weather, all with full references to sources, a synopsis of relevant stories, and discussion of their origin, nature and development. • These are complimented by a genre-list of material under various headings, such as Mythical Lore, Fianna Cycle, Ulster Cycle, King Cycles, Peoples and Traditions, Religious Lore, and Folk Custom and Belief. • There is also a wealth of genealogical detail, indicating how historical and social circumstances have influenced the growth and spread of Irish lore. • Daithi O hOgain, Associate Professor of Irish Folklore at University College Dublin, is an international authority on folklore and traditional literature. • 531 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1843832151](#)

- [26] Geoffrey Abbott. **More Macabre Miscellany: An All New Collection of 1,000 Hideous and Horrifying Facts.** Virgin Books. 2005.

Bursting with gruesome facts — both modern and historical — about crime and punishment, imprisonment and torture, and death by a stomach-churning range of causes. • 197 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0753510227](#)

- [27] Jess Nevins, Michael Moorcock. **The Encyclopedia of Fantastic Victoriana.** Monkeybrain. 2005.

The first encyclopedia of fantasy and sci-fi literature of the nineteenth century covers a breathtaking spread, from the works of Jules Verne to the serial publications of Russian newspapers and Chinese martial arts novels. • The Encyclopedia of Fantastic Victoriana is a truly exhaustive look at every aspect of fantastic literature in the days of Queen Victoria. • 1009 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1932265155](#)

- [28] Matthijs van Boxsel. **The Encyclopaedia of Stupidity.** Reaktion Books. 2005.

Matthijs van Boxsel believes that no one is intelligent enough to understand their own stupidity. In *The Encyclopedia of Stupidity* he shows how stupidity manifests itself in all areas, in everyone, at all times, proposing that stupidity is the foundation of our civilization. In short sections with such titles as *The Blunderers Club*, *Fools in Hell*, *Genealogy of Idiots*, and *The Aesthetics of the Empty Gesture*, stupidity is analysed on the basis of fairy tales, cartoons, triumphal arches, garden architecture, Baroque ceilings, jokes, flimsy excuses and science fiction. But Van Boxsel wants to do more than just assemble a shadow cabinet of wisdom; he tries to fathom the logic of this opposite world. Where do understanding and intelligence begin and end? He examines mythic fools such as Cyclops and King Midas, cities such as Gotham, archetypes including the dumb blonde, and traditionally stupid animals such as the goose, the donkey and the headless chicken. Van Boxsel posits that stupidity is a condition for intelligence, that blunders stimulate progress, that failure is the basis for success. In this erudite and witty book he maintains that our culture is the product of a series of failed attempts to comprehend stupidity. • 207 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1861892314](#)

- [29] Gary Westfahl, Neil Gaiman. **The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders.** Greenwood Publishing Group. 2005.

A comprehensive three-volume reference work offers six hundred entries, with the first two volumes covering themes and the third volume exploring two hundred classic works in literature, television, and film. • 1395 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313329532](#)

- [30] Geoffrey Abbott. **Macabre Miscellany: A Thousand Grisly and Unusual Facts From Around the World.** Virgin Books. 2004.

1,000 Things To Make You Go 'Urgh, That's Horrible ...' A compendium of carnage; a treasure chest of fortune and terror; A Macabre Miscellany is the very best of the very worst things that can happen to a person. Sometimes historical, sometimes hysterical, frequently terminal, these are the most fabulously unpleasant facts that you could hope to encounter. Be they executions or accidents, assassinations or injuries added to insult, these nasty nuggets are guaranteed to raise a shiver of disgusted delight. • 192 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0753508494](#)

- [31] Christopher Kleinhenz. **Medieval Italy: An Encyclopedia.** Routledge. 2004.

This Encyclopedia gathers together the most recent scholarship on Medieval Italy, while offering a sweeping view of all aspects of life in Italy during the Middle Ages. This two volume, illustrated, A-Z reference is a cross-disciplinary resource for information on literature, history, the arts, science, philosophy, and religion in Italy between A.D. 450 and 1375. For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages, and more, visit the *Medieval Italy: An Encyclopedia* website. • 2160 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1135948801](#)

- [32] Cheris Kramarae, Dale Spender. **Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge.** Routledge. 2004.

For a full list of entries and contributors, sample entries, and more, visit the *Routledge International Encyclopedia of Women* website. Featuring comprehensive global coverage of women's issues and concerns, from violence and sexuality to feminist theory, the Routledge

International Encyclopedia of Women brings the field into the new millennium. In over 900 signed A-Z entries from US and Europe, Asia, the Americas, Oceania, and the Middle East, the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women's studies to create the new standard work for anyone who needs information on women-related subjects. • 2288 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1135963150

- [33] Brian M. Stableford. **Historical Dictionary of Science Fiction Literature**. Scarecrow Press. 2004.

This reference tracks the development of speculative fiction influenced by the advancement of science and the idea of progress from the eighteenth century to the present day. The major authors and publications of the genre and significant subgenres are covered. Additionally there are entries on fields of science and technology which have been particularly prolific in provoking such speculation. The list of acronyms and abbreviations, the chronology covering the literature from the 1700s through the present, the introductory essay, and the dictionary entries provide science fiction novices and enthusiasts as well as serious writers and critics with a wonderful foundation for understanding the realm of science fiction literature. The extensive bibliography that includes books, journals, fanzines, and websites demonstrates that science fiction literature commands a massive following. • 451 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0810849380

- [34] Ben Schott. **Schott's Original Miscellany**. Bloomsbury. 2002.

"Schott's Miscellany" makes few claims to be exhaustive or even practical. It does, however, claim to be essential. It will afford you great wisdom in the morning, several conversational bons mots for the afternoon, and many an enlightened smile after dark. Where else can you find, packed on to one page, the thirteen principles of witchcraft, the structure of military hierarchy, all of the clothing care symbols, a list of the countries where you drive on the left, and a nursery rhyme about sneezing? Where else, but "Schott's Miscellany", will you stumble across John Lennon's cat, the supplier of bagpipes to the Queen, and the brutal methods of murder encountered by Miss Marple? An encyclopaedia? A dictionary? An almanac? An anthology? A treasury? An amphigouri? A commonplace? A vade-mecum? Well — yes. "Schott's Original Miscellany" is all these, and, of course, more. A book like no other, "Schott's Original Miscellany" is entertaining, informative, unpredictable and utterly addictive. • 158 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0747563209

- [35] C. J. Henderson. **The Encyclopedia of Science Fiction Movies: from 1897 to the present**. Checkmark Books. 2001.

This work provides an A-Z historical review of science fiction in the cinema from the earliest experiments in silent film in the 1890s to the most recent blockbusters. Each entry includes the film's vital statistics, along with a summary of the film and a critique. • Compiles information about science fiction films, providing the film title, studio, date of release, length, availability, producer, director, screenplay writer, music composer, special effects person, and lead cast members. • 516 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0816045674

- [36] Alberto Manguel, Gianni Guadalupi. **The Dictionary of Imaginary Places**. Houghton Mifflin Harcourt. 2000.

Describes and visualizes over 1,200 magical lands found in literature and film, discussing such exotic realms as Atlantis, Tolkien's Middle Earth, and Oz. • From Atlantis to Xanadu and beyond, this Baedeker of make-believe takes readers on a tour of more than 1,200 realms invented by storytellers from Homer's day to our own. • Here you will find Shangri-La and El Dorado; Utopia and Middle Earth; Wonderland and Freedonia. Here too are Jurassic Park, Salman Rushdie's Sea of Stories, and the fabulous world of Harry Potter. • The history and behavior of the inhabitants of these lands are described in loving detail, and are supplemented by more than 200 maps and illustrations that depict the lay of the land in a host of elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, Dictionary is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156008726

- [37] John Clute, John Grant. **The Encyclopedia of Fantasy**. St. Martin's Griffin. 1999.

Online 1997 edition: <http://sf-encyclopedia.uk/fe.php>. • This huge volume is the first comprehensive encyclopedia of the fantasy field. Not only does it describe the genre authoritatively, but it redefines it, offering an exciting new analysis of this highly diverse and hugely popular sphere of art. With more than 4,000 entries and over one million words, this volume covers every aspect of fantasy-literature, film, television, opera, art, and comics. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference for anyone interested in the art of the fantastic. This paperback edition includes thirty-two pages of update material obtained since the hardcover when to press. • 1079 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312198698

- [38] John Clute, Peter Nicholls. **The Encyclopedia of Science Fiction**. Orbit Books. 1999.

Current online version (2011): <http://sf-encyclopedia.uk>. • The first edition of The Encyclopedia of Science Fiction was published in 1979 and was immediately hailed as a classic work of reference. This edition, now available in paperback, has taken years to prepare and is much more than a simple updating. The world of science fiction in the 1990s is much more complex than it was in the 1970s. The advent of game worlds, shared worlds, graphic novels, film and TV spin-offs, technothrillers, SF horror and much more has meant that the book has been expanded dramatically to cope with the complexities and changes in the genre. It now contains well over 4,300 entries — a staggering 1,500 more than the original — and, at 1.3 million words, it is over half a million words longer than the first edition. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference work for any fan of imaginative fiction. • 1396 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1857238974](#)

- [39] Allan Mirwis. **Subject Encyclopedias: User guide, review citations**. Greenwood Publishing Group. 1999.

This useful two-volume set will provide buyers of subject encyclopedias with a substantial amount of valuable information they can use in making their purchasing decisions. It will also provide all types of librarians and their patrons with a quick, one-stop method for locating the appropriate subject encyclopedias for their needs and for locating articles in the 100 encyclopedias. Librarians who specialize in bibliographic instruction will also find it to be a useful tool for teaching students how to locate needed information. • 197 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [157356298X](#)

- [40] Brian Stableford. **The Dictionary of Science Fiction Places**. Fireside. 1999.

Gilead, Margaret Atwood's sexually oppressive society in The Handmaid's Tail. A.E. Vogt's Imperial City, the seat of power of the Ishar dynasty, who ruled Earth, Mars, and Venus for nearly five thousand years. Isaac Asimov's utopian space habitat, Rotor. These are but a few of the places Brian Stableford visits in this extraordinary guidebook, designed and organised in the bestselling tradition of The Dictionary of Imaginary Places. With the same skills displayed in his own popular works and the depth of understanding of a scholar of the genre, the internationally acclaimed Stableford has created an all-inclusive popular directory on the strange worlds created by writers ranging from H.G. Wells to Arthur C. Clarke, Ursula K. Le Guin to William Gibson and Ray Bradbury and illuminates their histories, geography, the physical and social characteristics of their populations. This unique volume is a browser's delight and a first class reference book for every science fiction fan. • 384 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684849585](#)

- [41] Daniel Harms. **Encyclopedia Cthulhiana (2nd ed)**. Chaosium. 1998.

The Origins Award-Winning Call of Cthulhu Reference book is back! The Cthulhu Mythos was first created by H.P. Lovecraft (1890-1937), a Providence author considered by many to be the finest horror story writer of the twentieth century. Lovecraft's tales are a blend of fantasy, science fiction, and horror, with the latter being especially prominent. His tales describe a pantheon of powerful beings known as the Great Old Ones. Since Lovecraft's time the Cthulhu Mythos has grown exponentially, until it has become increasingly difficult to keep track of, even for devoted fans. Many writers have contributed to it, including Robert E. Howard, Robert Bloch, Brian Lumley, and Stephen King. This book is the first major attempt in many years to provide a comprehensive guide to H.P. Lovecraft's Cthulhu Mythos. The second edition of Encyclopedia Cthulhiana contains over a hundred and fifty additional pages and scores of new entries. New features includes thumbnail illustrations of the most important signs and symbols (see sample, left) and a timeline of the Cthulhu Mythos spanning billions of years. Many entries have been revised to reflect our latest understanding of the Mythos, and the infamous Necronomicon appendix has been greatly expanded. Also present for the first time is "A Brief History of the Cthulhu Mythos", which examines the evolution of the genre from the 1920s to today. A Great Resource for Call of Cthulhu players! This book is part of an expanding collection of Cthulhu Mythos horror fiction and related topics. Call of Cthulhu fiction focuses on single entities, concepts, or authors significant to readers and fans of H.P. Lovecraft. • 425 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568821190](#)

- [42] John Grant, Ron Tiner. **The Encyclopedia of Fantasy and Science Fiction Art Techniques**. Titan Books. 1997.

First published in 1996, this A-Z features professional tips and step-by-step instructions for a variety of styles, from horror to heroic fantasy and creatures to characterisation. There are entries on all major tools and techniques, such as acrylics, airbrush, animation & computer software, pen & ink, and explanations on how to apply each one. • 176 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1852868910](#)

- [43] Norris J. Lacy. **The New Arthurian Encyclopedia**. Routledge. 1996.

Like its 1991 predecessor, it deals with Arthuriana of all periods, from the earliest legends and texts to the present. Similarly, alongside literature, we have included history and chronicle, archaeology, art, film, and other media ... We have expanded the Encyclopedia from 700 entries to more than 1,200, with contributions from some 130 scholars rather than 94. • About the 1986 version: "The Arthurian Encyclopedia is an astonishing accomplishment and a unique addition to the body of Arthurian literature and scholarship." – British Heritage • "This monumental work involves over 50 scholars and contains a wide range of entries in the arts (visual arts, music, television and film); Arthurian characters; history; legend, and archaeology; themes, motifs, and objects; and a wealth of literatures (Celtic, Dutch, medieval English, postmedieval English, French, German, Greek, Hebrew, Hispanic, Italian, Japanese, Latin, Russian/Serbo-Croatian, Scandinavian, Tagalog, and Yiddish). Its clear introduction, good select bibliography, bibliographies under many entries, cross-references, and illustrations make it a useful reference for both the specialist and general reader. Indeed, it is a work worthy of the greatest and most International of legends." – Library Journal • "This book is a must for anyone interested in the Arthurian legends and a significant reference work for anyone interested in Arthurian studies – Avalon to Camelot." • Norris J. Lacy is president of the International Arthurian Society and a scholar of medieval French literature at the University of Kansas. • 577 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815323034](#)

- [44] R. Ewart Oakeshott. *The Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor)*. Dover. 1996.

Premodern weapons of war receive a tremendously detailed and thorough accounting in this volume — the work of a noted authority on medieval arms in Europe. Covering a period of 30 centuries, the study, like a richly woven tapestry, vividly describes the development of arms and armor — beginning with the weapons of the prehistoric Bronze and Iron Ages, through the breakup of the Roman Empire and the great folk-migrations of the period; the age of the Vikings; and finally, the Age of Chivalry. • Relying on evidence of arms found in bogs, tombs, rivers, excavations, and other sites as well as on contemporary art and literature, the author describes in detail an awesome array of the weapons and accoutrements of war: swords, shields, spears, helmets, daggers, longbows, crossbows, axes, chain mail, plate armor, gauntlets, and much else. • Profusely illustrated with more than 170 of the author's own line drawings and 23 plates depicting many rare and beautiful weapons, this meticulously researched volume will be an indispensable resource for military historians, archaeologists, students of arms and armor, and anyone interested in the weaponry of old. • 358 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486292886](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
152	2017	MacKenzie	Encyclopedia of Empire
152	2016	Green	Encyclopedia of Weird Westerns: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Films, Television and Games (2d ed)
152	2016	Lecouteux	Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic
153	2015	Clark	Evolution of Economic Systems: Varieties of Capitalism in the Global Economy
153	2015	Salmonson	Encyclopedia of Amazons: Women Warriors from Antiquity to the Modern Era
153	2015	Scott	Encyclopedia of Hell: A Comprehensive Survey of the Underworld
153	2015	Sigurdsson	Encyclopedia of Volcanoes
154	2015	Stableford	Science Fact and Science Fiction: An Encyclopedia
154	2014	Bane	Encyclopedia of Imaginary and Mythical Places
154	2014	Booker	Historical Dictionary of Science Fiction in Literature
154	2014	Illes	Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World
154	2014	Jorgensen	Encyclopedia of Ecology
155	2013	Frank	Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary
155	2013	Howgego	Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel
155	2013	Winokur	Encyclopedia Neurotica
155	2012	Wolf	Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming
155	2010	Booker	Historical Dictionary of Science Fiction Cinema
156	2010	Booker	Encyclopedia of Comic Books and Graphic Novels
156	2010	Rogers	Oxford Encyclopedia of Medieval Warfare and Military Technology
156	2009	Gillespie	Encyclopedia of Islands
156	2009	Guiley	Encyclopedia of Demons and Demonology
156	2008	Sansweet	Complete Star Wars Encyclopedia
157	2007	Prucher	Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts]
157	2006	Drout	J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment
157	2006	hOgain	Lore of Ireland: An Encyclopaedia of Myth, Legend and Romance
158	2005	Abbott	More Macabre Miscellany: An All New Collection of 1, 000 Hideous and Horrifying Facts
158	2005	Nevins	Encyclopedia of Fantastic Victoriana
158	2005	Boxsel	Encyclopaedia of Stupidity
158	2005	Westfahl	Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders
158	2004	Abbott	Macabre Miscellany: A Thousand Grisly and Unusual Facts From Around the World
158	2004	Kleinhenz	Medieval Italy: An Encyclopedia
158	2004	Kramarae	Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge
159	2004	Stableford	Historical Dictionary of Science Fiction Literature
159	2002	Schott	Schott's Original Miscellany
159	2001	Henderson	Encyclopedia of Science Fiction Movies: from 1897 to the present
159	2000	Manguel	Dictionary of Imaginary Places
159	1999	Clute	Encyclopedia of Fantasy
160	1999	Clute	Encyclopedia of Science Fiction
160	1999	Mirwis	Subject Encyclopedias: User guide, review citations
160	1999	Stableford	Dictionary of Science Fiction Places
160	1998	Harms	Encyclopedia Cthulhiana (2nd ed)
160	1997	Grant	Encyclopedia of Fantasy and Science Fiction Art Techniques
160	1996	Lacy	New Arthurian Encyclopedia
161	1996	Oakeshott	Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor)

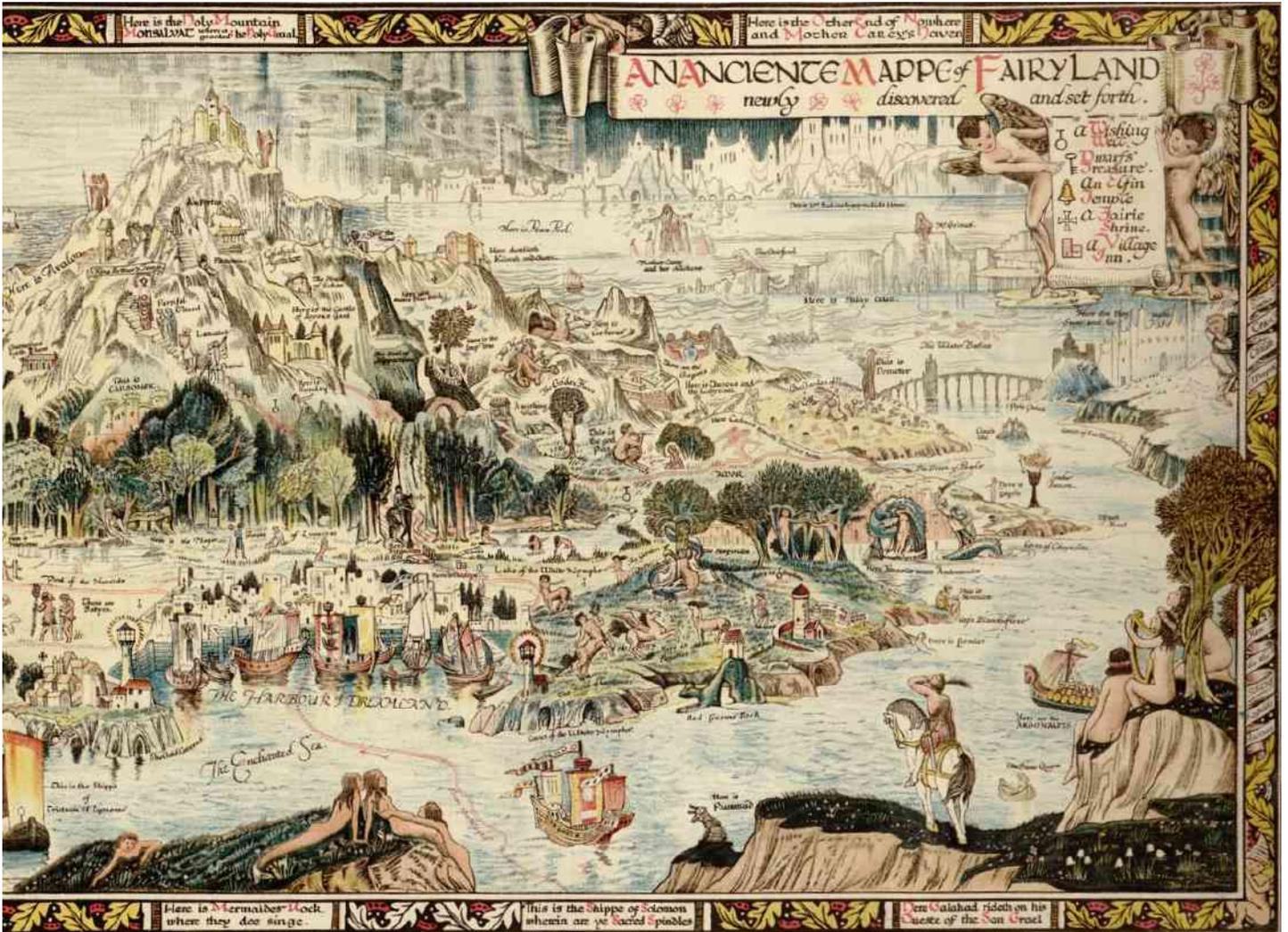


Figure 4.15: *Mappe of Fairyland* (Sleigh, 1872) [Library of Congress: Public Domain] (top: all; bottom: rightmost third, emphasizing Myth)

Part II

Stagecraft of Worlds: Cast, Story, and Stage

Chapter 5

Cultures & Creatures



Figure 5.1: Nile Mosaic of Palestrina (a picture of the Egyptian world in the 2nd Century BC) [\[Wikipedia: Public Domain\]](#)



Figure 5.2: *A combative Griffon in a famous Bestiary (British Library, Harley MS 4751, Folio 7v)* [British Library: Public Domain]

5.1 Bestiaries

- [1] Elizabeth Morrison. **Book of Beasts: The Bestiary in the Medieval World.** Getty Publications. 2019.

This publication is issued on the occasion of the exhibition *Book of Beasts: The Bestiary in the Medieval World*, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1606065904](#)

- [2] Maja D'Aoust. **A Witch's Bestiary: Visions of Supernatural Creatures.** Process. 2018.

A Witch's Bestiary delves through ancient mythological records and esoteric occult sources to encounter and catalog the denizens of the unknown. It takes the reader on a journey through the most fantastical tales of animals previously known to only a precious few. These supernatural beasts are strange reflections of the true nature of humanity and deserve intense study, lest we forget our primitive origins and the animals that live in us all. This Chthonic adventure digs through both subconscious and conscious awareness, guiding us through suppressed instinctual emotions and feelings. The lessons of the animals from these ancient stories deepen our engagement with the earth, nature, and the living beings of our planet. A keen knowledge of these tales provides a weapon against missteps in our modern-day lives. Once you better acquaint yourself with these strangely familiar mythological beasts, you will understand how they inhabit every person you meet.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1934170755](#)

- [3] Phaidon Editors, James Hanken. **Animal: Exploring the Zoological World.** Phaidon Press. 2018.

Explore the beauty and diversity of the animal world through more than 300 captivating images from across time and from every corner of the globe *Animal: Exploring the Zoological World* is a visually stunning and broad-ranging survey that explores and celebrates humankind's ongoing fascination with animals. Since our very first moments on Earth, we have been compelled to make images of the curious beasts around us — whether as sources of food, danger, wonder, power, scientific significance or companionship. This carefully curated selection of

images, chosen by an international panel of experts, delves into our shared past to tell the story of animal life. From the first cave paintings, extraordinary medieval bestiaries and exquisite scientific illustration, to iconic paintings, contemporary artworks and the incredible technological advancements that will shape our futures together, the huge range of works reflects the beauty and variety of animals themselves — including butterflies, hummingbirds, bats, frogs, tigers, dogs, jellyfish, spiders and elephants, to name a few. Arranged in a curated and thought-provoking sequence, this engaging compilation includes iconic works by some of the great names in zoology, such as Conrad Gesner, Charles Darwin and John James Audubon, as well as celebrated artists and photographers, indigenous cultures and lesser-known figures who have made important contributions to the study and representation of animals throughout history.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [071487681X](#)

- [4] Matthieu Hackiere, Justine Ternel. **The Infernal Bestiary**. Gingko Press. 2018.

Inspired by *Le Dictionnaire Infernal*, a treatise on demons originally published by Jacques Collin de Plancy in 1818, Matthieu Hackiere created stunning new illustrations of these dark beings in his own signature style with reinterpreted accompanying descriptions by Justine Ternel. This encyclopaedic ABC of demonology features such fell denizens as Beelzebub, Cerebrus, Jack'O Lantern, Leviathan and Satan alongside lesser-known demons such as Forcas, Gamygyn and Halphas and compiles a record of their wicked deeds and atrocities.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1584237015](#)

- [5] William O'Connor. **Dracopedia Legends: An Artist's Guide to Drawing Dragons of Folklore**. Impact. 2018.

Learn to draw colossal dragons and legendary heroes! It was a stormy night in Northern Wales when I and my apprentice, Conceil, had to take shelter in an old stalker's cottage along Caernarfon Bay. A peat fire was lit, and our guide, Sir Geoffrey Guest, regaled us with ancient stories of dragons while, outside, the gale battered the coastline.... What follows is a retelling of classical legends, plucked from the folklore of cultures spread across time and around the world, from ancient Greece and China to Medieval England and Norse mythology. You'll discover the epochal dragons who reigned over snow and sea; those with wings and flaming maws; those who thwarted Beowulf in underground lairs; and those slain by Hercules' mighty sword. *Dracopedia Legends* presents 13 epic tales of heroes vanquishing dragons, accompanied by lavish dragon illustrations inspired by the myths. Acting as both a storybook and art guide, each chapter also includes in-depth instructions to reveal how to conceptualize, research and design every iconic battle scene, broken down into multiple stages so you can create your own commanding and evocative narrative paintings. Includes: 13 tales of the most legendary dragons from around the world Instructions for drawing and painting each climactic clash between hero and beast How to design, sketch and develop illustrations into layered and detailed final paintings The fourth book in the best-selling *Dracopedia* saga!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1440350914](#)

- [6] Richard E. Strassberg. **A Chinese Bestiary: Strange Creatures from the Guideways Through Mountains and Seas**. University of California Press. 2018.

A Chinese Bestiary presents a fascinating pageant of mythical creatures from a unique and enduring cosmography written in ancient China. The *Guideways through Mountains and Seas*, compiled between the fourth and first centuries B.C.E., contains descriptions of hundreds of fantastic denizens of mountains, rivers, islands, and seas, along with minerals, flora, and medicine. The text also represents a wide range of beliefs held by the ancient Chinese. Richard Strassberg brings the *Guideways* to life for modern readers by weaving together translations from the work itself with information from other texts and recent archaeological finds to create a lavishly illustrated guide to the imaginative world of early China. Unlike the bestiaries of the late medieval period in Europe, the *Guideways* was not interpreted allegorically; the strange creatures described in it were regarded as actual entities found throughout the landscape. The work was originally used as a sacred geography, as a guidebook for travelers, and as a book of omens. Today, it is regarded as the richest repository of ancient Chinese mythology and shamanistic wisdom. The *Guideways* may have been illustrated from the start, but the earliest surviving illustrations are woodblock engravings from a rare 1597 edition. Seventy-six of those plates are reproduced here for the first time, and they provide a fine example of the Chinese engraver's art during the late Ming dynasty. This beautiful volume, compiled by a well-known specialist in the field, provides a fascinating window on the thoughts and beliefs of an ancient people, and will delight specialists and general readers alike.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520298519](#)

- [7] Spyros Syropoulos. **A Bestiary of Monsters in Greek Mythology**. Archaeopress Archaeology. 2018.

Greek myths abound in images of beauty and perfection: charming gods, attractive goddesses, and handsome heroes, all of them standards of physical and spiritual flawlessness. However, the ancient Greeks were not fond of absolutes. No god or hero is shown without blemishes in character and ethics, and some are even physically imperfect, like Hephaestus, who is ugly and lame. Another element that dominates Greek mythology is the idea of balance. Good and evil, light and darkness, hubris and punishment. What could not be missing from this world is the image of reversed beauty: monstrosity. The aim of this book is to explore the realm of the imaginary world of Greek mythology and present the reader with a categorization of monstrosity, referring to some of the most noted examples in each category. • Chapter 1:

Humanoid monsters. Arimaspians, Blemmyae, Cyclopes, Cynocephaloi and Akephaloi, Giants, Phorcids (Graeae, Gorgons & Sirens), Graeae, Gorgons • Chapter 2: Serpentine creatures. Amphisbaena, Cychreus, Typhon, Python, Hydra of Lerna • Chapter 3: Partly human. Centaurs, Echidna, Scylla, Sphinx • Chapter 4: Monstrous animals. Cerberus, Orthus, Mares of Diomedes, Lion of Nemea, Phoenix, Hippalectryon • Chapter 5: Ghosts and daemons. Eidola, Empousa, Eurynomus, Gello, Lamia, Mormo-Mormolyce, Telchines.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1784919500

- [8] Sarah Kay. **Animal Skins and the Reading Self in Medieval Latin and French Bestiaries**. University of Chicago Press. 2017.

Sarah Kay's interests in this book are, first, to examine how medieval bestiaries depict and challenge the boundary between humans and other animals; and second, to register the effects on readers of bestiaries by the simple fact that parchment, the writing support of virtually all medieval texts, is a refined form of animal skin. Surveying the most important works created from the ninth through the thirteenth centuries, Kay connects nature to behavior to Christian doctrine or moral teaching across a range of texts. As Kay shows, medieval thought (like today) was fraught with competing theories about human exceptionalism within creation. Given that medieval bestiaries involve the inscription of texts about and images of animals onto animal hides, these texts, she argues, invite readers to reflect on the inherent fragility of bodies, both human and animal, and the difficulty of distinguishing between skin as a site of mere inscription and skin as a containing envelope for sentient life. It has been more than fifty years since the last major consideration of medieval Latin and French bestiaries was published. Kay brings us up to date in the archive, and contributes to current discussions among animal studies theorists, manuscript studies scholars, historians of the book, and medievalists of many stripes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 022643673X

- [9] J K Rowling, Newt Scamander. **Fantastic Beasts and Where to Find Them**. Arthur A. Levine Books. 2017.

An essential companion to the Harry Potter novels, now fully illustrated! • Fantastic Beasts and Where to Find Them, Newt Scamander's classic compendium of magical creatures, has delighted generations of wizarding readers. With this beautiful, large-scale new edition illustrated in full color, Muggles too will have the chance to discover where the Runespoor lives, what the Puffskein eats, and why shiny objects should always be kept away from the Niffler. • Proceeds from the sale of this book will go to Comic Relief and J.K. Rowling's international charity, Lumos, which will do magic beyond the powers of any wizard. If you feel that this is insufficient reason to part with your money, one can only hope that passing wizards feel more charitable if they see you being attacked by a Manticore. • 160 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1338216791

- [10] Ed Shacklee. **The Blind Loon — A Bestiary**. Able Muse Press. 2017.

In his impressive bestiary, The Blind Loon, Ed Shacklee shows as keen an insight into the nature of the beast roaming free as into the beast within. This encyclopedic collection includes the commonplace python, monkey, crocodile, tortoise, camel; the mythical kraken, lamia, chimera, wyvern; the prehistoric ankylosaurus; the fantastical logorrhea, mope, snub, hipster. Shacklee doles out marvels, mischief and hilarity in The Blind Loon, and the breathtaking illustrations of Russ Spitkovsky provide an accompanying visual feast that are by themselves worth the price of admission. A Fog of Blurbs • Their plumage is a sheen of words whose meanings are the same — inveigling, too often heard, obnoxious birds, but tame, their mewling call is pecks of praise without one speck of blame. Indifferent if they foul their nests or poop rains on the rabble, garrulously gathered on the garret eaves of Babel, they preen as they pontificate on arts in which they dabble, for truth goes out the window when the Blurbs fly into town; a mist of cloying tidings, thought essential to renown, their beaks grow long and longer and are uniformly brown.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1927409861

- [11] Ann VanderMeer. **The Bestiary**. Centipede Press. 2016.

A modern bestiary of made-up fantastical creatures organized from A to Z, along with an ampersand and an invisible letter, featuring some of the best and most respected fantasists from around the world, including Karen Lord, Dexter Palmer, Brian Evenson, China Mieville, Felix Gilman, Catherynne M. Valente, Rikki Ducornet, and Karin Lowachee.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1613471335

- [12] Terry Whitlatch. **Bestiary: The Natural History of Mythical Creatures**. Titan Books. 2016.

Top creature designer and academic illustrator Whitlatch reveals the biology behind supposed mythical creatures, from sphinx and griffins, to vampires and sasquatch, through unicorns and centaurs, dragons, phoenix, ogres and Jersey devils. From physical features to behaviours, this lavishly illustrated tome is a must for fans of Whitlatch's art, mythology and fantasy, and even biology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1781169306

- [13] Willene B Clark, Of Fouillooy D 1172 or 3 Hugh. [The Medieval Book of Birds: Hugh of Fouillooy's de Avibus](#). Andesite Press. 2015.

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1297549430](#)

- [14] Kurt Jackson, Charlotte Mullins. [A Kurt Jackson Bestiary](#). Lund Humphries Publishers. 2015.

Natural history and art have been life-long preoccupations of the leading British painter Kurt Jackson (b.1961). For this book, Jackson has returned to zoology, the subject he studied at university, to create a beautiful bestiary: a body of work about fauna. Combining stunning imagery with commentaries and poems written by the artist, the book boasts fascinating insights into Jackson's working life, and makes a perfect companion to both Kurt Jackson (2012) and Kurt Jackson Sketchbooks (2012/2014).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1848221703](#)

- [15] Douglas J. Wilson, Nathan D. Wilson. [The Amazing Dr. Ransom's Bestiary of Adorable Fallacies](#). Canon Press. 2015.

Stymied and stumped by arguments that wrap around you like web of mystification? The Amazing Dr. Ransom's Bestiary of Adorable Fallacies is here to help! This "Field Guide for Clear Thinkers" is filled with illustrations, descriptions, exercises, and analysis to help you identify and avoid fallacies you might encounter in everyday life. Describing fifty informal fallacies organized by context — fallacies of distraction, ambiguity, form, and "millennial fallacies" — each is described as a (adorable yet venomous) creature one might encounter in the wild, complete with illustration and fantastical description. This book is perfect for supplementing any high school or college logic curriculum or as an independent read for adults who want to learn more about logic! Each fallacy is followed by discussion questions and exercises; a line-listed answer key and both one and two-semester schedules are included in the back of the book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1591281873](#)

- [16] Caspar Henderson. [The Book of Barely Imagined Beings: A 21st Century Bestiary](#). University of Chicago Press. 2014.

From medieval bestiaries to Borges's Book of Imaginary Beings, we've long been enchanted by extraordinary animals, be they terrifying three-headed dogs or asps impervious to a snake charmer's song. But bestiaries are more than just zany zoology — they are artful attempts to convey broader beliefs about human beings and the natural order. Today, we no longer fear sea monsters or banshees. But from the infamous honey badger to the giant squid, animals continue to captivate us with the things they can do and the things they cannot, what we know about them and what we don't. With The Book of Barely Imagined Beings, Caspar Henderson offers readers a fascinating, beautifully produced modern-day menagerie. But whereas medieval bestiaries were often based on folklore and myth, the creatures that abound in Henderson's book — from the axolotl to the zebrafish — are, with one exception, very much with us, albeit sometimes in depleted numbers. The Book of Barely Imagined Beings transports readers to a world of real creatures that seem as if they should be made up — that are somehow more astonishing than anything we might have imagined. The yeti crab, for example, uses its furry claws to farm the bacteria on which it feeds. The waterbear, meanwhile, is among nature's "extreme survivors," able to withstand a week unprotected in outer space. These and other strange and surprising species invite readers to reflect on what we value — or fail to value — and what we might change. A powerful combination of wit, cutting-edge natural history, and philosophical meditation, The Book of Barely Imagined Beings is an infectious and inspiring celebration of the sheer ingenuity and variety of life in a time of crisis and change.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022621320X](#)

- [17] Richard Barber. [Bestiary: Being an English Version of the Bodleian Library, Oxford, MS Bodley 764](#). Boydell. 2013.

Bestiaries are a particularly characteristic product of medieval England, and give a unique insight into the medieval mind. Richly illuminated and lavishly produced, they were luxury objects for noble families. Their three-fold purpose was to provide a natural history of birds, beasts and fishes, to draw moral examples from animal behaviour (the industrious bee, the stubborn ass), and to reveal a mystical meaning — the

phoenix, for instance, as a symbol of Christ's resurrection. This Bestiary, MS Bodley 764, was produced around the middle of the thirteenth century and is of singular beauty and interest. The lively illustrations have the freedom and naturalistic quality of the later Gothic style, and make dazzling use of colour. This book reproduces the 136 illuminations to the same size and in the same place as the original manuscript, fitting the text around them. Richard Barber's translation from the original Latin is a delight to read, capturing both the serious intent of the manuscript and its charm. Richard Barber has written many books on the history of and life in the middle ages, from his Somerset Maugham Award-winning *The Knight and Chivalry*, by way of biographies of Henry II and the Black Prince, to an anthology of Arthurian literature from England, France and Germany, *Arthurian Legends*, and an account of the historical Arthur, *King Arthur: Hero and Legend*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [085115753X](#)

- [18] Terry Breverton. **Breverton's Phantasmagoria**. Quercus. 2013.

From dragons and wyverns to vampires, werewolves and mischievous gremlins, pixies and fairies, Breverton's *Phantasmagoria* is a unique compendium of over 250 mythical animals. Prepare to revisit familiar myths, such as vampires, werewolves and the Loch Ness Monster, the Minotaur and Medusa from Greek legend, and Biblical beasts such as Behemoth and Leviathan. Discover new mysterious animals like the giant serpents of Central America, the lethal Mongolian death worm, and the Ennedi tiger in Africa, and investigate the evidence for sightings of Bigfoot and the reclusive Yeti. Packed with quirky line illustrations and a wealth of weird and wonderful information, Breverton's *Phantasmagoria* surveys the globe to uncover over 250 imaginary creatures passed down from generation to generation.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1623652359](#)

- [19] Lyanda Lynn Haupt. **The Urban Bestiary: Encountering the Everyday Wild**. Little, Brown. 2013.

From the bestselling author of *Crow Planet*, a compelling journey into the secret lives of the wild animals at our back door. In *THE URBAN BESTIARY*, acclaimed nature writer Lyanda Lynn Haupt journeys into the heart of the everyday wild, where coyotes, raccoons, chickens, hawks, and humans live in closer proximity than ever before. Haupt's observations bring compelling new questions to light: Whose "home" is this? Where does the wild end and the city begin? And what difference does it make to us as humans living our everyday lives? In this wholly original blend of science, story, myth, and memoir, Haupt draws us into the secret world of the wild creatures that dwell among us in our urban neighborhoods, whether we are aware of them or not. With beautiful illustrations and practical sidebars on everything from animal tracking to opossum removal, *THE URBAN BESTIARY* is a lyrical book that awakens wonder, delight, and respect for the urban wild, and our place within it.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316250783](#)

- [20] Caspar Henderson. **The Book of Barely Imagined Beings: A 21st Century Bestiary**. University of Chicago Press. 2013.

From medieval bestiaries to Borges's *Book of Imaginary Beings*, we've long been enchanted by extraordinary animals, be they terrifying three-headed dogs or asps impervious to a snake charmer's song. But bestiaries are more than just zany zoology — they are artful attempts to convey broader beliefs about human beings and the natural order. Today, we no longer fear sea monsters or banshees. But from the infamous honey badger to the giant squid, animals continue to captivate us with the things they can do and the things they cannot, what we know about them and what we don't. With *The Book of Barely Imagined Beings*, Caspar Henderson offers readers a fascinating, beautifully produced modern-day menagerie. But whereas medieval bestiaries were often based on folklore and myth, the creatures that abound in Henderson's book — from the axolotl to the zebrafish — are, with one exception, very much with us, albeit sometimes in depleted numbers. *The Book of Barely Imagined Beings* transports readers to a world of real creatures that seem as if they should be made up — that are somehow more astonishing than anything we might have imagined. The yeti crab, for example, uses its furry claws to farm the bacteria on which it feeds. The waterbear, meanwhile, is among nature's "extreme survivors," able to withstand a week unprotected in outer space. These and other strange and surprising species invite readers to reflect on what we value — or fail to value — and what we might change. A powerful combination of wit, cutting-edge natural history, and philosophical meditation, *The Book of Barely Imagined Beings* is an infectious and inspiring celebration of the sheer ingenuity and variety of life in a time of crisis and change.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022604470X](#)

- [21] William O'Connor. **Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures**. Impact. 2013.

Unleash the Beasts! For millennia historians, artists and scientists have chronicled their ideas and discoveries of mythological and magical monsters in encyclopedias known as bestiaries. From Asia to America, Japan to the jungles of South Africa, the vast menagerie of exotic and legendary creatures has populated the imaginations of all cultures for centuries. Beautifully illustrated and fantastically detailed, *Dracopedia: The Bestiary* is a modern, but no less unsettling reimagining of the ancient version. It is an A-to-Z artist's guide to animals of the legendary world. Some, like the griffin and yeti, may be familiar to you. Others — like the enigmatic questing beast and ferocious mantichore — may seem new and strange. Some may even haunt your dreams. Inside the bestiary, you will find: • Secrets of each animal's evolution — origins,

habitat, anatomy, diet and more. • Fantastic illustrations created using pencil sketches and digital coloring. • Four-stage demonstrations taking you from concept and design to under-painting and finishing details. By drawing on the forms and features of more pedestrian animals, you'll learn how to give shape to the bizarre creatures that roam the depths of your imagination, adding to the bestiary of the ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1440325243

- [22] William O'Connor. **Dracopedia — The Great Dragons: An Artist's Field Guide and Drawing Journal.** IMPACT. 2012.

An Artist's Field Guide to the World's Great Dragons! Creatures of great beauty and terrible ferocity, dragons have been featured and revered for centuries. Of the thousand-plus species still in existence, none have inspired more folklore and artistic awe than the eight species of Great Dragons. Within these pages, these fire-breathing monsters of legend — the rock stars of the dragon world — come to life through the work of artist and adventurer William O'Connor. Not since the original Dracopedia has there been such a beautifully illustrated and meticulously researched guide on the subject, with special focus on the distinctive features of each species — from the broad horns of the Icelandic white dragon to the elaborate neck frills of the Ligurian gray. Based on the author's expeditions to sanctuaries around the globe and consults with prominent regional experts, Dracopedia — The Great Dragons presents never-before assembled facts and instruction to help you capture the heart-beating grandeur of these magnificent monsters. Inside, find everything you need to know to capture the essence of your favorite dragons through your artwork: Learn about the habits, anatomy and natural history of 8 fierce and fantastic dragons Each profile features sketches, drawings and start-to-finish creation of a stunning artwork, illustrating key concepts that apply to any medium Discover special techniques for achieving dramatic lighting effects, powerful compositions and the incredible sculptural forms and textures of dragons Includes a gallery of dragons and a foldout comparison poster.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 144031067X

- [23] Joseph Delaney. **The Last Apprentice: The Spook's Bestiary: The Guide to Creatures of the Dark.** Harper Collins. 2011.

The heavily illustrated stand-alone companion book to the internationally best-selling Last Apprentice series, the series that inspired the forthcoming major motion picture Seventh Son. The Spook's Bestiary is your guidebook to the supernatural, terrifying creatures of the dark: Learn what to do if you must face a boggart, a witch, a dark mage, or even the Fiend himself. Fill your pockets with salt and iron. Carry a rowan staff and a silver chain. And most importantly, clear your mind and conquer your own fear. Here is the Spook's own notebook, full of the instructions that any young apprentice, like Tom Ward, will need. Learn how to bind a boggart. Find out how to capture a witch. Memorize what to do if you face the Fiend himself. If you are the seventh son of a seventh son — or even if you are simply a fan of The Last Apprentice series — this book holds all you need to face the forces of evil. The Last Apprentice series is soon to be a major motion picture, Seventh Son, starring Jeff Bridges, Ben Barnes, Alicia Vikander, Kit Harington, Olivia Williams, Antje Traue, Djimon Hounsou, and Julianne Moore as Mother Malkin. It's a suspenseful thrill ride that's "spine-tingling" (Publishers Weekly) and "anything but tame" (Horn Book). BUT DON'T READ IT AFTER DARK!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062081160

- [24] Donna Leon. **Handel's Bestiary: In Search of Animals in Handel's Operas.** Open Road + Grove/Atlantic. 2011.

When acclaimed novelist Donna Leon is not conjuring up tales of crime and corruption in Venice, or reveling in delicious cuisine, she is listening to music. For Leon, patron of conductor Alan Curtis and his celebrated orchestra Il Complesso Barocco, that usually means the work of her favorite composer, George Frideric Handel. Over the years, Leon has noticed that the great musician filled his operas with arias that make reference to animals; rich in symbolism, the perceived virtues and vices of the lion, bee, nightingale, snake, elephant, and tiger, among others, resonate in his works. In Handel's Bestiary, Leon draws on her love of Handel and her expertise in medieval bestiaries illustrated collections of animal stories to assemble a bestiary of her own. Twelve chapters trace twelve animals through history, mythology, and the arias. Each is joined by whimsical original illustrations by German painter Michael Sowa. A fascinating, utterly original book, Handel's Bestiary springs to life with Leon's knowledge, passion, and wit.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802194907

- [25] David Day. **Guide to Tolkien's World: A Bestiary.** Bounty Books. 2010.

Guide to Tolkien's World seeks to do justice to the creatures and their world through more than one hundred fantasy illustrations. All kinds of beings are shown, be they vast winged dragons, earthbound creatures of evil, or simple flowers. David Day has identified and analyzed 129 separate races. Each is clearly explained in terms of its physical appearance, language, behaviour and culture. The purpose of Guide to Tolkien's World is not to retell their stories, but to make Tolkien's own book more accessible by identifying his creatures and explaining their roles in his epic world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0753720809

- [26] Christopher Dell. **Monsters: A Bestiary of Devils, Demons, Vampires, Werewolves, and Other Magical Creatures.** Inner Traditions. 2010.

From myth to manga, an artistic visual history of the human mind through an imaginative collection of fantastical monsters from around the world • Includes more than 300 color illustrations • Reveals monsters to be essential companions to the gods and the necessary complement to the perfect human archetype of the hero Every culture on earth has its own monsters. Their stories, their curious habits and diets, and the ways in which they can be warded off create a picture of imaginations running riot. But what does our creation of monsters say about humankind? Why do we find one-eyed giants both in Japan and ancient Greece, or the same dragons in Europe and China? Hindu legends abound with creatures that are half man, half beast. Pliny described the monstrous races that lurked on the edges of Roman civilization. Even modern imagination is populated by monstrous beings such as the Loch Ness Monster and Bigfoot. This universal fascination with monsters is as old as humanity and continues to grow with each generation. Why? Because monsters respond to a sense of the supernatural that lies deep within us. The battle between order and chaos, good and evil, is made visible through gods and monsters. Introducing a bestiary of bizarre creatures from the furthest reaches of artists' imaginations, this book offers a unique visual history of the human mind through a collection of fantastical monsters drawn from all over the world — from the earliest prehistoric depictions to the classical world, the Middle Ages, and the Renaissance, up to the first glimmer of modern science and Romantic horror. From myth to manga, from dreams to nightmares, Christopher Dell's mythic-religious study of monsters shows them to be essential companions to the gods as well as the necessary complement to the perfect human archetype of the hero.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1594773947

- [27] Brenda Rosen. **The Mythical Creatures Bible: The Definitive Guide to Legendary Beings.** Sterling. 2009.

Fabulous animals, specters from the shadow world, nature spirits, and sacred beings: these are the monstrous, marvelous, and mythic creatures that have come down to us in folklore and legend. Some probably have their origins in reality; others spring completely from the imagination — and they are all here, in this stunningly illustrated bible. Its rich in history and images, and international in scope, covering dragons and serpents; weird insects like the Aztec Itz'papalotl; zombies, golems, and banshees; the watery Undine; the Monkey King, Sun Wukong; and much, much more. A fascinating and informative work.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1402765363

- [28] Tony Allan. **The Mythic Bestiary: The Illustrated Guide to the World's Most Fantastical Creatures.** Duncan Baird. 2008.

The book is organized into three parts, according to habitat — the beasts of the air, those of the earth and those of the aquatic realms. Coverage includes the monsters and hybrids of the classical world, the myriad serpents and dragons of both East and West, the malevolent ogres and trolls of Scandinavia, and the elusive cannibals, shape-shifters and ape-people of North America and Eurasia. As well as describing the classic appearance of each beast, there are numerous references to contemporary incarnations in film and literature, from Batman to the Pirates of the Caribbean, from J.R.R. Tolkien to J.K. Rowling. Indispensable for all those drawn to the beasts of myth and legend, The Mythic Bestiary brings these compelling creatures thrillingly to life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1844834581

- [29] Paul Wells. **The Animated Bestiary: Animals, Cartoons, and Culture.** Rutgers University Press. 2008.

Cartoonists and animators have given animals human characteristics for so long that audiences are now accustomed to seeing Bugs Bunny singing opera and Mickey Mouse walking his dog Pluto. The Animated Bestiary critically evaluates the depiction of animals in cartoons and animation more generally. Paul Wells argues that artists use animals to engage with issues that would be more difficult to address directly because of political, religious, or social taboos. Consequently, and principally through anthropomorphism, animation uses animals to play out a performance of gender, sex and sexuality, racial and national traits, and shifting identity, often challenging how we think about ourselves. Wells draws on a wide range of examples, from the original King Kong to Nick Park's Chicken Run to Disney cartoons such as Tarzan, The Jungle Book, and Brother Bear to reflect on people by looking at the ways in which they respond to animals in cartoons and films.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813546435

- [30] Jan Morris. **A Venetian Bestiary.** Faber & Faber. 2007.

A Venetian Bestiary is a celebration in words and pictures of a "mighty menagerie of fact and fantasy": the animals of Venice, from its ubiquitous cats and barge dogs to the Golden Stallions and Winged Lion of St Mark. Never has Jan Morris written more enchantingly than in this delightful tribute to the birds and beasts of her favourite city.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0571233058

- [31] Willene B. Clark. **A Medieval Book of Beasts: The Second-family Bestiary: Commentary, Art, Text and Translation.** Boydell Press. 2006.

Text, translation, and critical study of one of the most important medieval bestiaries. • The bestiary — a book of animals, both real and mythical — is one of the most interesting and appealing medieval artefacts. The "Second-family" bestiary is the most important and frequently produced version (some 49 known manuscripts exist). Of English origin and predominantly English production, it boasts a spiritual text "modernized" to meet the needs of its time, and features exceptional illustrations. This study addresses the work's purpose and audience, challenging previous assumptions with direct evidence in the manuscripts themselves, linking their use to teachers at the elementary-school level, and exploring the art, the text, and the cultural context for the bestiary. It includes a critical edition and new English translation, and a catalogue raisonné of the manuscripts. Fully illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851156827](#)

- [32] Christa Davis Acampora, Ralph R. Acampora. **A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal.** Rowman & Littlefield. 2004.

'A Nietzschean Bestiary' gathers essays treating the most vivid & lively animal images in Nietzsche's work, such as the howling beast of prey, Zarathustra's laughing lions, & the notorious blond beast.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0742514277](#)

- [33] Ariane Delacampagne, Christian Delacampagne. **Here Be Dragons: A Fantastic Bestiary.** Princeton University Press. 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. Here Be Dragons is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as Here Be Dragons shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069111689X](#)

- [34] Lois Roney. **Academic Animals: A Bestiary of Higher-education Teaching and how it Got that Way.** Phi Beta Kappa Society. 2002.

Academic Animals A Bestiary of Higher-Education Teaching and How It Got That Way Profiles of eighteen ubiquitous faculty types, most of them tenured, including: Beaver, democratically leveling the curricular landscape; Boar, bullying his students and rooting out traitors among his colleagues; Mule, supportively training her students how not to pull their weight; Moose, making his way alone through the culture-war blizzards that have ravaged his department; Snapping Turtle, refusing to poke her head out of her impenetrable 60s-style shell; Walrus, stolidly defending his herd against the cold implacable currents of reality; Shark, voraciously deconstructing colleagues and departments so as to free his students from the elitist trammels of the past; and more. This is a Field Guide.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1401002463](#)

- [35] Philippe Germond, Jacques Livet. **An Egyptian Bestiary: Animals in Life and Religion in the Land of the Pharaohs.** Thames & Hudson. 2001.

The photographs in this volume show the incomparable richness of the pharaonic fauna in all forms of artistic expression — painting, sculpture, relief carving, architectural ornamentation, and even in hieroglyphs — ranging from astonishing realism in the depiction of birds and beasts, both wild and domesticated with which the people of the Nile Valley came into daily contact to hieratic stylization in portraying the pantheon of animal headed gods and the sacred and fabulous creatures that inhabited the ancient Egyptians' devotional, funerary and magic world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0500510598

- [36] F. Gwynplaine MacIntyre. **Macintyre's Improbable Bestiary**. Wildside Press LLC. 2001.

From Bigfoot to Nessie to the "Little Green Men," F. Gwynplaine MacIntyre celebrates the monsters of the imagination, exploring the wonder and dread that help make us human. MacIntyre's Improbable Bestiary is GRAND FUN! – Ray Bradbury.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1587154722

- [37] Eugene J. McCarthy. **An American Bestiary**. Lone Oak Press, Limited. 2000.

This large format (8.5x11 inch, landscape), heavily illustrated work (107 drawings by Christopher Millis) is a humorous exploration of the use (and mis-use) of metaphor in the language of American politics and society at large.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1883477336

- [38] Coleman Charlton, John Curtis, Monte Cook, Lee Short. **Creatures & Monsters**. Iron Crown Enterprises. 1999.

A bestiary of epic proportions! Encounter dragons, sprites, gorgons, sabertooth tigers, and foes of all stripes, spots, and scales. Even the leviathan is not too big for this comprehensive bestiary! Inside you'll find hundreds of animals, monsters, and races. Many are culled from myth, others are staples of fantasy fiction and games, and many more are completely original — unlike anything you have ever seen in a role playing game before! *Creatures & Monsters* provides: — Over 200 pages of animals, monsters, and races that fly, swim, and terrorize the land — with detailed information on appearance, lifestyle, combat statistics, and background. — Animals and monsters of varying dispositions, from those that characters may protect and befriend to those that threaten the existence of entire towns. — Dragons, fell beasts, elementals, constructs, planar creatures, shapechangers, undead, prehistoric animals, dangerous plants, giants, trolls, fairy folk, and more. — Guidelines for how to create your own Rolemaster creatures — Extensive random encounter tables regarding water sources, terrain, vegetation, special features, and power — A complete index.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1558065520

- [39] Joe Nigg. **The Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present**. Oxford University Press. 1999.

What do green lions, nine-headed winged snakes, giant gold-digging ants and fish in the shape of bishops have in common? They all inhabit this new, comprehensive collection of strange and fantastic beasts. In excerpts spanning millennia and reflecting the development of the Western imagination itself, we encounter old favorites like the dragon, unicorn, phoenix, griffin, and mermaid, as well as a host of other bizarre creatures. Comprising hundreds of well-known and obscure primary sources arranged chronologically by writer, *The Book of Fabulous Beasts* traces the development of imaginary animals as they appear and reappear in literary accounts from the Babylonian epic of creation to modern fantasy. From Herodotus to medieval bestiaries and travelers's tales, and from Renaissance heraldry, alchemy, and natural histories to the fantasy fiction of Tolkien, the author shows how these resilient beasts — once believed to be real — have transformed and regenerated through time, surviving even the Age of Reason that banished them to the realm of the "fabulous." With an extensive general introduction, glossary of animals, bibliography, index, and more than a hundred illustrations from a Babylonian cylinder seal of a god battling a dragon to James Thurber's drawing of a unicorn in a modern garden, this volume will be the standard reference for years to come. *The Book of Fabulous Beasts* is the rare combination of an exhaustive source book and a delightful read. Readers can browse excerpts, trace one particular creature as it develops through time and translation, or read this epic story straight through, discovering along the way as much about the history and dreams of the human creature as about the fanciful animals on every page.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195095618

- [40] P. G. Wodehouse. **A Wodehouse Bestiary**. Houghton Mifflin Harcourt. 1999.

Fans already familiar with Wodehouse the Connoisseur of Country Houses or Wodehouse the Golfing Enthusiast have a real and unexpected treat in store for them in this remarkable anthology, which highlights a previously overlooked Wodehouse — the Keen Animal Observer, a Wodehouse worthy of a special place of honor. Since the collection contains some of his very best stories, it will also serve as a delightful introduction to his complete oeuvre as well as to his natural history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0547995229

- [41] Neil Cox, Pablo Picasso, Deborah Povey. **A Picasso bestiary**. Academy Editions Ltd. 1995.

Pablo Picasso was fascinated by animals and from his earliest years they played an important role in both his life and his work. Many of his most intriguing and stimulating creations represent beasts in all manner of guises, both serious and playful. *A Picasso Bestiary* is published to

coincide with an exhibition held at Croydon in 1995, and like the show, it gathers together a thought-provoking selection of Picasso's animal works, grouped by subject: The Bull, The Horse and the Donkey, Birds, Cats and Dogs, Goats and Sheep, Watery Creatures, Insects, Monkeys and Monsters. This format was suggested by the structure of the mediaeval bestiary: a luxurious 'Book of Beasts' which described the wonders of the animal kingdom and explained their moral and spiritual significance. The stories the bestiary tells are based on fact and fancy, hearsay and precedence, and a comparable method has been adopted in this book: the weaving of tales around Picasso's animals and relating them to earlier themes and models in Western European art. Like many artists before him, Picasso recognised the way in which the visual representation of animals could invoke a whole range of reflections about life and death, food and sex and, importantly, his own creativity. This book therefore comprises two narratives, the one dealing with a tradition of animal representation, the other with Picasso. Their juxtaposition, together with a wealth of visual material, allows exciting patterns to emerge which demonstrate both how consistently certain long-established themes continue into Picasso's art, and how wilfully others are abandoned in favour of his own personal vision.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1854904019](#)

- [42] Debra Hassig, Debra Higgs Strickland. **Medieval Bestiaries: Text, Image, Ideology**. Cambridge University Press. 1995.

This study integrates the bestiary into the social history of art through an examination of twenty-eight manuscripts produced in England during the twelfth, thirteenth and early fourteenth centuries. The analysis of the reception of the bestiary by different types of readers — religious and lay, male and female — links selected bestiary entries to specific social political, economic and theological concerns of significance at the time that the manuscripts were produced and read; special attention is devoted to bestiary characterisations of women and Jews. The first comprehensive analysis of text and images that takes both an iconographical and semiotic approach to the imagery, this study also takes into account the aesthetic dimension of these works. It challenges, moreover, the pervasive thesis that the bestiaries were collections of standard texts and images intended for religious contemplation. By tracing their changing functions across the centuries and evaluating them in the broader context of medieval intellectual history, bestiaries are shown to be a dynamic genre.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521470269](#)

- [43] Joyce Hargreaves. **Hargreaves New Illustrated Bestiary**. Texas Bookman. 1990.

A book of mythical beasts including creatures such as the bunyip, the siren, the rainbow serpent, and the griffon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0906362121](#)

- [44] T.H. White. **The Book of Beasts: Being a Translation from a Latin Bestiary of the Twelfth Century**. Dover. 1984.

If a serpent swallows the spittle of a fasting man, it dies. Trees felled in the wrong season breed termites. If eels are drowned in wine, those who drink it get a loathing for liquor. These and similar flights of fancy were articles of faith in the twelfth century — the era of the fascinating Latin prose bestiary translated in this volume. The translator is T.H. White, author of *The Once and Future King* and outstanding medievalist. Of *The Book of Beasts*, White writes: "No Latin prose bestiary has ever before been printed, even in Latin. This is the first and only English translation in print." • The bestiary was a bestseller in the Middle Ages, a kind of natural history cum-zoological survey that presumed to describe the animals of the world and to point out the human traits they exemplified. Combining the surprisingly accurate with the endearingly phantasmagorical, the bestiarists came up with a bewildering array of real and exotic creatures. The behavior or attributes of the animals often functioned as a metaphor for teaching religious, moral, and political precepts. In addition to a multitude of real mammals, birds, reptiles, and fish, described here with varying degrees of zoological accuracy, the bestiary introduces a swarm of fanciful denizens thought to haunt the Dark Ages: • manticore, a creature with a man's face, a lion's body, and a ravenous appetite for human flesh • dragon or draco, the biggest serpent and the embodiment of the Devil • amphibia, a fish that could walk on land and swim in the sea • jaculus, a flying serpent • the familiar phoenix • the griffin • and other exotic fauna. Much of the charm of this edition lies in the copious footnotes compiled by T.H. White. With immense erudition, wit, grace, and a singular lack of condescension, the author illuminates literary, scientific, historical, linguistic, and other aspects of the bestiary's catalog. He further enhances the volume with informative discussions of the history of the bestiary from its origins in remote oral traditions; through Herodotus, Pliny and Aristotle; during the medieval period and the Renaissance; and up to Sir Thomas Browne's *Vulgar Errors* (1646). Both amusing and amazing, *The Book of Beasts* is not only a rich survey of the proto-zoology on which much of our later science is based, but also a revealing, illustrated examination of how pre-scientific man perceived the earth's creatures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486246094](#)

- [45] Edward Topsell. **Elizabethan Zoo: Book of Beasts Both Fabulous and Authentic**. David R. Godine. 1983.

Selected from Philemon Holland's translation of Pliny, 1601 and Edward Topsell's 'Historie of foure-footed beastes', 1607, & his 'Historie of serpents', 1608 & edited by M. St. Clare Byrne. • Comprising a zoological selection from Edward Topsell's *The Historie of Foure-footed Beastes* (1607) and *The Historie of Serpents* (1608), *The Elizabethan Zoo* was edited by twentieth-century historian and scholar of Tudor

England, Muriel St. Clare Byrne. The book depicts zoological creatures, both real and mythical, ranging from Lions to Lamias. Combining natural history, folklore, and mythology, Byrne's Zoo represents each creature with a reproduction of Topsell's woodblock illustration hovering above a description transcribed verbatim from the original text. Fabulous creatures sit side-by-side with specimens from far-off locals relatively unknown in seventeenth-century England, provoking the modern reader to question the purpose of Byrne's republication of this curious content. By reprinting Topsell's catalogue in 1926, Byrne poses a question about twentieth-century systems of zoological classification: in the formation of modern disciplines, what is lost when we differentiate between the real and the mythical? As Byrne indicates in her Introduction, Topsell's books were compilations of zoological knowledge current in Renaissance England. They were, according to Topsell himself, serious reference books, meant to be consulted by 'Divines and Students' and aimed at 'Describing the true and lively figure of every Beast, with a discourse of their severall Names, Conditions, Kindes, Vertues (both natural and medicinall), Countries of their breed, their love and hate to Mankind, and the wonderful worke of God in their Creation, Preservation, and Destruction' (Topsell, t.p.).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879233001](#)

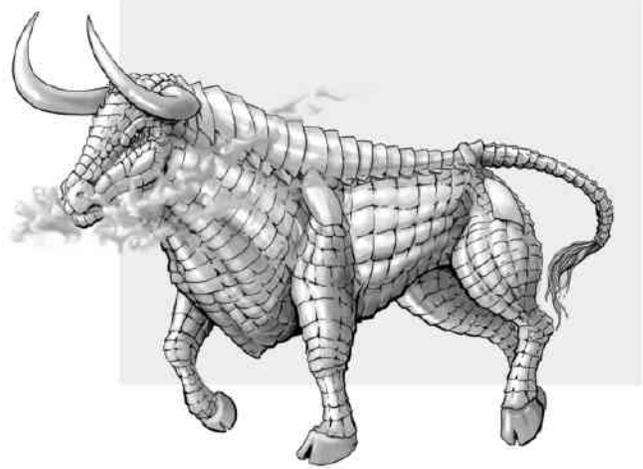
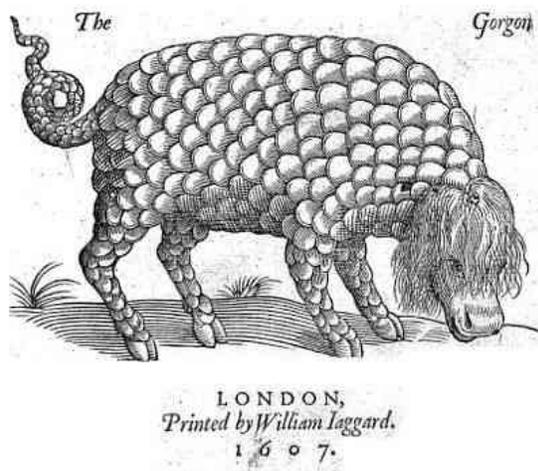


Figure 5.3: *Gorgon* (Topsell, 1607) [4-Footed Beastes], *Gorgon* (LadyofHats, 2017) [Wikipedia: Public Domain] [D&D monster]

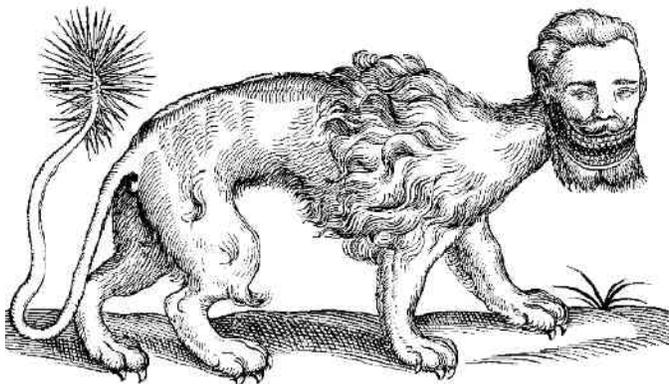


Figure 5.4: *Manticore* (Topsell, 1607) [Beastes], *Manticore* (LadyofHats, 2017) [Wikipedia: Public Domain] [D&D monster]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
168	2019	Morrison	Book of Beasts: The Bestiary in the Medieval World
168	2018	D'Aoust	A Witch's Bestiary: Visions of Supernatural Creatures
168	2018	Editors	Animal: Exploring the Zoological World
169	2018	Hackiere	Infernal Bestiary
169	2018	O'Connor	Dracopedia Legends: An Artist's Guide to Drawing Dragons of Folklore
169	2018	Strassberg	A Chinese Bestiary: Strange Creatures from the Guideways Through Mountains and Seas
169	2018	Syropoulos	A Bestiary of Monsters in Greek Mythology
170	2017	Kay	Animal Skins and the Reading Self in Medieval Latin and French Bestiaries
170	2017	Rowling	Fantastic Beasts and Where to Find Them
170	2017	Shacklee	Blind Loon — A Bestiary
170	2016	VanderMeer	Bestiary
170	2016	Whitlatch	Bestiary: The Natural History of Mythical Creatures
171	2015	Clark	Medieval Book of Birds: Hugh of Fouilloys' de Avibus
171	2015	Jackson	A Kurt Jackson Bestiary
171	2015	Wilson	Amazing Dr. Ransom's Bestiary of Adorable Fallacies
171	2014	Henderson	Book of Barely Imagined Beings: A 21st Century Bestiary
171	2013	Barber	Bestiary: Being an English Version of the Bodleian Library, Oxford, MS Bodley 764
172	2013	Breverton	Breverton's Phantasmagoria
172	2013	Haupt	Urban Bestiary: Encountering the Everyday Wild
172	2013	Henderson	Book of Barely Imagined Beings: A 21st Century Bestiary
172	2013	O'Connor	Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures
173	2012	O'Connor	Dracopedia — The Great Dragons: An Artist's Field Guide and Drawing Journal
173	2011	Delaney	Last Apprentice: The Spook's Bestiary: The Guide to Creatures of the Dark
173	2011	Leon	Handel's Bestiary: In Search of Animals in Handel's Operas
173	2010	Day	Guide to Tolkien's World: A Bestiary
174	2010	Dell	Monsters: A Bestiary of Devils, Demons, Vampires, Werewolves, and Other Magical Creatures
174	2009	Rosen	Mythical Creatures Bible: The Definitive Guide to Legendary Beings
174	2008	Allan	Mythic Bestiary: The Illustrated Guide to the World's Most Fantastical Creatures
174	2008	Wells	Animated Bestiary: Animals, Cartoons, and Culture
174	2007	Morris	A Venetian Bestiary
175	2006	Clark	A Medieval Book of Beasts: The Second-family Bestiary: Commentary, Art, Text and Translation
175	2004	Acampora	A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal
175	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
175	2002	Roney	Academic Animals: A Bestiary of Higher-education Teaching and how it Got that Way
175	2001	Germond	An Egyptian Bestiary: Animals in Life and Religion in the Land of the Pharaohs
176	2001	MacIntyre	Macintyre's Improbable Bestiary
176	2000	McCarthy	An American Bestiary
176	1999	Charlton	Creatures & Monsters
176	1999	Nigg	Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present
176	1999	Wodehouse	A Wodehouse Bestiary
176	1995	Cox	A Picasso bestiary
177	1995	Hassig	Medieval Bestiaries: Text, Image, Ideology
177	1990	Hargreaves	Hargreaves New Illustrated Bestiary
177	1984	White	Book of Beasts: Being a Translation from a Latin Bestiary of the Twelfth Century
177	1983	Topsell	Elizabethan Zoo: Book of Beasts Both Fabulous and Authentic



Figure 5.5: Woodcut showing creatures from Pliny the Elder's Natural History (Münster, 1544) [Wikipedia: Public Domain]

5.2 Creatures

- [1] Mark Nelson. **Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures**. Dover. 2019.

When artists and designers explore or create a fictional setting, the milieu must be completely fleshed out, explained, and designed. In this book, comic and gaming art veteran Mark A. Nelson explores and demonstrates his methods for fashioning visually stunning, believable environments for fantasy creatures and characters. Scores of images and step-by-step examples illustrate how variation and experimentation lead to fresh, original designs for otherworldly beings, their environments, and their stories. • Nelson discusses how to find ideas and borrow from history to add the strength of realism to a fantasy world. In describing the best ways to establish a habitat, he offers specifics about climate, terrain, flora, and wildlife. He shares insights into founding societies in terms of their means of survival, manner of warfare, spiritual practices, style of dress, and levels of technology. All visual creatives who work with imaginative material — illustrators, comic artists, and writers — will take a lively interest in this source of inspiration and practical knowledge. • Artist Mark Nelson specializes in designs for role-playing games and comic books. Since 1985, his work has appeared in many Dungeons & Dragons books and Dragon magazine. He has also produced artwork for the games Villains and Vigilantes, Earthdawn and Shadowrun, and Orpheus, and he has illustrated cards for the collectible game Magic: The Gathering.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486828654](#)

- [2] Wolfgang Baur. **Creature Codex**. Paizo. 2018.

A Rampage of New 5th Edition Monsters! • DM: "A mysterious figure in a cloak approaches you in the tavern...?" – PALADIN: "Aha! This must be a wizard with a map to a dungeon!?" – DM: "and he's ticking." – ROGUE: "RUN!" • Whether you need scuttling dungeon denizens, alien horrors, or sentient avatars of the World Tree, the Creature Codex has you covered! Nearly 400 new foes for your 5e game — everything from acid ants and grave behemoths to void giants and zombie lords. • Creature Codex includes: • A dozen new demons, and five new angels • Wasteland dragons and dinosaurs • All-new golems, including the altar flame golem, doom golem, and keg golem • Monsters inspired by Mesoamerican, Hindustani, and Asian legends and folklore • Chieftains and other leaders for ratfolk, centaurs, goblins, trollkin, and more • New undead, including a heirophant lich suitable for lower-level characters (but plenty tough!) • ...and much more! Use them in your favorite published setting, or populate the dungeons in a world of your own creation. Pick up Creature Codex and surprise your players with monsters they won't be expecting!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1936781921](#)

- [3] Terryl Whitlatch. **Principles of Creature Design: creating Imaginary Animals**. Design Studio Press. 2015.

Designing a captivating creature simply for it to exist against a white background and going no further is a purely academic exercise. Designing a creature that can survive in a world, interact with its own and other species, and go on to make an impact, is designing with intent — the end goal of creature design and what you'll witness in this latest book from industry veteran Terryl Whitlatch. With decades of experience in the entertainment industry, developing creatures for Star Wars: Episode 1 — The Phantom Menace and Beowulf, among other

projects, she offers valuable advice on how to develop otherworldly beings that are not just stunning in appearance, but also possess qualities that will endear viewers to them, or repulse, if that's the intent. For Whitlatch, there's no limit to what can be imagined with an open mind, though the journey may not always be an easy one. It's what she calls "chasing the unicorn." We will surely enjoy joining her on her journey, filled with creatures that are so vivid, whimsical, and elaborate that we will wish — or wonder if — they are real.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [162465021X](#)

- [4] Philip Athans, The H.P. Lovecraft Historical Society. **Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction.** Writer's Digest. 2014.

Monsters are more than things that go bump in the night ... Monsters are lurking in the woods, beneath the waves, and within our favorite books, films, and games — and there are good reasons why they appear so often. Monsters are manifestations of our fears and symbols of our society — not to mention they're a lot of fun — but each should serve a purpose and enhance the themes and tension in your fiction. In *Writing Monsters*, best-selling author Philip Athans uses classic examples from books, films, and the world around us to explore what makes monsters memorable — and terrifying. You'll learn what monsters can (and should) represent in your story and how to create monsters from the ground up. *Writing Monsters* includes:

- In-depth discussions of where monsters come from, what they symbolize, and how to best portray them in fiction
- Informative overviews of famous monsters, archetypes, and legendary creatures
- A Monster Creation Form to help you create your monster from scratch
- An annotated version of H.P. Lovecraft's chilling story "The Unnamable".
- Whether you write fantasy, science fiction, or horror, your vampires, ghouls, aliens, and trolls need to be both compelling and meaningful. With *Writing Monsters*, you can craft creatures that will wreak havoc in your stories and haunt your readers' imaginations — and nightmares.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1599638088](#)

- [5] Chet van Duzer. **Sea Monsters on Medieval and Renaissance Maps.** British Library. 2014.

From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have never received the scholarly attention that they deserve. In *Sea Monsters on Medieval and Renaissance Maps*, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappamundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, *Sea Monsters on Medieval and Renaissance Maps* will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the 'marvelous' and of Western conceptions of the ocean.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0712357718](#)

- [6] Theresa Bane. **Encyclopedia of Fairies in World Folklore and Mythology.** McFarland. 2013.

Fairies have been revered and feared, sometimes simultaneously, throughout recorded history. This encyclopedia of concise entries, from the A-senee-ki-waku of northeastern North America to the Zips of Central America and Mexico, includes more than 2,500 individual beings and species of fairy and nature spirits from a wide range of mythologies and religions from all over the globe. • 419 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786471115](#)

- [7] Gardner Dozois, Jack Dann. **Bestiary: Stories about legendary creatures of myth and magic!.** Baen Publishing. 2013.

An anthology of extraordinary stories about legendary creatures of myth and magic features works by Tanith Lee, T.H. White, Jane Yolen, and Gene Wolfe • The Man Who Painted the Dragon Griaule – Lucius Shepard • Draco, Draco – Tanith Lee • The Rule of Names – Ursula K. Le Guin • The Black Horn – Jack Dann • Walk Like a mountain – Manly Wade Wellman • Treaty in Tartessos – Karen Anderson • The Woman Who Loved the Centaur Pholus – Gene Wolfe • The Sleep of Trees – Jane Yolen • The Hardwood Pile – L. Sprague de Camp • The Blind Minotaur – Michael Swanwick • Landscape with Sphinxes – Karen Anderson • Simpsons Lesser Sphynx – Esther M. Friesner • Gods Hooks! – Howard Waldrop • A Leg Full of Rubies – Joan Aiken • The Valor of Cappen Varra – Poul Anderson • The Troll – T.H. White • Return of the Griffins – A.E. Sandeling • The Last of His Breed – Rob Chilson • At the publisher's request, this title is sold without DRM (Digital Rights Management).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1625791380](#)

- [8] Daniel Ogden. **Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds**. Oxford University Press. 2013.

This volume explores the dragon or the supernatural serpent in Graeco-Roman myth and religion. It incorporates analyses, with comprehensive accounts of the rich literary and iconographic sources, for the principal dragons of myth, and discusses matters of cult and the paradoxical association of dragons and serpents with the most benign of deities.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199557322](#)

- [9] Daniel Ogden. **Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds: A Sourcebook**. Oxford University Press on Demand. 2013.

Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds offers a comprehensive and easily accessible collection of dragon myths from Greek, Roman, and early Christian sources.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199925097](#)

- [10] Tim Youngs. **Beastly Journeys: Travel and Transformation at the Fin de Siecle**. Liverpool University Press. 2013.

Open Access page • A critical exploration of travel, animals and shape-changing in fin de siecle literature. Bats, beetles, wolves, butterflies, bulls, panthers, apes, leopards and spiders are among the countless creatures that crowd the pages of literature of the late nineteenth century. Whether in Gothic novels, science fiction, fantasy, fairy tales, journalism, political discourse, realism or naturalism, the line between the human and the animal becomes blurred. *Beastly Journeys* examines these bestial transformations across a range of well-known and less familiar texts and shows how they are provoked not only by the mutations of Darwinism but by social and economic shifts that have been lost in retellings and readings of them. The physical alterations described by George Gissing, George MacDonald, Arthur Machen, Arthur Morrison, W.T. Stead, Bram Stoker, H.G. Wells, Oscar Wilde, and many of their contemporaries, are responses to changes in the social body as Britain underwent a series of social and economic crises. Metaphors of travel — social, spatial, temporal, mythical and psychological — keep these stories on the move, confusing literary genres along with the indeterminacy of physical shape that they relate. *Beastly Journeys* will appeal to anyone interested in the relationship between nineteenth-century literature and its contexts and especially to those interested in the fin de siecle and in metaphors of travel, animals and shape-changing.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1781386072](#)

- [11] Stephen T. Asma. **On Monsters: An Unnatural History of our Worst Fears**. Oxford. 2011.

Hailed as "a feast" (Washington Post) and "a modern-day bestiary" (The New Yorker), Stephen Asma's *On Monsters* is a wide-ranging cultural and conceptual history of monsters — how they have evolved over time, what functions they have served for us, and what shapes they are likely to take in the future. Beginning at the time of Alexander the Great, the monsters come fast and furious — Behemoth and Leviathan, Gog and Magog, Satan and his demons, Grendel and Frankenstein, circus freaks and headless children, right up to the serial killers and terrorists of today and the post-human cyborgs of tomorrow. Monsters embody our deepest anxieties and vulnerabilities, Asma argues, but they also symbolize the mysterious and incoherent territory beyond the safe enclosures of rational thought. Exploring sources as diverse as philosophical treatises, scientific notebooks, and novels, Asma unravels traditional monster stories for the clues they offer about the inner logic of an era's fears and fascinations. In doing so, he illuminates the many ways monsters have become repositories for those human qualities that must be repudiated, externalized, and defeated.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199798095](#)

- [12] Sara Kuehn. **The Dragon in Medieval East Christian and Islamic Art: With a Foreword by Robert Hillenbrand**. BRILL. 2011.

This book is a pioneering work on a key iconographic motif, that of the dragon. It examines the perception of this complex, multifaceted motif within the overall intellectual and visual universe of the medieval Irano-Turkish world. Using a broadly comparative approach, the author explores the ever-shifting semantics of the dragon motif as it emerges in neighbouring Muslim and non-Muslim cultures. The book will be of particular interest to those concerned with the relationship between the pre-Islamic, Islamic and Eastern Christian (especially Armenian) world. The study is fully illustrated, with 209 (b/w and full colour) plates, many of previously unpublished material. Illustrations include photographs of architectural structures visited by the author, as well as a vast collection of artefacts, all of which are described and discussed in detail with inscription readings, historical data and textual sources.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [9004186638](#)

- [13] Dennis McCarthy. **Here Be Dragons: How the study of animal and plant distributions revolutionized our views of life and Earth.** Oxford University Press. 2011.

Why do we find polar bears only in the Arctic and penguins only in the Antarctic? Why do oceanic islands often have many types of birds but no large native mammals? As Charles Darwin and Alfred Russel Wallace travelled across distant lands studying the wildlife they both noticed that the distribution of plants and animals formed striking patterns — patterns that held strong clues to the past of the planet. The study of the spatial distribution of living things is known as biogeography. It is a field that could be said to have begun with Darwin and Wallace. In this lively book, Denis McCarthy tells the story of biogeography, from the 19th century to its growth into a major field of interdisciplinary research in the present day. It is a story that encompasses two great, insightful theories that were to provide the explanations to the strange patterns of life across the world — evolution, and plate tectonics. We find animals and plants where we do because, over time, the continents have moved, separating and coalescing in a long, slow dance; because sea levels have risen, cutting off one bit of land from another, and fallen, creating land bridges; because new and barren volcanic islands have risen up from the sea; and because animals and plants vary greatly in their ability to travel, and separation has caused the formation of new species. The story of biogeography is the story of how life has responded and has in turn altered the ever changing Earth. It is a narrative that includes many fascinating tales — of pygmy mammoths and elephant birds; of changing landscapes; of radical ideas by bold young scientists first dismissed and later, with vastly growing evidence, widely accepted. The story is not yet done: there are still questions to be answered and biogeography is a lively area of research and debate. But our view of the planet has been changed profoundly by biogeography and its related fields: the emerging understanding is of a deeply interconnected system in which life and physical forces interact dynamically in space and time.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0191619736](#)

- [14] Craig Williamson. **A Feast of Creatures: Anglo-Saxon Riddle-Songs.** University of Pennsylvania Press. 2011.

In *A Feast of Creatures*, Craig Williamson recasts nearly one hundred Old English riddles of the Exeter Book into a modern verse mode that yokes the cadences of Aelfric with the sprung rhythm of Gerard Manley Hopkins. Like the early English riddlers before him, Williamson gives voice to the nightingale, plow, ox, phallic onion, and storm-wind. In lean and taut language he offers us mead disguised as a mighty wrestler, the sword as a celibate thane, the silver wine-cup as a seductress, the horn transformed from head-warrior to ink-belly or battle-singer. In his notes and commentary he gives us possible and probable solutions, sources, and analogues, a shrewd sense of literary play, and traces the literary and cultural contexts in which each riddle may be viewed. In his introduction, Williamson traces for us the history of riddles and riddle scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812211294](#)

- [15] Gilbert Banducci, Terryl Whitlatch. **Animals Real and Imagined: Fantasy of What Is and What Might Be.** Design Studio Press. 2010.

A fantastic visual voyage into the world of animals, both real and imagined. There is no end to the diverse and unique creatures that Terryl Whitlatch creates for us with her solid knowledge of anatomy and boundless imagination. Especially intriguing are the 100s of anatomical notes that are dispersed among her sketches, educating and enlightening us to the foundation of living bodies and their mechanics.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1933492929](#)

- [16] Terryl Whitlatch, Bob Carrau. **The Wildlife of Star Wars: A Field Guide.** Chronicle. 2010.

Now in paperback, this deluxe field guide offers a unique look at the creatures that populate the Star Wars galaxy. Packed with hundreds of detailed and colorful illustrations of exotic entities in a wide array of habitats — from the ice fields of Hoth and the pastures of Naboo to the concrete jungle of Coruscant — this entertaining and comprehensive classic also provides information on the mating habits, feeding patterns, and defense mechanisms of these incredible beasts.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811847365](#)

- [17] Rosemary Ellen Guiley, John Zaffis. **The Encyclopedia of Demons and Demonology.** Facts on File. 2009.

This is the truth about demons and demonology — in more than 400 entries. The conflict between good and evil can be found in every culture, mythical tradition, and religion throughout history. In many cases, the source of evil has been personified as demons or devils, and in many belief systems, both are considered to be real entities operating outside the boundaries of the physical world to torment people or lead them astray. In some traditions demons are believed to be the direct opposite of angels, working against the forces of good and challenging them. Real or not, demons are at the heart of many fascinating beliefs and traditions, several of which are widely held today. "The Encyclopedia of Demons and Demonology" explores this dark aspect of folklore and religion and the role that demons play in the modern world. This comprehensive resource presents more than 400 entries and more than 80 black-and-white photographs documenting beliefs about demons and demonology from ancient history to the present. The key topics covered include: Demons in different cultural and

religious traditions; Demons in folklore and popular culture; Exorcism and other means of confronting demons; Historical cases of possession and demon activity; The history of demonology; Magic and witchcraft; Possession and other demonic phenomena; Modern-day demonologists and exorcists; Strange creatures and entities related to demons; and, Types of demons. • 302 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816073155](#)

- [18] Christopher McGowan. **The Dragon Seekers: How An Extraordinary Circle Of Fossilists Discovered The Dinosaurs And Paved The Way For Darwin.** Basic Books. 2009.

"Against the backdrop of the Industrial Revolution, an extraordinary circle of fossilists struggled to make sense of a mysterious, prehistoric world — a world they had to piece together from the fossilized and often fragmentary remains of animals never before seen. In this transporting, seamlessly written book, Christopher McGowan takes us back to a time when geology and paleontology were as young and vibrant as genetic engineering is today. The nineteenth-century pioneers of these new disciplines were an eccentric lot, from different social classes and sexes, with a range of motivations in fossil hunting. These "Dragon Seekers" sought to persuade a populace raised on a literal interpretation of Genesis that the ground they walked was once a very frightening and unfamiliar place. A sweeping narrative history, The Dragon Seekers shows how these remarkable characters forever changed our interpretation of the world and its inhabitants".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786747684](#)

- [19] Brenda Rosen. **The Mythical Creatures Bible: The Definitive Guide to Legendary Beings.** Sterling. 2009.

Fabulous animals, specters from the shadow world, nature spirits, and sacred beings: these are the monstrous, marvelous, and mythic creatures that have come down to us in folklore and legend. Some probably have their origins in reality; others spring completely from the imagination — and they are all here, in this stunningly illustrated bible. Its rich in history and images, and international in scope, covering dragons and serpents; weird insects like the Aztec Itzpapalotl; zombies, golems, and banshees; the watery Undine; the Monkey King, Sun Wukong; and much, much more. A fascinating and informative work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402765363](#)

- [20] Jonathan Duane Evans. **Dragons: Myth and Legend.** Apple Press. 2008.

The greatest dragon myths from the depths of tradition, and from dragon-fearing countries all around the globe, are presented in a magnificently illustrated collectible edition. Each tale is punctuated with panels of dragon lore written by one of the world's leading dragon scholars, to explain the beliefs behind the fantastical best at its centre, and framed with historical and cultural explications to take the reader beneath the dragon's scales to its dark, impenetrable heart. To complete the quest for fully formed dragons, the myths are illustrated with a compendium of the most magnificent paintings from history, which show how the mere mention of dragons has inspired creativity in so many cultures. This is not merely a collection of dragon stories but a historical treasure trove of the finest dragon paintings, engravings, maps, sculptures, architecture, ornaments and jewels: the visual feast that any mythology adventurer would expect to find at the end of their dragon quest. Jonathan Evans, Associate Professor of English at the University of Georgia, has published extensively on the mythology of the dragon-slayer and the dragon myth, focusing primarily on dragon-lore in Beowulf, The Saga of the Volsungs and other early Germanic literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1845432924](#)

- [21] Teresa Moorey. **The Fairy Bible: The Definitive Guide to the World of Fairies.** Sterling. 2008.

Fairies of the water, air, and earth, the trees and flowers, the house and hearth: all these mysterious, elusive creatures materialize on the pages of this distinctively beautiful guide to fairyland. Illustrated throughout with captivating artwork in glorious color, it examines fairy legend and lore through the ages and leads us into fairy cities, landscapes, rings, and paths. Find out what clothes they wear (fairies can be fussy about their dress), what they like to eat and drink, and what plants and animals they cherish. Discover the secrets of fairy festivals, and the various names they like to be called including the Little Folk and Good Neighbors. Altogether, it's a privileged glimpse into a paradise that vibrates at a different frequency than ours and that few can ever see.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402745486](#)

- [22] Anne C. Petty. **Dragons of Fantasy: all about Dragons and Those who Create Them.** Kitsune Books. 2008.

An in-depth look at draconic villains and heroes and the skilled writers who create them. A longtime dragon admirer, Tolkien scholar Anne Petty takes readers on an adventurous ride into realms populated by the likes of Smaug, Ramoth, and Orm Embar, just to name a few. Authors discussed in the Foreground section include J. R. R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula Le Guin, Jane Yolen, Terry Goodkind, and J. K. Rowling. The Background section offers an overview of draconic history in myth, art, and literature. A treasure trove of dragonlore for fans and scholars alike. • "Anne C. Petty's Dragons of Fantasy is quite unlike most other books on dragons I know. Her very

readable study goes beyond the usual collection of sources and myths, though Petty does not neglect to give an overview of dragons from their mythical beginnings to the 21st century (in chapters fittingly entitled 'Dragonology 101 and 102'). The main focus of this study, however, is primarily on the use of dragons in 'fantastic' literature. Individual chapters analyse and discuss dragons in the works of J.R.R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula K. Le Guin, Jane Yolen, Terry Goodkind, and J.K. Rowling. Petty's concise analysis and accessible presentation of the literary and narrative techniques used by the individual authors provide the reader with the necessary literary toolbox to gain a deeper insight into how these mythical beasts come to life at the touch of a gifted author. A very useful chapter on sources old and new forms the conclusion of this thoroughly delightful and inspiring study, which is strongly recommended reading for all who share a fascination in the draco literatus fantasticus." – Thomas Honegger, Professor for Mediaeval Studies, Friedrich-Schiller-University (Jena, Germany) • "With the 2nd edition, Petty reinvigorates the text with edited material from the 1st edition... this reinstated material enhances the text and demonstrates Petty's love and inherent grasp of the mechanics of sub-creation. By examining the work of Tolkien, McCaffrey, Le Guin, Rowling, Pratchett, Yolen, and Goodkind, Petty opens our minds to their particular methodology. This examination is paralleled by her discussions on the creative process which allow readers to grasp the very fabric of this reality. Petty has gone where many would dream to go: she has taken her love for her craft, her dedication to scholarship, and she has walked with dragons." – Anthony Burdge & Jessica Burke, Co-chairs, The Northeast Tolkien Society, New York City.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [097927009X](#)

- [23] Umberto Eco, Alastair McEwen (translator). **On Ugliness**. Rizzoli. 2007.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellant in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847829863](#)

- [24] Kevin Walker. **Drawing and Painting Fantasy Beasts**. David & Charles Publishers. 2007.

A directory of drawing and painting techniques for every archetype of fantastical beast, from sea monsters to centaurs to demons and werewolves.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0715327925](#)

- [25] Jorge Luis Borges, Peter Sis, Andrew Hurley. **The Book of Imaginary Beings**. Penguin. 2006.

In a perfect pairing of talent, this volume blends twenty illustrations by Peter Sis with Jorge Luis Borges's 1957 compilation of 116 "strange creatures conceived through time and space by the human imagination," from dragons and centaurs to Lewis Carroll's Cheshire Cat and the Morlocks of H.G. Wells's *The Time Machine*. A lavish feast of exotica brought vividly to life with art commissioned specifically for this volume, *The Book of Imaginary Beings* will delight readers of classic fantasy as well as Borges's many admirers.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143039938](#)

- [26] Gordon Lindsay Campbell. **Strange Creatures: Anthropology in Antiquity**. Bristol Classical Press. 2006.

Traces the anthropological and ethnological theories of the ancient Greeks and Romans from the creation of the world to the invention of the Americas. In ancient Greek and Roman thinking, whether the world is flat or spherical it will have imaginary boundaries and liminal areas where the norms of nature and culture are thought to break down. Analogies are constantly drawn between "primitive" peoples at the "edges of the world" and "primitive" people in prehistory. Distance, both in time and space, leads to difference, and the idea that strange things happen out there or happened back then dominates Greek and Roman thinking on other cultures. This book examines ancient ideas of the creation of the world, the beginnings of life and origin of species, humans and animals, utopias and blessed islands, and "barbarian" cultures beyond the Mediterranean world, before going on to trace the influence of ancient anthropological and ethnological thought on the Middle Ages and the Renaissance. We begin with primordial chaos and end with the invention of the Americas, taking in on the way many strange creatures, among them the noble or ignoble savages of Britain, Gaul and Ireland, the Man-faced Ox-creatures of Empedocles, the Dog-heads of India, the Amazons, Centaurs, Columbus, and the Tupinamba of Brazil.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0715633910](#)

- [27] Hazel Raven. **The Angel Bible: The Definitive Guide to Angel Wisdom.** Sterling, 2006.

Angel lore, angel stories, angel advice, and angel wisdom: whether you're seeking guidance, healing, or inspiration from these heavenly messengers, you'll find it in this splendidly illustrated Angel Bible. It's filled with enlightening knowledge: you'll learn about angelic calling cards, messages, and visions, and discover how to sense an angel's presence, create an angel altar, keep an angel gratitude book, and meditate and dream with the angels. Find out about angels of many lands and their hierarchies, and explore the connections between angels and astrology, colors, crystals, essential oils, kabbalah, and the chakras. A quick reference guides you directly to those angels who can offer immediate assistance and teaches you how to call on them for help in any situation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402741901](#)

- [28] David Standish. **Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface.** Da Capo Press, 2006.

Beliefs in mysterious underworlds are as old as humanity. But the idea that the earth has a hollow interior was first proposed as a scientific theory in 1691 by Sir Edmond Halley (of comet fame), who also suggested that there might be life down there as well. Hollow Earth traces the many surprising, marvelous, and just plain weird permutations his ideas have taken over the centuries. Both Edgar Allan Poe and (more famously) Jules Verne picked up the torch in the nineteenth century, the latter with his science fiction epic *A Journey to the Center of the Earth*. The notion of a hollow earth even inspired a religion at the turn of the twentieth century — Koreshanity, which held not only that the earth was hollow, but also that were all living on the inside. Utopian novels and adventures abounded at this same time, including L. Frank Baum's hollow earth addition to the Oz series and Edgar Rice Burroughs's *Pellucidar* books chronicling a stone-age hollow earth. In the 1940s an enterprising science-fiction magazine editor convinced people that the true origins of flying saucers lay within the hollow earth, relics of an advanced alien civilization. And there are still devout hollow earthers today, some of whom claim there is a New Age utopia lurking beneath the earth's surface, with at least one entrance near Mt. Shasta in California. Hollow Earth travels through centuries and cultures, exploring how each era's relationship to the idea of a hollow earth mirrored its hopes, fears, and values. Illustrated with everything from seventeenth-century maps to 1950s pulp art to movie posters and more, Hollow Earth is for anyone interested in the history of strange ideas that just won't go away.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306813734](#)

- [29] Douglas A. Anderson. **Tales Before Tolkien: The Roots of Modern Fantasy.** Del Rey, 2003.

Terry Brooks. David Eddings. George R. R. Martin. Robin Hobb. ... The top names in modern fantasy all acknowledge J.R.R. Tolkien as their role model, the author whose work inspired them to create their own epics... But what writers influenced Tolkien himself? Here, internationally recognized Tolkien expert Douglas A. Anderson has gathered the fiction of authors who sparked Tolkien's imagination in a collection destined to become a classic in its own right. • Andrew Lang's romantic swashbuckler, *The Story of Sigurd*, features magic rings, an enchanted sword, and a brave hero loved by two beautiful women and cursed by a ferocious dragon. • Tolkien read E. A. Wyke-Smith's *The Marvelous Land of Snergs* to his children, delighting in these charming tales of a pixieish people only slightly taller than the average table. • Also appearing in this collection is a never-before-published gem, by David Lindsay, author of *Voyage to Arcturus*, a novel which Tolkien praised highly both as a thriller and as a work of philosophy, religion, and morals. • In stories packed with magical journeys, conflicted heroes, and terrible beasts, this extraordinary volume is one that no fan of fantasy or Tolkien should be without. • These tales just might inspire a new generation of creative writers. • *Tales Before Tolkien: 22 Magical Stories* • *The Elves*, by Ludwig Tieck • *The Golden Key*, by George Macdonald • *Puss-Cat Mew*, by E. H. Knatchbull-Hugessen • *The Griffin and the Minor Canon*, by Frank R. Stockton • *The Demon Pope*, by Richard Garnett • *The Story of Sigurd*, by Andrew Lang • *The Folk of the Mountain Door*, by William Morris Black Heart • *White Heart*, by H. Rider Haggard • *The Dragon Tamers*, by E. Nesbit • *The Far Islands*, by John Buchan • *The Drawn Arrow*, by Clemence Housman • *The Enchanted Buffalo*, by L. Frank Baum • *Chu-bu and Sheemish*, by Lord Dunsany • *The Baumhoff Explosive*, by William Hope Hodgson • *The Regent of the North*, by Kenneth Morris • *The Coming of the Terror*, by Arthur Machen • *The Elf Trap*, by Francis Stevens • *The Thin Queen of Elfhame*, by James Branch Cabell • *The Woman of the Wood*, by A. Merritt • *Golithos the Ogre*, by E. A. Wyke-Smith • *The Story of Alwina*, by Austin Tappan Wright • *A Christmas Play*, by David Lindsay • Once upon a time, fantasy writers were looked down upon, by the literary mainstream as purveyors of mere escapism or, at best, bedtime tales fit only for children... Today fantasy novels stand atop the bestseller lists, while fantasy films smash box office records... Fantasy dominates the role-playing and computer gaming industries, and classic works in the genre are taught in schools and universities throughout the world... Credit for this amazing turnaround belongs to one man more than any other: John Ronald Reuel Tolkien, the beloved author of *The Hobbit* and *The Lord of the Rings*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345458559](#)

- [30] Ariane Delacampagne, Christian Delacampagne. **Here Be Dragons: A Fantastic Bestiary.** Princeton University Press, 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. Here *Be Dragons* is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as *Here Be Dragons* shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069111689X](#)

- [31] Diane Purkiss. *At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things*. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [32] Carol Rose. *Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth*. Norton. 2001.

"Lions and tigers and bears, oh my! have nothing on Rose, at home in a thicket of menacing creatures." — Choice • We have always conjured up creatures never seen in nature, from flying horses and two-headed birds to fire-breathing dragons and enormous killer skunks, as well as fantastic distortions of our own image, from giants to nubile maidens. In these pages you will meet extraordinary beings from Hindu and Navajo religions, Scandinavian tales, Russian folklore, Lithuanian stories, Irish oral history, American tall tales, and Aztec myth. Just some of the monstrous entourage: • Baku, a benevolent Japanese monster with the body of a horse, the head of a lion, and the legs of a tiger, who helps people by devouring their nightmares. • Kurma, the giant tortoise of Hindu myth, whose upper shell forms the heavens and lower part the earth. • Missipissy, the feared fish serpent of North America's Great Lakes region. This illustrated encyclopedia not only identifies and describes individual beasts in their cultural context but also groups them together across cultures and discusses common mythological strands and conceits. 60 b/w illustrations. • 428 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393322114](#)

- [33] David Wolfe. *Tales From The Underground: A Natural History of Subterranean Life*. Basic Books. 2001.

There are over one billion organisms in a pinch of soil, yet we know much more about deep space than about the universe below. In *Tales from the Underground*, Cornell ecologist David Wolfe takes us on a tour through current scientific knowledge of the subterranean world. We follow the progress of discovery from Charles Darwin's experiments with earthworms, to Lewis and Clark's first encounter with prairie dogs, to the use of new genetic tools that are revealing an astonishingly rich ecosystem beneath our feet. Wolfe plunges us deep into the earth's rocky crust, where life may have begun — a world devoid of oxygen and light but safe from asteroid bombardment. Primitive microbes found there are turning our notion of the evolutionary tree of life on its head: amazingly, they represent perhaps a full third of earth's genetic diversity. As Wolfe explains, creatures of the soil can work for us, by providing important pharmaceuticals and recycling the essential elements of life, or against us, by spreading disease and contributing to global climate change. The future of our species may well depend on how we manage our living soil resources. *Tales from the Underground* will forever alter our appreciation of the natural world around — and beneath — us.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0738201286](#)

- [34] Allan Combs, Mark Holland, Robin Robertson. **Synchronicity: Through the Eyes of Science, Myth and the Trickster**. Da Capo Press. 2000.

Carl Jung coined the term "synchronicity" to describe meaningful coincidences that conventional notions of time and causality cannot explain. Working with the great quantum physicist Wolfgang Pauli, Jung sought to reveal these coincidences as phenomena that involve mind and matter, science and spirit, thus providing rational explanations for parapsychological events like telepathy, precognition, and intuition. Synchronicity examines the work of Jung and Pauli, as well as noted scientists Werner Heisenberg and David Bohm; identifies the phenomena in ancient and modern mythologies, particularly the Greek legend of Hermes the Trickster; and illustrates it with engaging anecdotes from everyday life and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1569245991](#)

- [35] Thomas Keightley. **The World Guide to Gnomes, Fairies, Elves & Other Little People**. Gramercy. 2000.

A fascinating compendium of folklore, superstitions, and mythology surrounding the "little people", including discussions of fairy tradition as it appears in great works of English literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517263130](#)

- [36] Joel Levy. **A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky**. Thomas Dunne Books. 2000.

A treasure trove of esoteric knowledge that will prove of immense interest to every member of the family. A Natural History of the Unnatural World is a remarkable collection of first-hand reports, letters, and other historical documents backed up by visual evidence in the form of photographs, drawings and maps. Hitherto this information was restricted solely to members and staff of the exclusive Cryptozoological Society of London. Several factors, however, have conspired to encourage the Society to disseminate this arcane information to a wider audience. Alien life on Earth has been shown to be a distinct possibility through the efforts of the popular media. The approaching Millennium has forced people to focus not only on life in the future but also on the life that has existed up to the present. Finally, the need to attract finance for future expeditions has convinced the Society to lay before the public evidence that proves ours is, indeed, a world filled with wonders. ... Could you tell a Wyvern from a Dragon, outsmart a Kappa, capture a Unicorn, or survive an encounter with a Giant Squid? ... You could with the help of the Cryptozoological Society of London and its top-secret files. For over 150 years, the Society has conducted detailed investigations into all manner of creatures — the majority of which mainstream zoologists claim not to exist. Decades of work have gone into building up an impressive archive of written and physical evidence from the far-flung corners of the world. Now made public for the first time, this incredible compendium will convince even the most sceptical reader of the existence of dozens of creatures with amazing, and sometimes terrifying, abilities. ... These impressive files cover species-transcending oddities such as bird-serpents and winged lions; transmogrifying creatures such as werewolves; manimals — half human beings — from mermaids to minotaurs; and our close relatives, the hominids — vampires, fairy folk, leprechauns and gnomes. ... On-site documentation in the form of researchers' field notes and supporting physical evidence, historical documents and photographs, scientific artifacts, newspaper and magazine articles, and myriad first-hand reports of personal sightings all contain fascinating and little-known information on the habits of these incredible beings. Their evolution and biology, lifecycle and habitats, and hunting and mating activities — the breadth of evidence will astonish, captivate and intrigue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312207034](#)

- [37] Richard Ellis. **The Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature**. Penguin Books. 1999.

The most mysterious and elusive of all sea creatures, the giant squid — at least sixty feet long and weighing nearly a ton — is also one of the largest. Yet for all its magnificent size and threatening undersea presence, Architeuthis has remained a mystery. Until now. In this marvelous and beautifully illustrated book, marine biologist, explorer, and artist Richard Ellis presents all that is known about the giant squid. Delving into myth, literature, popular culture, and science, he brings readers face to face with this remarkable creature. He also provides a thorough, compelling study of what is known and what is still to be discovered about this exotic animal that has never been studied alive. Interweaving his engrossing narrative with a wealth of fascinating illustrations and photographs, Ellis gives us the first comprehensive history of the only living creature that can truly be called a "sea monster".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140286764](#)

- [38] Carol K. Mack, Dinah Mack. **A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits**. Henry Holt. 1999.

Watch your back! ... How to spot and identify demons and other subversive spirits ... And what to do next. Demons, fairies, and fallen angels are everywhere. They lurk at crossroads, crouch behind doors, hide in trees, slip into beds, wait in caves, hover at weddings and childbirths,

disguise themselves as friends, relatives—even disguise themselves as you. They are powerful; they are protean; they are enchanting. And, to the uninformed, they are often invisible. This illustrated guide — the first of its kind — reveals the remarkable permutations of the demon and fairy species worldwide. Packed with lore about each demon, detailing its origins, the culture surrounding it, and its reputed antics and exploits, *A Field Guide to Demons, Fairies, Fallen Angels, and Other Subversive Spirits* is a fascinating exploration of global mythologies. Perfect for the armchair traveler and the intrepid, seasoned demon-spotter alike, this complete guide to subversive spirits offers a behind-the-scenes look at the devilish mishaps, impish irritations, and demonic devastations that punctuate our lives.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080506270X](#)

- [39] Joe Nigg. *The Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present*. Oxford University Press. 1999.

What do green lions, nine-headed winged snakes, giant gold-digging ants and fish in the shape of bishops have in common? They all inhabit this new, comprehensive collection of strange and fantastic beasts. In excerpts spanning millennia and reflecting the development of the Western imagination itself, we encounter old favorites like the dragon, unicorn, phoenix, griffin, and mermaid, as well as a host of other bizarre creatures. Comprising hundreds of well-known and obscure primary sources arranged chronologically by writer, *The Book of Fabulous Beasts* traces the development of imaginary animals as they appear and reappear in literary accounts from the Babylonian epic of creation to modern fantasy. From Herodotus to medieval bestiaries and travelers's tales, and from Renaissance heraldry, alchemy, and natural histories to the fantasy fiction of Tolkien, the author shows how these resilient beasts — once believed to be real — have transformed and regenerated through time, surviving even the Age of Reason that banished them to the realm of the "fabulous." With an extensive general introduction, glossary of animals, bibliography, index, and more than a hundred illustrations from a Babylonian cylinder seal of a god battling a dragon to James Thurber's drawing of a unicorn in a modern garden, this volume will be the standard reference for years to come. *The Book of Fabulous Beasts* is the rare combination of an exhaustive source book and a delightful read. Readers can browse excerpts, trace one particular creature as it develops through time and translation, or read this epic story straight through, discovering along the way as much about the history and dreams of the human creature as about the fanciful animals on every page.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195095618](#)

- [40] Laurence A. Rickels. *The Vampire Lectures*. University of Minnesota Press. 1999.

Rickles, a UC Santa Barbara professor, sifts through mythology of vampirism, from folklore to Marilyn Manson, to explore the profound and unconscious appeal of the undead in an original and intellectual look at vamps.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816633924](#)

- [41] Marina Warner. *No Go, the Bogeyman: Scaring, Lulling, and Making Mock*. Farrar Straus & Giroux. 1999.

An exciting new work, richly illustrated, on the age-old images and stories about frightening men. In this provocative new work, Marina Warner goes beyond the terrain she covered in her widely praised *From the Beast to the Blonde*. She explores the darker, wilder realm where ogres and giants devour children, where bogeymen haunt the night and each of us must face our bugaboos. *No Go the Bogeyman* considers the enduring presence and popularity of figures of male terror, establishing their origins in mythology and their current relation to ideas about sexuality and power, youth and age. Songs, stories, images, and films about frightening monsters have always been invented to allay the very terrors that our dreams of reason conjure up. Warner shows how these images and stories, while they may unfold along different lines — scaring, lulling, or making mock—always have the strategic, simultaneous purpose of both arousing and controlling the underlying fear. In a brilliant analysis of material long overlooked by cultural critics, historians, and even psychologists, Warner revises our understanding of storytelling in contemporary culture, of masculine identity, racial stereotyping, and the dangerous, unthinking ways we perpetuate the bogeyman.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374223017](#)

- [42] Merian Carol Belanger. *Real and Fanciful Animals from Engravings Pictorial*. Dover. 1998.

A painter whose father was an engraver and publisher of the same name, Matthus Merian (1621-1687) published this remarkable group of unusual and highly imaginative animal illustrations. This copyright-free collection includes a large and fascinating selection of engravings that illustrate scientific specimens and legendary creatures — all meticulously reproduced from an extremely rare eighteenth-century edition. Carefully arranged into six major divisions (quadrupeds, snakes, mollusks and crustaceans, fish, birds, and insects), approximately 1,300 copyright-free images include realistic and fanciful portrayals of a varied array of real animals, in addition to such imaginary creatures as unicorns, dragons, basilisks, harpies, griffins, and other mythical beasts. Identifying captions in Latin accompany many of the illustrations. Commercial artists, illustrators, and craftspeople will find a host of uses for these lovingly detailed engravings: as book and magazine illustrations and as attention-getting graphics ideal for enhancing flyers, brochures, newsletters, and any number of other print projects. Art

lovers and antiquarians — anyone with an interest in the art and ideas of an earlier era — will enjoy browsing through these wonderful antique images.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486402371](#)

- [43] Richard Ellis. **Deep Atlantic: Life, Death, and Exploration in the Abyss.** Lyons Press. 1998.

Open this book and you'll plunge five miles below the surface of the sea into an unforeseen realm inhabited by living creatures that strain the bounds of credibility. Prior to John Ross's successful retrieval in 1818 of six pounds of worm-filled mud from the bottom of Baffin Bay, it was widely believed that no life could possibly flourish in the dark, cold, pressurized waters of the deep Atlantic Ocean. Subsequent expeditions have unveiled a mind-boggling menagerie of deep-sea fauna with which we are still only marginally acquainted. Richard Ellis recounts the stories of the exploration of the deep sea and brings us face-to-face with these unexpected efflorescences of evolution.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1558216634](#)

- [44] Lewis Hyde. **Trickster Makes This World: Mischief, Myth and Art.** Farrar Straus & Giroux. 1998.

Lewis Hyde's ambitious and captivating *Trickster Makes This World* brings to life the playful and disruptive side of the human imagination as it is embodied in the trickster mythology. Most at home on the road or at the twilight edge of town, tricksters are consummate boundary-crossers, slipping through keyholes, breaching walls, subverting defense systems. Always out to satisfy their inordinate appetites, lying, cheating, and stealing, tricksters are a great bother to have around, but paradoxically they are also indispensable culture heroes. In North America, Coyote taught the race how to dress, sing, and shoot arrows. In West Africa, Eshu discovered the art of divination so that suffering humans might know the purposes of heaven. In Greece, Hermes the Thief invented the art of sacrifice, the trick of making fire, and even language itself. Hyde revisits these old stories, then holds them up against the life and work of more recent creators: Picasso, Marcel Duchamp, John Cage, Allen Ginsberg, Maxine Hong Kingston, Frederick Douglass, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374279284](#)

- [45] Deldon Anne McNeely. **Mercury Rising: Women, Evil and the Trickster Gods.** Spring. 1998.

What can a silly, chaotic figure like a Trickster offer the world? Jungian psychoanalyst Deldon McNeely argues that Trickster's value lies in amplifying and healing splits in the individual and collective psyche and in inviting us to differentiate our comprehension of evil. Tricksters, long held as aspects of the divine in many cultures, are an archetype of transition, guides in the journey of individuation and psychotherapy, and mediators between the conscious and unconscious world, that which is either unseen or banished from consciousness. *Mercury Rising* examines Tricksters in light of contemporary cultural trends, including: — society's current disdain for heroes and the hero archetype; — Tricksters need for mirroring and its implications regarding the narcissistic nature of contemporary culture; — the Trickster's role in psychotherapy in terms of truth, reliability, and grounding; — the relationship between Trickster and the feminine, and the concomitant emergence of feminine values and voices of wisdom; and — feminine influences on the philosophy of ethics as well as current attitudes toward evil, violence, and sex. Inasmuch as Tricksters force us to question our sense of order and morality, as well as our sanity, *Mercury Rising* explores the hope that the Anima-ated, life-affirming Trickster will flourish and prevail over the death-dealing excesses that threaten to annihilate many species, including our own.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882143662](#)

- [46] W.J.T. Mitchell. **The Last Dinosaur Book: The Life and Times of a Cultural Icon.** University of Chicago Press. 1998.

For animals that have been dead millions of years, dinosaurs are extraordinarily pervasive in our everyday lives. Appearing in ads, books, movies, museums, television, toy stores, and novels, they continually fascinate both adults and children. How did they move from natural extinction to pop culture resurrection? What is the source of their powerful appeal? Until now, no one has addressed this question in a comprehensive way. In this lively and engrossing exploration of the animal's place in our lives, W.J.T. Mitchell shows why we are so attached to the myth and the reality of the "terrible lizards." Mitchell aims to trace the cultural family tree of the dinosaur, and what he discovers is a creature of striking flexibility, linked to dragons and mammoths, skyscrapers and steam engines, cowboys and Indians. In the vast territory between the cunning predators of Jurassic Park and the mawkishly sweet Barney, from political leviathans to corporate icons, from paleontology to Barnum and Bailey, Mitchell finds a cultural symbol whose plurality of meaning and often contradictory nature is emblematic of modern society itself. As a scientific entity, the dinosaur endured a near-eclipse for over a century, but as an image it is enjoying its widest circulation. And it endures, according to Mitchell, because it is uniquely malleable, a figure of both innovation and obsolescence, massive power and pathetic failure — the totem animal of modernity. Drawing unforeseen and unusual connections at every turn between dinosaurs real and imagined, *The Last Dinosaur Book* is the first to delve so deeply, so insightfully, and so enjoyably into our modern dino-obsession.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226532046](#)

- [47] J.R.R. Tolkien, Wayne G. Hammond, Christina Scull. **Roverandom.** Houghton Mifflin Harcourt. 1998.

In 1925, while on vacation with his family on the Yorkshire coast, four-year-old Michael Tolkien lost his favorite toy, a little lead dog he was reluctant to put down even to dig in the sand. To console and distract him, his father, J.R.R. Tolkien, improvised a story — the story of Rover, a real dog magically transformed into a toy, who, after many fantastic adventures in search of the wizard who wronged him, at last wins back his life. This charming tale, peopled by a wise old whale and a terrible dragon, by the king of the sea and the Man-in-the-Moon, was a Tolkien family favorite, going through several typewritten drafts over many years. In 1936, Tolkien submitted it to his British publishers as a possible follow-up to *The Hobbit*. What his publishers really wanted, however, was another story about Middle-earth, and so he set aside this little book to begin his masterwork, *The Lord of the Rings*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395898714

- [48] William J. Hynes, William G. Doty. **Mythical Trickster Figures: Contours, Contexts, and Criticisms**. University Alabama Press. 1997.

A collection of essays about mythical trickster figures, ranging from the Coyote of America to African, Japanese, Greek and Christian figures, plus examples found in contemporary American fiction and drama. The work examines how cultural values are challenged and enforced by these comic creations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0817308571

- [49] Kevin Randle, Russ Estes. **Faces of the Visitors**. Fireside. 1997.

In every corner of the world, over the past century, people have been reporting encounters with a huge array of alien beings — some tall and human-looking, some hairy and monstrous, some reptilian-looking, and even some that defy conventional description. In "Faces of the Visitors", UFO expert Kevin Randle and documentary producer and artist Russ Estes have teamed up to produce an essential reference guide to the most important close encounters, alien contactee cases, abductions, and reported photos of aliens. Each of the over fifty entries is based on actual eyewitness accounts and includes: A detailed drawing of each visitor based on drawings made by (or according to descriptions given by) the people who saw it with their own eyes A stunning description of each alien and the name of its home world, if known A unique reliability rating, on a scale from 0 to 10 A gripping you-were-there narration of the encounter, along with meticulous documentation of source material "Faces of the Visitors" also offers a complete chronological database on the often overlooked but extremely important Euro-South American visitation wave of 1954 and the North American wave of 1973, as well as a comprehensive bibliography of important books, magazine articles, and journals. It is a fascinating reference for anyone curious about alien visitation and an unequalled source for those who want to learn more about their own experiences.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0684839733

- [50] Fleur Adcock, Jacqueline Simms. **The Oxford Book of Creatures**. Oxford University Press. 1996.

The animal kingdom has been celebrated in literature with an enthusiasm equalled only by our insatiable curiosity about the creatures with whom we share this planet. From Emily Dickinson's ode to the spider to Ogden Nash's musings on the lowly caterpillar, from Darwin's observations to Beatrix Potter's much-loved tales, we are enchanted by naturalists, explorers, philosophers, poets, and writers of all stripes. The Oxford Book of Creatures brings together all of these observers to include the work of writers ranging from Aristotle to Orwell, Montaigne to Johnson, May Sarton to Theodore Roethke, Primo Levi to J.R.R. Tolkien, all rejoicing in the life that surrounds us. Here are works from across cultures and time periods, musings on animals both real and imagined. Arranged thematically, The Oxford Book of Creatures embraces the function and beauty of the design and movement of creatures, their various habitats, mating and rearing of young, work (both for their own communities and when harnessed to human purposes), and their roles as predator and prey; extinct species are included, as are fabulous or invented ones. About 250 creatures, from the least significant to the most majestic, can be found, fish, birds, mammals, insects: fleas and centipedes, pigs and cows, horses and elephants, unicorns and salamanders, kraken and leviathans crowd these pages. We react to animals with a variety of emotions: love, fear, disgust, and amazement. We domesticate them, befriend them, hunt them, and eat them, and above all, as this absorbing anthology shows, observe them with fascination and respect. • CONTENTS • Prologue: Reflections • Design • Procreation • Habitat • Companionship • Talkers • Workers • Habits • Red in Tooth and Claw • Monsters • Death and Extinction • Epilogue: Celebration. • 387 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0192142267

- [51] Wayne Douglas Barlowe, Neil Duski, Neiol Duski. **Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror** HarperPrism. 1996.

Until now, many of the greatest creatures and characters from fantasy and horror have been seen only in the minds of their creators — and their readers. At last these bizarre and beautiful beings have been brought magnificently to life by acclaimed artist Wayne Douglas Barlowe. Here is the Unicorn you always dreamed of, still shimmering from the imagination of *The Last Unicorn* author Peter S. Beagle. Here in all its disgusting glory lurks H. P. Lovecraft's Gug, along with Robert Jordan's Trolloc. Here you will meet Marion Zimmer Bradley's Morgaine from

The Mists of Avalon, Conan-creator Robert E. Howard's Bran Mak Morn, Clive Barker's Gek-A-Gek, Drool Rockworm from Stephen R. Donaldson's Chronicles of Thomas Covenant the Unbeliever, and many more. Fifty fantastic creatures and characters in all. Awesome, incredible, startling, disturbing — all rendered with perfect accuracy and exquisite detail. The heroes, monsters, and bizarre creatures depicted in these full-color pages range from the mythical to the mysterious, from the hideous to the sublime, from the wonderful to the terrible. In his accompanying text, Barlowe presents the essential facts about each creature, whether it be language, weaponry, dietary customs, or favorite prey. In the manner of a true naturalist (he was apprenticed at New York's Museum of Natural History) he includes his sketches and preliminary drawings, as well as his notes and locomotion studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061008176](#)

- [52] Pamela Wharton Blanpied. **Dragons: The Modern Infestation.** Boydell & Brewer Ltd. 1996.

Dragons: what they are, where they originate, their impact on the future of man — and what to do if one lands on your roof. • Pre-medieval dragons are a staple of Western culture, familiar through bestiaries, folklore and the framework of meaning provided by the church. Dragons of the Modern Infestation, however, must be known through a scientific term: verminology. • The purpose of this monograph is to make available to the general public the fruits of verminological research which began shortly after the first modern sightings, in the hope of fostering a better understanding of the risks inherent in dragon/human contact, and a deeper appreciation of the beauty and complexity of these beasts. • The book introduces their basic anatomy, habits, recreation, preferences in food, and their legendary lust for treasure; it covers their mating rituals and their care for their young, and, importantly, the Mime, the means by which the dragons pursue their prey and invade even the most densely populated cities. • Dragon language is discussed, and the controversial possibility of dragon/human communication. • [The book] draws freely from the work of the major verminologists, such as Philomel St James and Philip Marsden; excerpts from their private papers, field notes and journals give the reader the sense of what it is like to study dragons at firsthand. • This is the first edition in the United Kingdom; it includes an updated preface and several new photographs, as well as the charts, graphs, maps, and bibliographic detail that made the 1980 edition the standard reference for the Modern Infestation. PAMELA WHARTON BLANPIED has been watching dragons since the first incidents of the Modern Infestation occurred, and has an unrivalled knowledge of the scientific literature on the subject. She is now recognised as the leading authority in this field.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851156800](#)

- [53] Stanley Schmidt, Ben Bova. **Aliens and Alien Societies.** Writer's Digest. 1995.

Stanley Schmidt guides you toward a better understanding of our universe to create beings who will live in your science fiction. Aliens and Alien Societies explains science to help you make your fiction plausible. You'll avoid bringing characters from solar systems unlikely to support life. Discover the galaxy's vastness and imagine the technology needed to cross it. Put biochemistry on your side to put viable creatures on your pages. Learn how engineering shapes life and why this suggests that intelligent inhabitants of other planets might have similarities to humans. Develop well-founded cultures and logical languages. Introduce aliens to people or other aliens. Portray them as individuals, true to their species.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0898797063](#)

- [54] Dennis Todd. **Imagining Monsters: Miscreations of the Self in Eighteenth-Century England.** University of Chicago Press. 1995.

In 1726, an illiterate woman from Surrey named Mary Toft announced that she had given birth to seventeen rabbits. Deceiving respected physicians and citizens alike, she created a hoax that held England spellbound for months. In *Imagining Monsters*, Dennis Todd tells the story of this bizarre incident and shows how it illuminates eighteenth-century beliefs about the power of imagination and the problems of personal identity. Mary Toft's outrageous claim was accepted because of a common belief that the imagination of a pregnant woman could deform her fetus, creating a monster within her. Drawing on largely unexamined material from medicine, embryology, philosophy, and popular "monster" exhibitions, Todd shows that such ideas about monstrous births expressed a fear central to scientific, literary, and philosophical thinking: that the imagination could transgress the barrier between mind and body. In his analysis of the Toft case, Todd exposes deep anxieties about the threat this transgressive imagination posed to the idea of the self as stable, coherent, and autonomous. Major works of Pope and Swift reveal that they, too, were concerned with these issues, and *Imagining Monsters* provides detailed discussions of *Gulliver's Travels* and *The Dunciad* illustrating how these writers used images of monstrosity to explore the problematic nature of human identity. It also includes a provocative analysis of Pope's later work that takes into account his physical deformity and his need to defend himself in a society that linked a deformed body with a deformed character.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226805565](#)

- [55] Marina Warner. **From the Beast to the Blonde: On Fairy Tales and Their Tellers.** Farrar Straus & Giroux. 1995.

From classical enchantresses to Mother Goose to the Brothers Grimm, a cultural study of fairy tales shows what they reveal about the changing status of women, the ways of men, racial prejudice, and other serious subjects.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374159017](#)

- [56] Carlin A. Barton. **The Sorrows of the Ancient Romans: The Gladiator and the Monster**. Princeton University Press. 1993.

This inquiry into the collective psychology of the ancient Romans speaks not about military conquest, sober law, and practical politics, but about extremes of despair, desire, and envy. Carlin Barton makes us uncomfortably familiar with a society struggling at or beyond the limits of human endurance. To probe the tensions of the Roman world in the period from the first century B.C.E. through the first two centuries C.E., Barton picks two images: the gladiator and the "monster".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069105696X](#)

- [57] D'Arcy Wentworth Thompson, John Tyler Bonner. **On Growth and Form**. Cambridge University Press. 1992.

Why do living things and physical phenomena take the form they do? D'Arcy Thompson's classic *On Growth and Form* looks at the way things grow and the shapes they take. Analysing biological processes in their mathematical and physical aspects, this historic work, first published in 1917, has also become renowned for the sheer poetry of its descriptions. A great scientist sensitive to the fascinations and beauty of the natural world tells of jumping fleas and slipper limpets; of buds and seeds; of bees' cells and rain drops; of the potter's thumb and the spider's web; of a film of soap and a bubble of oil; of a splash of a pebble in a pond. D'Arcy Thompson's writing, hailed as "good literature as well as good science; a discourse on science as though it were a humanity", is now made available for a wider readership, with a foreword by one of today's great populisers of science, explaining the importance of the work for a new generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521437768](#)

- [58] Paul Barber. **Vampires, Burial, and Death: Folklore and Reality**. Yale University Press. 1988.

In this engrossing book, Paul Barber surveys centuries of folklore about vampires and offers the first scientific explanation for the origins of the vampire legends. From the tale of a sixteenth-century shoemaker from Breslau whose ghost terrorized everyone in the city, to the testimony of a doctor who presided over the exhumation and dissection of a graveyard full of Serbian vampires, his book is fascinating reading.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300048599](#)

- [59] Ruth P.M. Lehmann. **Beowulf: An Imitative Translation**. University of Texas Press. 1988.

The name "Beowulf" lingers in our collective memory, although today fewer people have heard the tale of the Germanic hero's fight with Grendel, the dreadful Monster of the Mere, as recounted in this Anglo-Saxon epic. This edition of *Beowulf* makes the poem more accessible than ever before. Ruth Lehmann's imitative translation is the only one available that preserves both the story line of the poem and the alliterative versification of the Anglo-Saxon original. The characteristic features of Anglo-Saxon poetry — alliterative verse with first-syllable stress, flexible word order, and inflectional endings — have largely disappeared in Modern English, creating special problems for the translator. Indeed, many other translations of *Beowulf* currently available are either in prose or in some modern poetic form. Dr. Lehmann's translation alone conveys the "feel" of the original, its rhythm and sound, the powerful directness of the Germanic vocabulary. In her introduction, Dr. Lehmann gives a succinct summary of the poem's plot, touching on the important themes of obligation and loyalty, of family feuds, unforgivable crimes, the necessity of revenge, and the internal and external struggles of the Scandinavian tribes. She also describes the translation process in some detail, stating the guiding principles she used and the inevitable compromises that were sometimes necessary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292707711](#)

- [60] Allen W. Varney, Eric Goldberg. **The Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film**. St. Martin's Press. 1988.

The Willow Sourcebook Includes: • Detailed histories of Willow, Madmartigan, Bavmorda, and every important character from the movie. • The cultures and beliefs of the Nelwyns, the soldiers of Nockmaar, the Knights of Galladoorn, the fairies, and the brownies. • Fearsome monsters — the two-headed Eborsisk, the Death Dogs, and others. • Magic-transformation, Bavmorda's Ritual of Obliteration, Cherlindrea's Wand, and more! • Descriptions of the lands, people, and cultures of the world of Willow, including Tir Asleen, Bavmorda's Nockmaar, and Nelwyn Valley. • A detailed map of the lands travelled in the movie. • Game information that lets you use the people and creatures of Willow in your own fantasy roleplaying game. Plus 8 pages of full-color photographs from the movie!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312930836](#)

- [61] Graeme Baese. **Animalia**. Harry N. Abrams. 1987.

What's this elaborate illustration? "Horrible Hairy Hogs Hurrying Homewards on Heavily Harnessed Horses," of course. Graeme Baese's astonishingly creative oeuvre begins with *Animalia*, the 1993 alphabet book that challenges the standard idea of how long reading a book for small kids ought to take. *Animalia*, like many of Baese's books, is a vast puzzle, built with entrancing pictures that unfold into layers and layers of objects — all matched to each page's corresponding letter. Base leaves us stunned and amazed, painting reflections into the oddest surfaces and driving the urge to page-turn. This wonderful picture book works for 2-year-olds, 5-year-olds, and adults alike — something few other alphabet books can manage. — Andrew Bartlett.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0333454448](#)

- [62] Wayne Douglas Barlowe, Ian Summers, Beth Meacham. **Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature**. Workman. 1987.

In this illustrated field guide to extraterrestrials — a 1980 nominee for the ABA and Hugo Awards and named one of the Best of Spring 1980 by *School Library Journal* — Wayne Douglas Barlowe paints 50 denizens of popular science fiction literature. 150 full-color paintings show each character not only in full figure but also in detail highlighting distinctive characteristics. Humanoids, insectoids, reptilians, and more are included. Field notes explain movement, diet, respiration, and reproduction habits. The book also features a pull-out chart showing comparative sizes, and a section devoted to Barlowe's own sketchbook of works in progress. Selection of the Science Fiction Book Club. 267,000 copies in print. • Wayne Douglas Barlowe's brilliant portraits bring to life 50 aliens from science fiction literature: Larry Niven's Thrint and his Puppeteer, Arthur C. Clarke's Overlord, Frank Herbert's Steersman, Robert Silverberg's Sulidor and more. Humanoids, insectoids, reptilians — even protoplasmic, gaseous and crystalline life forms — are all faithfully and naturalistically depicted so that you can now visualize what could only before be imagined. Plus a special section taken directly from the artist's personal sketchbook, featuring renderings, notes and locomotive studies. • "Barlowe awes me. It's a breathtaking job of extending the author's vision ..." — from the foreword by Robert Silverberg • "The illustrated field guide to extraterrestrials that every lover of science fiction must have." — *The Brothers Hildebrandt* • "Any science fiction reader would enjoy receiving this as a gift." — *Science Fiction Chronicle* • "Remarkable ... The artist's imagination proves fully equal to the reader's own mental picture of these varied denizens." — *ALA Booklist*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894803247](#)

- [63] Malcolm Davies, Jeyaraney Kathirithamby. **Greek Insects**. Oxford University Press. 1987.

This authoritative study of Greek insects treats not only the obvious questions of their identity — in modern terms of species and genera — but also such topics as the etymologies (both formal and popular) of the various insect names, the folklore, religious and other significant associations, and the differences in attitude shown toward them by the ancient and modern world. Patterned after two famous studies by D'Arcy Thompson — *A Glossary of Greek Birds* and *A Glossary of Greek Fishes* — this volume provides a meticulous survey of the topic, examining the ancient literature and the enormous secondary literature connected with it, as well as the most recent scientific findings. Like Thompson's glossaries, this work focuses primarily on evidence from literature and art, with later evidence brought in only when needed for a full understanding of the facts. Compiled by a classics scholar working with a zoologist, this glossary provides alphabetically-arranged entries on such common insects as the ant, the louse, the butterfly, the wasp, the bedbug, the cricket, and the praying mantis. The first comprehensive study on this subject, *Greek Insects* belongs on the bookshelf of every Greek scholar, and it will be of considerable interest to educated readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195205480](#)

- [64] Shahrukh Husain, Durga Prasad Das. **Demons, Gods and Holy Men from Indian Myths and Legends**. Schocken. 1987.

Here are stories about the huge and complex family of Hindu gods and goddesses, tales from the magnificent Indian epics and sumptuous retellings of tragedy and romance. Many religions began in India and there are accounts of the miracles and marvelous deeds of the saints and holy men who lived there, including the Buddha, Guru Nanak of the Sikhs and the Sufi saints of Islam. There are 18 large color paintings which illustrate the stories in traditional Indian style.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805240284](#)

- [65] Malcolm South. **Mythical and Fabulous Creatures: A Source Book and Research Guide**. Greenwood. 1987.

This serious, scholarly treatment of 20 imaginary beings, from dragon and phoenix to giants and fairies, discusses the origin of each as an idea, its symbolism and lore, and its appearances in art, literature, or film.... Extensive bibliographies follow the generally ambitious and erudite essays, while a final catch-all article and selective bibliography cover still more ground, at a gallop.... [There] are a number of thoughtful and well-written interpretive investigations into the nature and history of some persistent types. Entries on the Basilisk, Harpies, Medusa, and the Sphinx are particularly fine: here one feels that the mystery and power of these imaginative creations is not vitiated by

scholarly taxidermy. – Library Journal • Essays by 18 contributors about 20 imaginary creatures provide information on their probable origins, symbolism, legends, and appearances in history, literature, and art. All the creatures, including those mentioned in a catchall essay for lesser-known beings, are accessible through a meticulous index, which also includes literary references in the text. Excellent bibliographies follow each essay, and a glossary and a taxonomy of creatures are appended. Most of the material is drawn from Indo-European sources, with occasional references to the Far East, North America, and Africa. Literature begins with the most ancient texts and continues to current fantasy novels, while art includes painting, sculpture, jewelry, movies, and T.V. This makes for wonderfully serendipitous bibliographies ... [this] book provides thorough documentation of the best-known creatures of fantasy with a breadth of coverage that is both impressive and delightful. Recommended for all libraries supporting research in mythology, fantasy, folklore, or popular culture. – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313243387](#)

[66] Vicki Hearne. **Adam's Task: Calling Animals by Name.** Alfred A. Knopf. 1986.

Have you ever watched a horse flick her tail or had a dog greet you at your door and known in your heart that the animal was exhibiting something more than simple instinctual responses? If so, you must read this book. In it Vicki Hearne asserts that animals that interact with humans are more intelligent than we assume. In fact, they are capable of developing an understanding of the good, a moral code that influences their motives and actions. Hearnes thorough studies led her to adopt a new system of animal training that contradicts modern animal behavioral research, butas her examples showis astonishingly effective. Hearnes theories will make every trainer, animal psychologist, and animal-lover stop, think, and question.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394542142](#)

[67] Terry Jones, Brian Froud. **The Goblins of Labyrinth.** Henry Holt. 1986.

A huge heavy book, full of conceptual designs of about 100 different goblins (some from the movie, the others in hiding in the Labyrinth) by Brian Froud, all faithful reproductions of his ink on parchment original drawings, with Monty style narrative courtesy of Terry Jones. There's also a generous amount of full colour prints of the Wiseman, Sir Didymus, Toby and a brown-haired girl who was the predecessor of our Sarah. Shame about there being no pics of Jareth, as he himself was originally conceptualised as a muppet (cue thoughts of Sarah dancing with a Big Bird equivalent). If you love Brian Froud's Fantasy art and love Labyrinth, you will need to have this book.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0030073189](#)

[68] Time-Life Books. **Night Creatures (The Enchanted World).** Time Life Books. 1985.

This book weaves the tales of all the "Night Creatures" that populate the legends and mythologies of countries around the world. You will read tales of Denmark's evil Grendel, the Fox Maiden of Japan, and, of course, of the werewolves and vampires that have come to play a prominent role in our own popular culture today. Out of the darkness and out of our fears, our very imaginations have created these fearsome creatures of the night. Beautifully illustrated throughout, this book contains numerous tales of the evil creatures that inhabit the night. Part of a 21-volume Time-Life series.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452332](#)

[69] David Larkin, Julek Heller, Carolyn Scrace, Juan Wijngaard. **Giants.** Harry N. Abrams. 1985.

Long ago the world was full of extraordinary creatures who have come to be called giants. 171 illustrations, including 141 in full color.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810909553](#)

[70] Narayana, Francis G. Hutchins, A. Ramachandran. **Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel.** Amarta Press. 1985.

Here are India's classic Animal Fables in an exciting new translation. Collected, rearranged and wondrously embellished by the great poet Narayana. Robust, ribald, homely, stirring — in a word, alive — these tales will delight and instruct young and old alike. Lavishly illustrated throughout with drawings done especially for this complete, unexpurgated new edition.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0935100040](#)

[71] Time-Life Books. **Dragons (The Enchanted World).** Time Life Books. 1984.

Time-Life has once again done an outstanding job putting together a series. From cover to cover they are thoughtful, beautiful books. Presents tales and examines beliefs about dragons of the enchanted world. Includes: Chaos Incarnate: A Field Guide to Dragons, Glittering

Gods of the East, The Serpent Ascendant, Rise of the Dragonslayer. If you love dragons, this may be the ultimate guide book. Part of a 21-volume Time-Life series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452081](#)

- [72] Time-Life Books. **Magical Beasts (The Enchanted World)**. Time Life Books. 1984.

Time-Life has once again done an outstanding job putting together a series. From cover to cover they are thoughtful, beautiful books. Illus by Arthur Rackham, Edmund Dulac and many others. Includes: Myths, Legends, Folk Tales, Mythical Animals, Centaurs, Manticores, Mermecolion, Monkey-God, Chiron, Bestiaries, Basilisk, Unicorns. Part of a 21-volume Time-Life series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452294](#)

- [73] Joe Nigg, David Frampton, Roger Tory Peterson. **A Guide to the Imaginary Birds of the World**. Apple-Wood Books. 1984.

A catalog of thirty birds of fantasy — from folklore and myth — with tales in which they appear.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0918222559](#)

- [74] Larry L. Smith, Robin W. Doughty. **The Amazing Armadillo: Geography of a Folk Critter**. University of Texas Press. 1984.

Perhaps no creature has so fired the imagination of a populace as the armadillo that most ungainly, awkward, and timid little animal. Its detractors call it a varmint and wish it good speed from the Lone Star State and its other natural territories. But its supporters claim that it is the animal kingdom's representative of all that's truly Texan: tough, pioneering, adaptable, and generous in sharing its habitation with others. What is it that sets this quizzical little creature apart from the rest of the animal kingdom? Larry L. Smith and Robin W. Doughty ably answer this question in *The Amazing Armadillo: Geography of a Folk Critter*. This informative book traces the spread of the nine-banded armadillo from its first notice in South Texas late in the 1840s to its current range east to Florida and north to Missouri. The authors look at the armadillo's natural history and habitat as well as the role of humans in promoting its spread, projecting that the animal is increasing in both range and number, continuing its ecological success in areas where habitat and climate are favorable. The book also contributes to a long-standing research theme in geography — the relationship between humans and wildlife. It explores the armadillo's value to the medical community in current research in Hansen's Disease (leprosy) as well as commercial uses, and abuses, of the armadillo in recent times. Of particular note is the author's engaging look at the armadillo as a symbol of popular culture, the efforts now underway to make it a "totem animal" symbolizing the easy-going lifestyles of some Sunbelt cities, and the spread of the craze for armadilliana to other urban centers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [029270383X](#)

- [75] Bellerophon, J.K. Anderson. **Coloring Book – Gorgons**. Bellerophon Books. 1983.

This is the third in our series of fabulous creatures, after Unicorns and Dragons. The pictures of the Gorgon sisters are among the prizes of Greek art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0883881098](#)

- [76] Michael Green. **De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn**. Olympic Marketing. 1983.

An illuminated manuscript setting forth the fictional fifteenth-century diary of one Magnalucius, who records his first-hand observations of unicorns along with the facts he has learned about their natural history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894712063](#)

- [77] Nancy Hathaway. **The Unicorn**. Penguin Books. 1982.

What is this elusive creature with a horn growing from its forehead? Who is this animal with the power to neutralize poison, a fatal attraction to maidens, and the mythic ability to enrich the cultures of Asia, Arabia, and Europe? Of all the legendary animals of art, folklore, and literature, the unicorn is the one with the greatest hold on our imaginations. Other fabulous beasts are clearly inventions, existing only in a mythical landscape of our own collective creation. But the unicorn strikes us as more than imaginary. It seems possible, even probable a creature so likely that it ought to exist. In this magnificently illustrated book, the author takes us on a tour of unicorn lore from China and Japan to India, the Near East, and Europe from ancient times through the Middle Ages and the Renaissance, and into the present. Tapestries, illuminated manuscripts, sculptures and paintings, zoological illustrations, advertisements, and original art especially commissioned for this

book will captivate all of us who are willing to submit to the magical charms of this fabulous and irresistible creature. More beautiful and appealing than the dragon, more mysterious and powerful than the elves and fairies, the unicorn as symbol and as legend is brilliantly brought to life in this colorful history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140063285](#)

- [78] Peter Dickinson, Wayne Anderson. **The Flight of Dragons**. Harper Collins. 1981.

This thrilling book combines fact with fantasy, science with romance. In an elegant exposition Peter Dickinson, award-winning novelist, sets out to prove that dragons did exist. The mythology of dragons gives many surprisingly consistent clues as to the size and nature of the beasts. Peter Dickinson has woven these intriguing folk-tales and anecdotes into a riveting thesis on how so great a creature as the dragon actually managed to fly. His theory exactly ties in with reports on dragons' flight patterns, eating habits and family life. He reveals to us the dragon's special reasons for hoarding gold, their distinctive mating and evolutionary cycle, in a romantic yet well-researched and wholly satisfying construction of the dragon's way of life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060110740](#)

- [79] John Block Friedman. **The Monstrous Races in Medieval Art and Thought**. Harvard University Press. 1981.

Friedman (English, Kent State U.) calls them monstrous because they differ in physical appearance and social practices from whoever was describing them. He finds them lurking in Mandeville's Travels, populating the outermost edges of world maps, and resting in neat frames on pages of illustrated encyclopedias. He has made corrections to the 1981 cloth edition and updated the bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674586522](#)

- [80] Peter Haining. **The Irish Leprechaun's Kingdom**. Panther / Granada. 1981.

The world of Banshees, Fairies, Giants, Monsters, Mermaids, Phoucas, Vampires, Werewolves. Witches and many others. Multiple black and white illustrations and text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0586053239](#)

- [81] Kurt Halbritter. **Halbritter's Plant-And-Animal World: Being a Modest Contribution to Natural History for People from All Walks of Life**. Grove Press. 1981.

Animals, Mythical – Caricatures and cartoons. • German wit and humor, Pictorial. • Animals, Mythical.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394518055](#)

- [82] Richard Huber. **Treasury of Fantastic and Mythological Creatures: 1,087 Renderings from Historic Sources**. Dover. 1981.

Drawing on centuries of history, this work is an encyclopedic collection undoubtedly the largest royalty-free collection of its kind of devils, dragons, mythical creatures, fanciful beasts, animal-gods, totemic figures, and other supernatural beasts from the darker regions of man's imagination. Spanning many cultures and eras, the collection ranges from prehistoric rock paintings to the drawings of Max Ernst, from the masks of black Africa to the gargoyles of Notre Dame. This volume includes over 1,000 renderings of designs from ancient Egypt, Greece, and the Middle East: winged lions, harpies, griffins, satyrs, dragons, and more. Medieval centuries are represented by a wealth of monsters, demons, centaurs, and other creatures from The Book of Kells, anonymous Viking artists, and the works of Hieronymus Bosch, Durer, and others. Global in scope, this vast trove also includes hundreds of non-European imagery: papier-mache masks from Latin America, Oriental deities and demons, feathered serpents from pre-Columbian Aztec and Mayan sources, Navajo sand paintings, and more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486241742](#)

- [83] Jim Harter. **Animals: 1,419 Copyright-Free Illustrations of Mammals, Birds, Fish, Insects, etc.** Dover. 1979.

Contemporary artists and designers are finding the wood engraving one of the most highly desirable sources of illustration for many design purposes. Simple and bold or capable of the most exquisite effects of tonal gradation, this elegant black-and-white artwork sustains no loss in reproduction and is a perfect complement to typography. 1,419 clear wood engravings present, in natural, lifelike poses, over 1,000 species of animals. Included are many different versions of the familiar animals most wanted and used by commercial artists and craftsmen. Arranged according to the following seven categories, the illustrations portray mammals, birds, reptiles, amphibians, fish, insects, and other invertebrates. Selected for their visual impact and usability by artist-collagist Jim Harter, these illustrations form one of the most extensive, copyright-free pictorial sourcebooks of animals ever assembled for the specific use of illustrators, graphic designers, craftspeople,

decoupeurs, and collagists. Captions give modern common-name identifications, and a thorough index provides immediate access to individual animal pictures. Because of the accuracy and detail of most of the renderings, naturalists will also enjoy browsing through this volume and using it for illustrative purposes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0486237664

- [84] Secundus Plinius, Una Woodruff, D. MacSweeney, John Michell. **Inventorum Natura**. Harper Collins. 1979.

Inventorum Natura is the 20th Century's only encyclopaedia of flora and fauna that supports the theories of non-evolutionists and flat-earthers. Spontaneous generation of birds from rushes and of butterflies from creepers, ruminating unicorns and armoured dragons and more are clearly shown in vivid pictures, and explained in a Latin text with an English translation. Pliny, the supposed author of this text, was the Roman Natural Historian who died during the eruption of Vesuvius that obliterated Pompeii (79 AD). For 1900 years this work has been lost. Recently the artist Una Woodruff discovered it and, fascinated by it, undertook to illustrate it with lavish care. This book is the result; plants that are rooted in eggs and blossom with birds, butterfly-bearing ivy, fire-eyed dragons and two-headed toads are found thriving in voluptuous landscapes. The pictures will make everyone interested in natural history look at least twice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060147261

- [85] Odell Shepard. **Lore of the Unicorn**. Harper Collins. 1979.

Lore of the Unicorn by Odell Shepard Fascinating, delightfully readable book traces development of various aspects of the unicorn legend in mythology, folklore, magic, medicine, literature, art and commerce. • "It is a book rich with curious lore, the product ... of careful and intensive research; yet it is written with charm and with affection for the elusive animal which for milleniums has entranced men's imaginations." • Text enhanced with 28 carefully selected illustrations. Introduction. Table Of Contents • Introduction • 1. The Gorgeous East • 2. The Holy Hunt • 3. Shaping Fantasies • 4. East And West • 5. The Treasure of His Brow • 6. The Battle of • 7. Rumours • 8. Conjectures • 9. Certainities • 10. Reflections.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060907215

- [86] Paul Shepard. **Thinking Animals**. Viking Adult. 1978.

In a world increasingly dominated by human beings, the survival of other species becomes more and more questionable. In this brilliant book, Paul Shepard offers a provocative alternative to an "us or them" mentality, proposing that other species are integral to humanity's evolution and exist at the core of our imagination. This trait, he argues, compels us to think of animals in order to be human. Without other living species by which to measure ourselves, Shepard warns, we would be less mature, care less for and be more careless of all life, including our own kind.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0670700614

- [87] Martin Tropp. **Mary Shelley's Monster**. Houghton Mifflin. 1977.

The story of Frankenstein: both a chronicle of the life of Mary Shelley, and the film versions of the story.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395253373

- [88] Patrick Woodroffe. **Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe**. Simon & Schuster. 1976.

The paintings, etchings, book-jacket & record-sleeve illustrations of Patrick Woodroffe. Profusely illustrated in color and black-and-white. With notes and commentary by the artist. Patrick James Woodroffe (*1940) is an English artist, etcher and drawer, who specialises in fantasy science-fiction artwork, with images that border on the surreal. His achievements include several collaborations with well-known musicians, two bronze sculptures displayed in Switzerland and numerous books. Beautiful color illustrations. Paintings, etchings, book jacket, and record sleeve illustrations of Patrick Woodroffe. • Chapters are: Early Influences • The Evolution of a Personal Style • Etching and Engraving • The Thousand Year Roundabout • The Child Stealers • Three Dimensional Project Paintings for Book Jackets • Michael Moorcock • Beasts, Monsters and Hybrids • The Devil • Death • Super Heroes • The Universe, Space Ships and Flying Machines • Symbols • and Record Sleeves Etc • followed by an epilogue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 067122932X

- [89] Randel Helms. **Tolkien's world**. Houghton Mifflin. 1974.

This new and searching study of J.R.R. Tolkien's works was written before his death. In it, the author breaks new ground, relating Tolkien's scholarly works to his great imaginative creations and presenting the famous lecture on Beowulf as the forerunner of his fiction in its insistence on the worth of heroes and monsters. Tolkien's World is sure to arouse interest, enthusiasm, and perhaps controversy among scholars and all those who admire Tolkien's work.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395184908

[90] Beryl Rowland. *Animals with Human Faces: A Guide to Animal Symbolism*. University of Tennessee Press. 1973.

Rowland discusses the fascinating symbolical and allegorical meaning of forty-seven animals from earliest times to the present. Unlike previous studies, her evidence is drawn from primary works and from all periods. Over 50 illustrations, gathered largely from medieval manuscripts.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0870491369

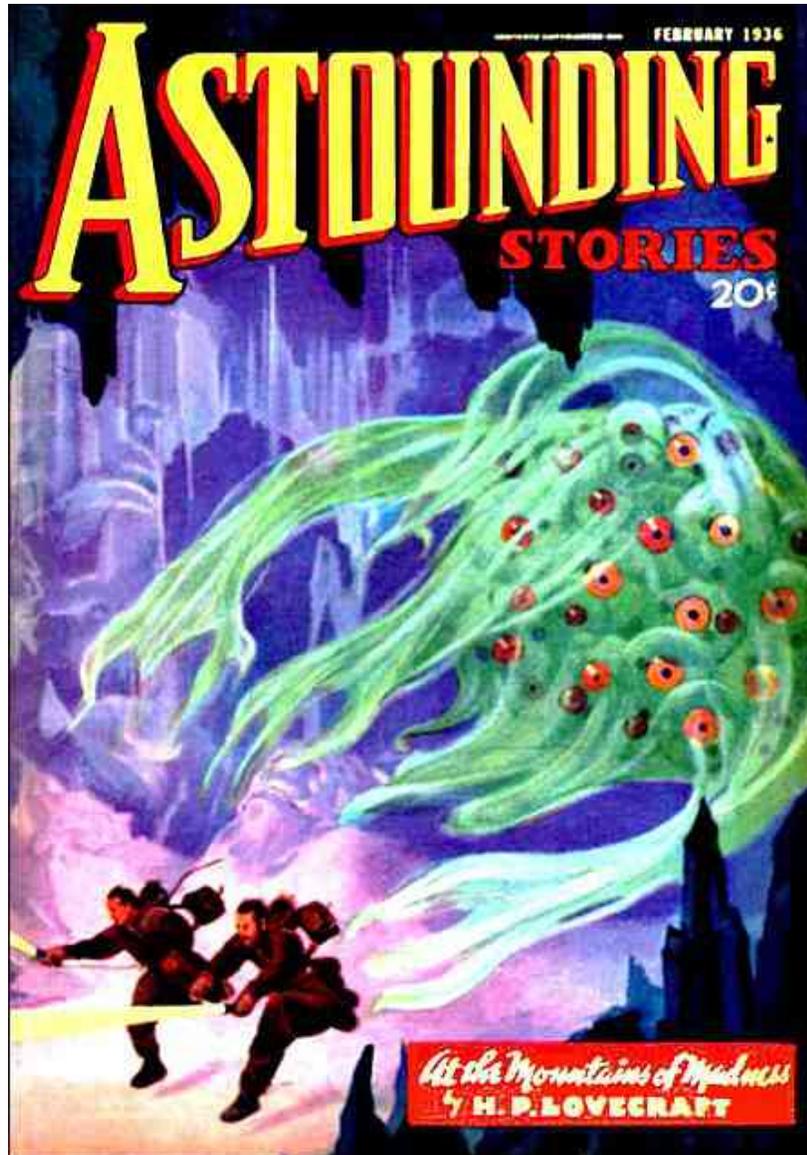


Figure 5.6: *Portrait of Cthulhu* [Gutenberg: Public Domain-not renewed] in: *At the Mountains of Madness* (Lovecraft, 1936)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
180	2019	Nelson	Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures
180	2018	Baur	Creature Codex
180	2015	Whitlatch	Principles of Creature Design: creating Imaginary Animals
181	2014	Athans	Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction
181	2014	Duzer	Sea Monsters on Medieval and Renaissance Maps
181	2013	Bane	Encyclopedia of Fairies in World Folklore and Mythology
181	2013	Dozois	Bestiary: Stories about legendary creatures of myth and magic!
182	2013	Ogden	Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds
182	2013	Ogden	Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds: A Sourcebook
182	2013	Youngs	Beastly Journeys: Travel and Transformation at the Fin de Siecle
182	2011	Asma	On Monsters: An Unnatural History of our Worst Fears
182	2011	Kuehn	Dragon in Medieval East Christian and Islamic Art: With a Foreword by Robert Hillenbrand
183	2011	McCarthy	Here Be Dragons: How the study of animal and plant distributions revolutionized our views of life and Earth
183	2011	Williamson	A Feast of Creatures: Anglo-Saxon Riddle-Songs
183	2010	Banducci	Animals Real and Imagined: Fantasy of What Is and What Might Be
183	2010	Whitlatch	Wildlife of Star Wars: A Field Guide
183	2009	Guiley	Encyclopedia of Demons and Demonology
184	2009	McGowan	Dragon Seekers: How An Extraordinary Cicle Of Fossilists Discovered The Dinosaurs And Paved The Way For Darwin
184	2009	Rosen	Mythical Creatures Bible: The Definitive Guide to Legendary Beings
184	2008	Evans	Dragons: Myth and Legend
184	2008	Moorey	Fairy Bible: The Definitive Guide to the World of Fairies
184	2008	Petty	Dragons of Fantasy: all about Dragons and Those who Create Them
185	2007	Eco	On Ugliness
185	2007	Walker	Drawing and Painting Fantasy Beasts
185	2006	Borges	Book of Imaginary Beings
185	2006	Campbell	Strange Creatures: Anthropology in Antiquity
186	2006	Raven	Angel Bible: The Definitive Guide to Angel Wisdom
186	2006	Standish	Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface
186	2003	Anderson	Tales Before Tolkien: The Roots of Modern Fantasy
186	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
187	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
187	2001	Rose	Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth
187	2001	Wolfe	Tales From The Underground: A Natural History of Subterranean Life
188	2000	Combs	Synchronicity: Through the Eyes of Science, Myth and the Trickster
188	2000	Keightley	World Guide to Gnomes, Fairies, Elves & Other Little People
188	2000	Levy	A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky
188	1999	Ellis	Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature
188	1999	Mack	A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits
189	1999	Nigg	Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present
189	1999	Rickels	Vampire Lectures
189	1999	Warner	No Go Bogeyman: Scaring, Lulling, and Making Mock
189	1998	Belanger	Real and Fanciful Animals from Engravings Pictorial
190	1998	Ellis	Deep Atlantic: Life, Death, and Exploration in the Abyss

190	1998	Hyde	Trickster Makes This World: Mischief, Myth and Art
190	1998	McNeely	Mercury Rising: Women, Evil and the Trickster Gods
190	1998	Mitchell	Last Dinosaur Book: The Life and Times of a Cultural Icon
190	1998	Tolkien	Roverandom
191	1997	Hynes	Mythical Trickster Figures: Contours, Contexts, and Criticisms
191	1997	Randle	Faces of the Visitors
191	1996	Adcock	Oxford Book of Creatures
191	1996	Barlowe	Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ...
192	1996	Blanpied	Dragons: The Modern Infestation
192	1995	Schmidt	Aliens and Alien Societies
192	1995	Todd	Imagining Monsters: Miscreations of the Self in Eighteenth-Century England
192	1995	Warner	From the Beast to the Blonde: On Fairy Tales and Their Tellers
193	1993	Barton	Sorrows of the Ancient Romans: The Gladiator and the Monster
193	1992	Thompson	On Growth and Form
193	1988	Barber	Vampires, Burial, and Death: Folklore and Reality
193	1988	Lehmann	Beowulf: An Imitative Translation
193	1988	Varney	Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film
194	1987	Baese	Animalia
194	1987	Barlowe	Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature
194	1987	Davies	Greek Insects
194	1987	Husain	Demons, Gods and Holy Men from Indian Myths and Legends
194	1987	South	Mythical and Fabulous Creatures: A Source Book and Research Guide
195	1986	Hearne	Adam's Task: Calling Animals by Name
195	1986	Jones	Goblins of Labyrinth
195	1985	Books	Night Creatures (The Enchanted World)
195	1985	Larkin	Giants
195	1985	Narayana	Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel
195	1984	Books	Dragons (The Enchanted World)
196	1984	Books	Magical Beasts (The Enchanted World)
196	1984	Nigg	A Guide to the Imaginary Birds of the World
196	1984	Smith	Amazing Armadillo: Geography of a Folk Critter
196	1983	Bellerophon	Coloring Book – Gorgons
196	1983	Green	De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn
196	1982	Hathaway	Unicorn
197	1981	Dickinson	Flight of Dragons
197	1981	Friedman	Monstrous Races in Medieval Art and Thought
197	1981	Haining	Irish Leprechaun's Kingdom
197	1981	Halbritter	Halbritter's Plant-And-Animal World: Being a Modest Contribution to Natural History for People from All Walks of Life
197	1981	Huber	Treasury of Fantastic and Mythological Creatures: 1,087 Renderings from Historic Sources
197	1979	Harter	Animals: 1,419 Copyright-Free Illustrations of Mammals, Birds, Fish, Insects, etc
198	1979	Plinius	Inventorum Natura
198	1979	Shepard	Lore of the Unicorn
198	1978	Shepard	Thinking Animals
198	1977	Tropp	Mary Shelley's Monster
198	1976	Woodroffe	Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe
198	1974	Helms	Tolkien's world
199	1973	Rowland	Animals with Human Faces: A Guide to Animal Symbolism



Figure 5.7: *The Alphabet used in Utopia (More, 1516)* [Wikipedia: Public Domain]

5.3 Language, Symbols, and Narrative

- [1] Benedict Neurohr, Lizzie Stewart-Shaw. **Experiencing fictional worlds**. John Benjamins. 2019.

Experiencing Fictional Worlds is not only the title of this book, but a challenge to reveal exactly what makes the "experience" of literature. This volume presents contributions drawing upon a range of theories and frameworks based on the text-as-world metaphor. This text-world approach is fruitfully applied to a wide variety of text types, from poetry to genre-specific prose to children's story-books. This book investigates how fictional worlds are built and updated, how context affects the conceptualisation of text-worlds, and how emotions are elicited in these processes. The diverse analyses of this volume apply and develop approaches such as Text World Theory, reader-response studies, and pedagogical stylistics, among other broader cognitive and linguistic frameworks. Experiencing Fictional Worlds aligns with other cutting-edge research on language conceptualisation in fields including cognitive linguistics, stylistics, narratology, and literary criticism. This volume will be relevant to anyone with interests in language and literature. • 228 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [902720201X](#)

- [2] Adam Thirlwell. **The Delighted States: A Book of Novels, Romances, & Their Unknown Translators, Containing Ten Languages, Set on Four Continents, and Accompanied by Illustrations and a Variety of Helpful Indexes**. Farrar Straus & Giroux. 2008.

Having slept with a prostitute in Egypt, a young French novelist named Gustave Flaubert at last abandons sentimentality and begins to write. He influences the obscure French writer douard Dujardin, who is read by James Joyce on the train to Trieste, where he will teach English to the Italian novelist Italo Svevo. Back in Paris, Joyce asks Svevo to deliver a suitcase containing notes for Ulysses, a novel that will be viscerated by the expat Gertrude Stein, whose first published story is based on one by Flaubert. This carousel of influence shows how translation and emigration lead to a new and true history of the novel. We devour novels in translation while believing that style does not translate. But the history of the novel is the history of style. The Delighted States attempts to solve this conundrum while mapping an imaginary country, a country of readers: the Delighted States. This book is a provocation, a box of tricks, a bedside travel book; it is also a work of startling intelligence and originality from one of our finest young writers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374137226](#)

- [3] Andrew M. Riggsby. **Caesar in Gaul and Rome: War in Words**. University of Texas Press. 2006.

Anyone who has even a passing acquaintance with Latin knows "Gallia est omnis divisa in partes tres" ("All Gaul is divided into three parts"), the opening line of "De Bello Gallico", Julius Caesar's famous commentary on his campaigns against the Gauls in the 50s BC. But what did Caesar intend to accomplish by writing and publishing his commentaries, how did he go about it, and what potentially unforeseen consequences did his writing have? These are the questions that Andrew Riggsby pursues in this fresh interpretation of one of the masterworks of Latin prose. Riggsby uses contemporary literary methods to examine the historical impact that the commentaries had on the Roman reading public. In the first part of his study, Riggsby considers how Caesar defined Roman identity and its relationship to non-Roman others. He shows how Caesar opens up a possible vision of the political future in which the distinction between Roman and non-Roman becomes less important because of their joint submission to a Caesar-like leader. In the second part, Riggsby analyzes Caesar's political self-fashioning and the potential effects of his writing and publishing the Gallic War. He reveals how Caesar presents himself as a subtly new kind of Roman general who deserves credit not only for his own virtues, but for those of his soldiers as well. Riggsby uses case studies of key topics (spatial representation, ethnography, virtus and technology, genre, and the just war), augmented by more synthetic discussions that bring in evidence from other Roman and Greek texts, to offer a broad picture of the themes of national identity and Caesar's self-presentation.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292713037](#)

- [4] Howard D. Weinbrot. **Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century**. Johns Hopkins University Press. 2005.

Despite the long history of Menippean satire, from antiquity through the early modern era in Europe and up to the present, the genre often has resisted precise definition and has evoked critical controversy. In this magisterial work, Howard D. Weinbrot offers a new and lucid account of this complex literary category. He argues that in the wake of twentieth-century critics, notably Frye and Bakhtin, Menippean satire has been too broadly associated with "philosophic ideas" expressed in dialogic voices or languages. He proposes instead a set of more rigorous but still fluid criteria incorporating several key elements: the use of varied historical periods, voices, languages, or genres that challenge a threatening orthodoxy; an outcome either of failure and the satirist's renewed anger or of resistance without counter-orthodoxy; and the use of one or more of several identified rhetorical devices. He then explores in detail how these elements of Menippean satire combine and operate in the literatures of classical Rome and early modern France and England, considering major texts by Varro, Petronius, Lucian, Swift, Boileau, Pope, and Richardson.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801882109](#)

- [5] Peter Turchi. **Maps of the Imagination: The Writer as Cartographer**. Trinity University Press. 2004.

Maps of the Imagination takes us on a magic carpet ride over terrain both familiar and exotic. Using the map as a metaphor, fiction writer Peter Turchi considers writing as a combination of exploration and presentation, all the while serving as an erudite and charming guide. He compares the way a writer leads a reader through the imaginary world of a story, novel, or poem to the way a mapmaker charts the physical world. "To ask for a map," says Turchi, "is to say, Tell me a story." With intelligence and wit, the author looks at how mapmakers and writers deal with blank space and the blank page; the conventions they use or consciously disregard; the role of geometry in maps and the parallel role of form in writing; how both maps and writing serve to re-create an individual's view of the world; and the artists delicate balance of intuition with intention. A unique combination of history, critical cartography, personal essay, and practical guide to writing, Maps of the Imagination is a book for writers, for readers, and for anyone interested in creativity. Colorful illustrations and Turchi's insightful observations make his book both beautiful and a joy to read.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [159534005X](#)

- [6] George Alexander Kennedy. **Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric**. Society of Biblical Literature. 2003.

Several of these works have never before been translated into English and are made accessible to the general reader for the first time. George A. Kennedy, one of the world's leading scholars of ancient rhetoric, provides an English translation of four Greek treatises written during the time of the Roman empire but studied throughout the Roman and Byzantine periods — works attributed to Theon, Hermogenes, Aphthonius, and Nicolaus. Also included are translations of the fragments of Sopatros' treatise as well as John of Sardis' commentary on these exercises. The progymnasmata were fundamental to the teaching of prose composition and elementary rhetoric in European schools from the Hellenistic period to early modern times. The habits of thinking and writing learned in schools molded not only the secular literature of the Greeks and Romans, but also the writings of the early Christians through the patristic period.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158983061X](#)

- [7] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life**. Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very

question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est vir qui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253340942](#)

- [8] Ronald F. Hock. *The Chreia and Ancient Rhetoric: Classroom Exercises*. Brill. 2002.

Reading, writing an inflected language, and composing an argument were among the skills taught in Greco-Roman schools. At all three curricular levels students developed these skills by learning how to use a literary form known as the chreia, or anecdote. Beginners at the primary level learned to read and write by copying different examples of the chreia. Students at the secondary level used it to learn how to decline nouns and conjugate verbs and form them into grammatically correct sentences. Advanced students learned how to elaborate a simple chreia into an eight-paragraph essay that argued for the truth of whatever saying or action was celebrated in the chreia. This volume incorporates thirty-six texts, most translated for the first time, that illustrate the use of the chreia at all three levels, a use that can be documented from the first century on through late antiquity and the Byzantine world. It demonstrates that people with all levels of education were intimately familiar with this important literary form, which not only preserves the wit and wisdom of famous philosophers, orators, kings, and poets but also explains its pervasive and enduring use in ancient literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1589830180](#)

- [9] Philip Gerard. *Writing Creative Nonfiction*. Story Press. 2001.

Experience the power and the promise of working in today's most exciting literary form: Creative Nonfiction. *Writing Creative Nonfiction* presents more than thirty essays examining every key element of the craft, from researching ideas and structuring the story, to reportage and personal reflection. You'll learn from some of today's top creative nonfiction writers, including: Terry Tempest Williams – Analyze your motivation for writing, its value, and its strength. • Alan Cheuse – Discover how interesting, compelling essays can be drawn from every corner of your life and the world in which you live. • Phillip Lopate – Build your narrator — yourself — into a fully fleshed-out character, giving your readers a clearer, more compelling idea of who is speaking and why they should listen. • Robin Hemley – Develop a narrative strategy for structuring your story and making it cohesive. • Carolyn Forché – Master the journalistic ethics of creative nonfiction. • Dinty W. Moore – Use satire, exaggeration, juxtaposition, and other forms of humor in creative nonfiction. • Philip Gerard – Understand the narrative stance — why and how an author should, or should not, enter into the story. • Through insightful prompts and exercises, these contributors help make the challenge of writing creative nonfiction — whether biography, true-life adventure, memoir, or narrative history — a welcome, rewarding endeavor. You'll also find an exciting, creative nonfiction "reader" comprising the final third of the book, featuring pieces from Barry Lopez, Annie Dillard, Beverly Lowry, Phillip Lopate, and more — selections so extraordinary, they will teach, delight, inspire, and entertain you for years to come!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1884910505](#)

- [10] Lawrence Venuti. *The Translation Studies Reader*. Routledge. 2000.

The Translation Studies Reader is the definitive reader for the study of this dynamic interdisciplinary field. Providing an introduction to translation studies, this book places a wide range of readings within their social, thematic, and historical contexts. The selections included are from the twentieth century, with a particular focus on the last thirty years of the century. Features include: • Organization into five chronological sections, divided by decade • An introductory essay prefacing each section • A detailed bibliography and suggestions for further reading. Readings: Kwame Anthony Appiah, Walter Benjamin, Antoine Berman, Shoshana Blum-Kulka, Jorge Luis Borges, Annie Brisset, J.C. Catford, Lori Chamberlain, Jean Darbelnet and Jean-Paul Vinay, Itamar Even-Zohar, William Frawley, Ernst-August Gutt, Keith Harvey, Basil Hatim and Ian Mason, James S. Holmes, Roman Jakobson, Andre Lefevere, Jiri Levy, Philip E. Lewis, Vladimir Nabokov, Eugen Nida, Jose Ortega y Gasset, Ezra Pound, Willard V.O. Quine, Katharina Reiss, Gayatri Spivak, George Steiner, Gideon Toury, Hans J. Vermeer. • A new piece by Lawrence Venuti suggests the future of translation studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415187478](#)

- [11] Jon Winokur. *Advice to Writers: A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights*. Vintage Books. 2000.

In *Advice to Writers*, Jon Winokur, author of the bestselling *The Portable Curmudgeon*, gathers the counsel of more than four hundred celebrated authors in a treasury on the world of writing. Here are literary lions on everything from the passive voice to promotion and publicity: James Baldwin on the practiced illusion of effortless prose, Isaac Asimov on the despotic tendencies of editors, John Cheever on the perils of drink, Ivan Turgenev on matrimony and the Muse. Here, too, are the secrets behind the sleight-of-hand practiced by artists from Aristotle to Rita Mae Brown. Sagacious, inspiring, and entertaining, *Advice to Writers* is an essential volume for the writer in every reader.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679763414](#)

- [12] Carol Zaleski, Philip Zaleski. ***The Book of Heaven: An Anthology of Writings from Ancient to Modern Times***. Oxford University Press. 2000.

In every culture, in every epoch, human beings have yearned for heaven — the kingdom of God, abode of the elect, fount of enlightenment, mirror of hopes and desires. Now, in *The Book of Heaven*, Carol and Philip Zaleski provide the first wide-ranging anthology of writings about heaven, drawing from scriptures, myths, epics, poems, prayers, sermons, novels, hymns and spells, to illuminate a vast spectrum of beliefs about the world beyond. The Zaleskis present a fascinating array of ancient and modern, solemn and comic meditations, as they explore such topics as the often treacherous journey to heaven, heaven's colorful inhabitants, its topographic features, and its moral architecture. The emphasis is on great literature, with substantial excerpts taken from classic works such as *The Iliad*, St. Augustine's *Confessions*, *The Prose Edda*, *The Divine Comedy*, *Paradise Lost*, and *The Pilgrim's Progress*; from sacred texts such as the Bible, the Upanishads, the Qu'ran, the Tibetan Book of the Dead, and the Bhagavata Purana; and from diverse writers such as Plato, Cicero, Thomas Traherne, Henry Fielding, Emanuel Swedenborg, Percy Bysshe Shelley, John Henry Cardinal Newman, Hans Christian Andersen, William James, G. K. Chesterton, C. G. Jung, Rupert Brooke, and Arthur Conan Doyle. Selections highlight both the diversity and the universality of reflection on heaven: the sacred chants of the Buddhist Pure Land sutras reverberate alongside John Donne's holy sonnets, and Shaker songs complement Jewish mystical hymns. From the words of Sioux holy man Black Elk, to a sermon by Jonathan Edwards, to humorous musings by Mark Twain and fantastical passages from *The Chronicles of Narnia*, this rich anthology will deepen our understanding of the myriad ways in which human beings have envisioned heaven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195119339](#)

- [13] Akiko Busch. ***Geography of Home: Writings on Where We Live***. Princeton Architectural Press. 1999.

The house is home to many things. Far more than four walls and a roof, it contains our private and public lives, our families, our memories and aspirations, and it reflects our attitudes toward society, culture, the environment, and our neighbors. In a literary tour of the spaces of our homes, *Geography of Home* reflects on how we define such elusive qualities as privacy, security, and comfort. Part social history, part architectural history, part personal anecdote, this rich book uncovers the hidden meanings of seemingly simple domestic spaces, in chapters ranging from "The Front Door" and "The Porch" to "The Library," "The Kitchen," "The Bedroom," "The Bathroom," and "The Garage," among others. These writings about the home touch on our culture's fundamental issues: the notion of family, the aging of the population, working at home, and respect for the environment. Together, these eloquent essays help us understand not only what home means for each of us, but how our idea of home shapes our place in the world. As Busch writes, "There are times when our homes express infinite possibilities, when they reflect who we are and what we might be".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568981724](#)

- [14] Martha E. Hopkins, Michael Buscher. ***Language of the Land: The Library of Congress Book of Literary Maps***. Library of Congress. 1999.

Have you wondered where Sherlock Holmes's adventures took place, what *Ivanhoe* or Elizabeth Bennet might look like, or what well-known authors have lived in your state? This new book will answer these questions and more and make literature come visually alive. *Language of the Land: The Library of Congress Book of Literary Maps* is a follow-up to the popular traveling exhibit of the same name. A useful, compact aid for booklovers, English teachers, and libraries, the book features more than 200 literary maps and 10 literary atlases in the collections of the Library of Congress. These maps identify and locate geographical places associated with authors and their works, serving as a guide to their imaginative worlds. • The book is divided into eight richly illustrated chapters: World Literature, Individual Regions and Countries, Britain, United States, Regions of the United States, Individual States and Cities, Specific Books and Authors, and Imaginary Worlds, Folklore, Myth, Fairy Tales, and Nursery Rhymes. Maps for forty-one U.S. states, as well as major cities such as New York, Los Angeles, and Philadelphia, are included. Other subjects range from Jane Austen's England, Black Writers, Walden Pond, and classics such as *The Red Badge of Courage* and *The Call of the Wild* to the wholly imaginary landscapes of Oz, Middle Earth, and Neverland. A twenty-map color portfolio begins with *The Literary Map of Latin America* and concludes with *An Ancient Mappe of Fairyland*. • Each entry consists of a black-and-white photograph of a map; bibliographic information, including the Library of Congress call number; and a brief description. The book begins with author Martha Hopkins's historical introduction to the little known but fascinating cartographic genre of literary maps. • About the Authors: Martha Hopkins, Exhibit Director in the Interpretive Programs Office of the Library of Congress, curated the *Language of the Land* exhibit. • Michael Buscher holds a degree in history from the University of Maryland. He has worked with the cartographic collections of the Library of Congress for almost twenty years and is currently the head of the Geography and Map Division's Collections Management Team.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0844409634](#)

- [15] Amos Niven Wilder. **Early Christian Rhetoric: The Language of the Gospel**. Hendrickson. 1999.

Thirty-five years ago an ever-so-slim volume appeared whose impact would be not only far-reaching but long-lasting. Amos Wilder's "Early Christian Rhetoric" arguably started the wave of interest in narrative and literary aspects of the New Testament that has swept over biblical studies in recent years. At the time, Wilder's views were a bold departure from the prevailing historical-critical methodology or the literary-theological approach to the Bible as literature. By the time the volume was reissued in 1971, Wilder could observe, Today we have moved beyond either an idealist aesthetic in art or a theological rationalism in religion, and wide common ground is opened up in our total exploration of language and its uses (from the introduction). The reappearance of the volume attests to the enduring contribution of Amos Wilder to the field of biblical studies and to the validity of this approach to studying the New Testament.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1565634314](#)

- [16] James Duncan, Derek Gregory. **Writes of Passage: Reading Travel Writing**. Routledge. 1998.

Writes of Passage explores the interplay between a system of "othering" which travelers bring to a place, and the "real" geographical difference they discover upon arrival. Exposing the tensions between the imaginary and real, Duncan and Gregory and a team of leading international contributors focus primarily upon travelers from the 18th and 19th Centuries to pin down the imaginary within the context of imperial power. The contributors focus on travel to three main regions: Africa, South Asia, and Europe — with the European examples being drawn from Britain, France and Greece.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415160146](#)

- [17] Stephen D. O'Leary. **Arguing the Apocalypse: A Theory of Millennial Rhetoric**. Oxford University Press. 1998.

Apocalyptic expectations of Armageddon and a New Age have been a fixture of the American cultural landscape for centuries. With the approach of the year 2000, such millennial visions seem once again to be increasing in popularity. Stephen O'Leary sheds new light on the age-old phenomenon of the End of the Age by proposing a rhetorical explanation for the appeal of millennialism. Using examples of apocalyptic argument from ancient to modern times, O'Leary identifies the recurring patterns in apocalyptic texts and movements and shows how and why the Christian Apocalypse has been used to support a variety of political stances and programs. The book concludes with a critical review of the recent appearances of doomsday scenarios in our politics and culture, and a meditation on the significance of the Apocalypse in the nuclear age. Arguing the Apocalypse is the most thorough examination of its subject to date: a study of a neglected chapter of our religious and cultural history, a guide to the politics of Armageddon, and a map of millennial consciousness.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195121252](#)

- [18] Jed Rasula, Steve McCaffery. **Imagining Language: An Anthology**. MIT Press. 1998.

When works such as Finnegans Wake and Tender Buttons were first introduced, they went so far beyond prevailing linguistic standards that they were widely considered "unreadable," if not scandalous. Jed Rasula and Steve McCaffery take these and other examples of twentieth-century avant-garde writing as the starting point for a collection of writings that demonstrates a continuum of creative conjecture on language from antiquity to the present. The result is more laboratory than inventory. The anthology, which spans three millennia, generally bypasses chronology in order to illuminate unexpected congruities between seemingly discordant materials. Thus the juxtaposition of Marcel Duchamp and Jonathan Swift, of Victor Hugo and Easter Island "rongo rongo." Of the book's five parts, the first, "Revolution of the Word," anchors the anthology to international modernism and to the journal transition in particular. Part Two, "Oralities, Rituals, and Colloquies," extends sound poetry into a broader field of orality ranging from community idiolects to mystical glossolalia. Part Three, "Lost and Found in Translation," addresses linguistic boundaries, including those between translation theory and practice, speech and writing, and sanity and psychosis. Part Four, "Letters to Words," charts language's constitutive elements in the form of script and scripture especially the threshold at which signification reverts to noise and vice versa. Part Five, "Matter and Atom," corroborates a tradition attentive to linguistic microparticles that originates in Lucretius's analogy of letter to atom. Linguistic and terrestrial materialism converge in the anthology's culminating vision. Together, the five parts celebrate the scope and prodigality of linguistic speculation in the West going back to the pre-Socratics.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026218186X](#)

- [19] Gerard Genette, Jane E. Lewin, Richard Macksey. **Paratexts: Thresholds of Interpretation**. Cambridge University Press. 1997.

Paratexts are those liminal devices and conventions, both within and outside the book, that mediate between book, author and reader: titles, forewords and publishers' jacket copy form part of a book's private and public history. In this first English translation of Paratexts, Gerard Genette offers a global view of these liminal mediations and their relation to the reading public. With precision, clarity and through wide

reference, he shows how paratexts interact with general questions of literature as a cultural institution. Richard Macksey's foreword situates Genette in contemporary literary theory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521424062](#)

- [20] Lee Gutkind. **The Art of Creative Nonfiction: Writing and Selling the Literature of Reality.** Wiley. 1997.

A complete guide to the art and craft of creative nonfiction — from one of its pioneer practitioners The challenge of creative nonfiction is to write the truth in a style that is as accurate and informative as reportage, yet as personal, provocative, and dramatic as fiction. In this one-of-a-kind guide, award-winning author, essayist, teacher, and editor Lee Gutkind gives you concise, pointed advice on every aspect of writing and selling your work, including: • Guidelines for choosing provocative — and salable — topics • Smart research techniques — including advice on conducting penetrating interviews and using electronic research tools • Tips for focusing and structuring a piece for maximum effectiveness • Advice on working successfully with editors and literary agents.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0471113565](#)

- [21] Helmut Jaskolski. **Labyrinth: Symbol of Fear, Rebirth, and Liberation.** Shambhala. 1997.

A labyrinth is an ancient circular diagram found in cultures around the world. Since antiquity, stories of the Labyrinth — closely associated with the sagas of the Minotaur, Theseus and Ariadne, and Daedalus and Incarus — have caught the Western imagination. In its classical form, this sacred diagram consists of a singular circular path with no possibility of going astray. In contrast, the modern labyrinth, or maze, is a system of misleading paths with a multitude of choices, some of which turn out to be dead ends — a metaphor for a difficult, confusing situation that may end in either good or evil fortune. Taking an approach both reflective and playful, Jaskolski traces our fascination with this ambiguous ancient motif and shows, through stories ranging from myths and medieval tales to the labyrinthine fiction of Umberto Eco, that the labyrinth is a living symbol for our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1570621950](#)

- [22] Melissa F. Zeiger. **Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy.** Cornell University Press. 1997.

Using as her starting point the story of Orpheus and Eurydice, Melissa F. Zeiger examines modern transformations of poetic elegy, particularly as they reflect historical changes in the politics of gender and sexuality. Although her focus is primarily on nineteenth- and twentieth-century poetry, the scope of her investigation is grand: from John Milton's "Lycidas" to very recently written AIDS and breast cancer elegies. Milton epitomized the traditional use of the Orpheus myth as an illustration of the female threat to masculine poetic prowess, focused on the beleaguered Orpheus. Zeiger documents the gradual inclusion of Eurydice, from the elegies of Algernon Charles Swinburne through the work of Thomas Hardy and John Berryman, re-examining the role of Eurydice, and the feminine more generally, in poetic production. Zeiger then considers women poets who challenge the assumptions of elegies written by men, sometimes identifying themselves with Eurydice. Among these poets are H.D., Edna St. Vincent Millay, Anne Sexton, and Elizabeth Bishop. Zeiger concludes with a discussion of elegies for victims of current plagues, explaining how poets mourning those lost to AIDS and breast cancer rewrite elegy in ways less repressive, sacrificial, or punitive than those of the Orphean tradition. Among the poets discussed are Essex Hemphill, Thom Gunn, Mark Doty, Audre Lorde, Adrienne Rich, and Marilyn Hacker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801431107](#)

- [23] Susan Morgan. **Place Matters.** Rutgers University Press. 1996.

"Morgan has written an important and original work that presents a well-substantiated challenge to many recent studies of 'colonial discourse.'" — Nancy L. Paxton • Susan Morgan's study of materials and regions, previously neglected in contemporary postcolonial studies, begins with the transforming premise that "place matters." Concepts derived from writings about one area of the world cannot simply be transposed to another area, in some sort of global theoretical move. Moreover, place in the discourse of Victorian imperialism is a matter of gendered as well as geographic terms. Taking up works by Anna Forbes and Marianne North on the Malay Archipelago, by Margaret Brooke and Harriette McDougall on Sarawak, by Isabella Bird and Emily Innes on British Malaya, by Anna Leonowens on Siam, Morgan also makes extensive use of theorists whose work on imperialism in Southeast Asia is unfamiliar to most American academics. This vivid examination of a different region and different writings emphasizes that in Victorian literature there was no monolithic imperialist location, authorial or geographic. The very notion of a colony or an imperial presence in Southeast Asia is problematic. Morgan is concerned with marking the intersections of particular Victorian imperial histories and constructions of subjectivity. She argues that specific places in Southeast Asia have distinctive, and differing, masculine imperial rhetorics. It is within these specific rhetorical contexts that women's writings, including their moments of critique, can be read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813522498](#)

- [24] Shawn Rosenheim. **The Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet.** Johns Hopkins University Press. 1996.

In *The Cryptographic Imagination*, Shawn Rosenheim uses the writings of Edgar Allan Poe to pose a set of questions pertaining to literary genre, cultural modernity, and technology. Rosenheim argues that Poe's cryptographic writing — his essays on cryptography and the short stories that grew out of them — requires that we rethink the relation of poststructural criticism to Poe's texts and, more generally, reconsider the relation of literature to communication. Cryptography serves not only as a template for the language, character, and themes of much of Poe's late fiction (including his creation, the detective story) but also as a "secret history" of literary modernity itself. "Both postwar fiction and literary criticism," the author writes, "are deeply indebted to the rise of cryptography in World War II." Still more surprising, in Rosenheim's view, Poe is not merely a source for such literary instances of cryptography as the codes in Conan Doyle's "The Dancing-Men" or in Jules Verne, but, through his effect on real cryptographers, Poe's writing influenced the outcome of World War II and the development of the Cold War. However unlikely such ideas sound, *The Cryptographic Imagination* offers compelling evidence that Poe's cryptographic writing clarifies one important avenue by which the twentieth century called itself into being. • "The strength of Rosenheim's work extends to a revisionistic understanding of the entirety of literary history (as a repression of cryptography) and then, in a breathtaking shift of register, interlinks Poe's exercises in cryptography with the hyperreality of the CIA, the Cold War, and the Internet. What enables this extensive range of applications is the stipulated tension Rosenheim discerns in the relationship between the forms of the literary imagination and the condition of its mode of production. Cryptography, in this account, names the technology of literary production — the diacritical relationship between decoding and encoding — that the literary imagination dissimulates as hieroglyphics — the hermeneutic relationship between a sign and its content." – Donald E. Pease, Dartmouth College.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080185332X](#)

- [25] Gerard Genette, Thais E. Morgan, Gerald Prince. **Mimologics.** University of Nebraska Press. 1995.

Do words — their sounds and shapes, their lengths and patterns — imitate the world? Mimology says they do. First argued in Plato's *Cratylus* more than two thousand years ago, mimology has left an important mark in virtually every major art and artistic theory thereafter. Fascinating and many-faceted, mimology is the basis of language sciences and incites occasional hilarity. Its complicated traditions require a sure grip but a light touch. One of the few scholars capable of giving mimology such genial attention is Gerard Genette. Genette treats matters as basic and staid as the alphabet and as reverberating as the letter R in ur-linguistics. Genette has emerged as one of the two or three chief literary critics of modern France. He is the major practitioner of narratological criticism, a pioneer in structuralism, and a much admired literary historian. His single most important book — *Mimologics* — bridges mainstream literary history and Genette's expertise in critical method by undertaking an intensive study of the most vexed of literary problems: language as a representation of reality. Deeply learned, the book draws upon the traditions — both sane and eccentric — of philosophy, linguistics, poetics, and comparative literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803270445](#)

- [26] David Richards. **Masks of Difference: Cultural Representations in Literature, Anthropology and Art.** Cambridge University Press. 1995.

David Richards examines historical anthropological discourse — specifically writings about and depictions of "savage" peoples by conquering races — as a form of textual practice. *Masks of Difference* provides detailed readings of individual representations, both artistic and literary, of colonization, including Florida (1564-90) and Scotland (1814), together with extended surveys. What emerges is a composite picture of anthropological representation as a textual genre in its own right, embracing literature, literary theory and colonial/postcolonial studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052147972X](#)

- [27] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them.** Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Belz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [28] George P. Landow. **Hyper/Text/Theory**. Johns Hopkins University Press. 1994.

In his widely acclaimed book *Hypertext* George P. Landow described a radically new information technology and its relationship to the work of such literary theorists as Jacques Derrida and Roland Barthes. Now Landow has brought together a distinguished group of authorities to explore more fully the implications of hypertextual reading for contemporary literary theory. Among the contributors, Charles Ess uses the work of Jürgen Habermas and the Frankfurt School to examine hypertext's potential for true democratization. Stuart Moulthrop turns to Deleuze and Guattari as a point of departure for a study of the relation of hypertext and political power. Espen Aarseth places hypertext within a framework created by other forms of electronic textuality. David Kolb explores what hypertext implies for philosophy and philosophical discourse. Jane Yellowlees Douglas, Gunnar Liestol, and Mireille Rosello use contemporary theory to come to terms with hypertext narrative. Terrence Harpold investigates the hypertextual fiction of Michael Joyce. Drawing on Derrida, Lacan, and Wittgenstein, Gregory Ulmer offers an example of the new form of writing hypertextuality demands.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801848385](#)

- [29] Elaine Scarry. **Resisting Representation**. Oxford University Press. 1994.

Renowned scholar Elaine Scarry's book, *The Body in Pain*, has been called by Susan Sontag "extraordinary ... large-spirited, heroically truthful." The Los Angeles Times called it "brilliant, ambitious, and controversial." Now Oxford has collected some of Scarry's most provocative writing. This collection of essays deals with the complicated problems of representation in diverse literary and cultural genres — from her beloved sixth-century philosopher Boethius, through the nineteenth-century novel, to twentieth-century advertising. We often assume that all areas of experience are equally available for representation. On the contrary, these essays present discussions of experiences and concepts that challenge, defeat, or block representation. Physical pain, physical labor, the hidden reflexes of cognition and its judgments about the coherence or incoherence of the world are all phenomena that test the resources of language. Using primarily literary sources (works by Hardy, Beckett, Boethius, Thackeray, and others), Scarry also draws on painting, medical advertising, and philosophic dialogue to probe the limitations of expression and representation. *Resisting Representation* celebrates language. It looks at the problematic areas of expression not at the moment when representation is resisted, but at the moment when that resistance is at last overcome, thus suggesting a domain of plenitude and inclusion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195089642](#)

- [30] Wolfgang Iser. **The Fictive and the Imaginary: Charting Literary Anthropology**. Johns Hopkins University Press. 1993.

The pioneer of "literary anthropology," Wolfgang Iser presents a wide-ranging and comprehensive exploration of this new field in an attempt to explain the human need for the "particular form of make-believe" known as literature. Ranging from the Renaissance pastoral to Coleridge to Sartre and Beckett, *The Fictive and the Imaginary* is a distinguished work of scholarship from one of Europe's most respected and influential critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801844991](#)

- [31] William Readings, Bennet Schaber. **Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday**. Syracuse University Press. 1993.

Piranesi builds a shopping mall, Giotto supervises a training analysis, Milton directs a film. In this text, the traditional notion of change in history, the linear analogy of human development, comes in for its own share of interpretation, of reading, and hence doubles back on itself. This collection of essays examines the way in which the concept of postmodernism has forced a rethinking of the intersection of time and text. Appropriately, these essays themselves reach across the ages, considering authors ranging from Alexander the Great, to Chaucer and Milton, to Ford Madox Ford and Umberto Eco. The volume concludes with a series of four dissenting afterwords that assess the importance of these postmodern readings on some of the major interpretive projects of our day: feminism, Marxism, humanism and deconstruction, and gay studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815625812](#)

- [32] James Tatum. **The Search for the Ancient Novel**. Johns Hopkins University Press. 1993.

In *The Search for the Ancient Novel* Tatum brings together a distinguished group of scholars to examine every aspect of ancient Greek and Roman novelists — the recovery of their texts, their reception, ancient and modern, and their place in literary theory and history. The contributors explore subjects ranging: • from antiquity to the present • from the anonymous authors of Apollonius King of Tyre and The

Apocryphal Acts of Peter to Tasso, Cervantes, and Rabelais • from Lucian, Heliodorus, and Petronius to Chretien de Troye and Samuel Richardson.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801846218](#)

- [33] Umberto Eco, Stefan Collini, Jonathan Culler, Richard Rorty, Christine Brooke-Rose. **Interpretation and Overinterpretation**. Cambridge University Press. 1992.

The limits of interpretation — what a text can actually be said to mean — are of double interest to a semiotician whose own novels' intriguing complexity has provoked his readers into intense speculation as to their meaning. Eco's illuminating and frequently hilarious discussion ranges from Dante to *The Name of the Rose*, Foucault's *Pendulum*, to Chomsky and Derrida, and bears all the hallmarks of his inimitable personal style. Three of the world's leading figures in philosophy, literary theory and criticism take up the challenge of entering into debate with Eco on the question of interpretation. Richard Rorty, Jonathan Culler and Christine Brooke-Rose each add a distinctive perspective on this contentious topic, contributing to a unique exchange of ideas among some of the foremost and most exciting theorists in the field.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521425549](#)

- [34] Mary Louise Pratt. **Imperial Eyes: Travel Writing and Transculturation**. Routledge. 1992.

How has travel writing produced "the rest of the world" for European readerships? How does one speak of transculturation from the colonies to the metropolis? Studies in colonial and exploration discourse have identified the enormous significance of travel writing as an ideological apparatus of Empire. The study of travel writing has, however, remained either naively celebratory or dismissive, treating texts as symptoms of imperial ideologies. *Imperial Eyes* explores European travel and exploration writing, in connection with European economic and political expansion since 1700. It is both a study in genre, and a critique of ideology. Pratt examines how travel books by Europeans create the domestic subject of European imperialism, and how they engage metropolitan reading publics with expansionist enterprises whose material benefits accrued mainly to the very few. These questions are addressed through readings of particular travel accounts connected with particular historical transitions, from the eighteenth century to Paul Theroux: sentimental travel writing and its links with abolitionist rhetoric, discursive reinventions of South America during the period of its independence (1800-1840), and eighteenth-century European writings on Southern Africa in the context of inland expansion.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415060958](#)

- [35] Trevor Barnes. **Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape**. Routledge. 1991.

The purpose of this book is to explore issues of geographical description from a poststructuralist sensibility. Focusing on landscape representation, the authors organize their discussion of geographical writings around the three themes of discourse, text and metaphor. Each theme is used as a potential entry point into understanding the shape and substance of particular kinds of geographical writings: the discourse of economics, geopolitics and urban planning, travellers' descriptions, propaganda maps, cartography and geometry, poetry and painting. Representation of the landscape — city, countryside or wilderness — are not mimetic, rather they are a product of the nature of the discourse in which the text is written. Though the landscape representations explored by the authors varies considerably — travellers' accounts of Niagara Falls to Turner's painting of Leeds — each is a written world within a discrete discourse. These essays all participate in the ongoing project of deconstructing geographical discourse to explore the dynamics of power in the representation of landscape. This book should be of interest to students and lecturers in geography, cultural studies and sociology.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415069831](#)

- [36] Bernard Dupriez, Albert W. Halsall. **A Dictionary of Literary Devices: Gradus, A-Z**. University of Toronto Press. 1991.

'Common-sense' the Romantic critics told us, was all that was needed to understand and interpret literary texts. Today, we know this is not generally true. Modern criticism has joined with pre-Romantic criticism to expose common-sense as appropriate (because simple-minded), inadequate to comprehend and interpret verbal structures which are frequently "non-[common]sensual," anti-commonsensual, or even nonsensual. The difference between readers today and their earlier counterparts is that we have lost the full vocabulary of criticism and the consciousness of the literary and rhetorical devices with which texts are created. Yet these devices are still available to us, still practised even if unwittingly and on an impoverished scale. "Gradus," originally published in French in 1984, was designed to make good that loss, to reanimate those skills. Comprising some 4000 terms, defined and illustrated, it calls upon the resources of linguistics, poetics, semiotics, socio-criticism, rhetoric, pragmatics, combining them in ways which enable readers quickly to comprehend the codes and conventions which together make up "literarity." Skilfully translated into English, and adapted for an English-language audience with illustrations taken from an astonishing range of contemporary texts, literary and popular, drawn from literature, radio, television, and the theatre, "Gradus" will be a constant source of information and delight.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802068030](#)

- [37] John Gardner. **The Art of Fiction: Notes on Craft for Young Writers.** Vintage Books. 1991.

This classic guide, from the renowned novelist and professor, has helped transform generations of aspiring writers into masterful writers and will continue to do so for many years to come. John Gardner was almost as famous as a teacher of creative writing as he was for his own works. In this practical, instructive handbook, based on the courses and seminars that he gave, he explains, simply and cogently, the principles and techniques of good writing. Gardner's lessons, exemplified with detailed excerpts from classic works of literature, sweep across a complete range of topics from the nature of aesthetics to the shape of a refined sentence. Written with passion, precision, and a deep respect for the art of writing, Gardner's book serves by turns as a critic, mentor, and friend. Anyone who has ever thought of taking the step from reader to writer should begin here.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679734031](#)

- [38] N. Katherine Hayles. **Chaos and Order: Complex Dynamics in Literature and Science.** University of Chicago Press. 1991.

The scientific discovery that chaotic systems embody deep structures of order is one of such wide-ranging implications that it has attracted attention across a spectrum of disciplines, including the humanities. In this volume, fourteen theorists explore the significance for literary and cultural studies of the new paradigm of chaos, forging connections between contemporary literature and the science of chaos. They examine how changing ideas of order and disorder enable new readings of scientific and literary texts, from Newton's Principia to Ruskin's autobiography, from Victorian serial fiction to Borges's short stories. N. Katherine Hayles traces shifts in meaning that chaos has undergone within the Western tradition, suggesting that the science of chaos articulates categories that cannot be assimilated into the traditional dichotomy of order and disorder. She and her contributors take the relation between order and disorder as a theme and develop its implications for understanding texts, metaphors, metafiction, audience response, and the process of interpretation itself. Their innovative and diverse work opens the interdisciplinary field of chaos to literary inquiry.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226321444](#)

- [39] Peter Hunt. **Criticism, Theory and Children's Literature.** Blackwell. 1991.

Children's literature is an expanding field of study, involving criticism, education, and psychology. This book argues that children's literature has an important role in the development of critical theory, especially in the areas of reader response and the effect of the imagined readership on the writing of the text itself. The book does not tackle the subject in the context of schools and movements in criticism, but seeks to develop ideas from basics, using the minimum of critical jargon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631162291](#)

- [40] Carl D. Malmgren. **Worlds Apart: Narratology of Science Fiction.** Indiana University Press. 1991.

"[Malmgren] succeeds in formulating a typology of science fiction that will become a standard reference for some years to come." – Choice • "... the most intelligently organized and effectively argued general study of SF that I have ever read." – Rob Latham, SFRA Review • "... required reading for its evenhanded overview of so much of the previous critical/theoretical material devoted to science fiction." – American Book Review • Worlds Apart provides a comprehensive theoretical model for science fiction by examining the worlds of science fiction and the discourse which inscribes them. Malmgren identifies the basic science fiction types, including alien encounters, alternate societies and worlds, and fantasy, and examines the role of the reader in concretizing and interpreting these science fiction worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253336457](#)

- [41] Larry McCaffery. **Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers.** University of Illinois Press. 1991.

Modern science fiction writers, including Gregory Benford, William S. Burroughs, Ursula K. LeGuin, and Bruce Sterling talk about their careers, influences, and works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0252061403](#)

- [42] Paul J. Thibault. **Social Semiotics as Praxis: Text, Social Meaning Making, and Nabokov's Ada.** University of Minnesota Press. 1991.

Contents • Introduction: The Conceptual Framework of a Praxis-Oriented Social Semiotic Theory • Contextualization Dynamics & Insider / Outsider Relations: The Sociosemantics of Quoting & Reporting Relations • Contextual Dynamics & the Recursive Analysis of Insider & Outsider Relations in Quoting & Reporting Speech • Redundancy, Coding, & Punctuation in the Contextual Dynamics of Quoting & Reporting Speech • Intertextuality: Text, Discourse & Intertextuality • Intertextuality, Social Heteroglossia, & Text Semantics • Subjects, Codes & Discursive Practice: Social Meaning Making, Textual Politics, & Power • The Neomaterialist Social Semiotic Subject • Appendices.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816618666](#)

- [43] John Deely. **Basics of Semiotics**. Indiana University Press. 1990.

The last half century has produced an increasing interest in semiotics, the study of signs. As an interdisciplinary field, moreover, semiotics has produced a vast literature from many different points of view. As the discourse has expanded, clear definitions and goals become more elusive. Semioticians still lack a unified theory of the purposes of semiotics as a discipline as well as a comprehensive rationale for the linking of semiosis at the levels of culture, society, and nature. As Deely suggests in his preface, the image of the modern semiotic universe is the same as that of astronomy in 1611 as suggested by John Donne: "Tis all in pieces, all coherence gone; / All just supply, and all Relation." This short, cogent, philosophically oriented book outlines and analyzes the basic concepts of semiotics in a coherent, overall framework.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253205689](#)

- [44] George Lakoff. **Women, Fire, and Dangerous Things**. University of Chicago Press. 1990.

"Its publication should be a major event for cognitive linguistics and should pose a major challenge for cognitive science. In addition, it should have repercussions in a variety of disciplines, ranging from anthropology and psychology to epistemology and the philosophy of science. ... Lakoff asks: What do categories of language and thought reveal about the human mind? Offering both general theory and minute details, Lakoff shows that categories reveal a great deal." – David E. Leary, *American Scientist*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226468046](#)

- [45] Richard Martin. **The Language of Heroes: Speech and Performance in the Iliad**. Cornell University Press. 1990.

Drawing on recent studies in ethnography and sociolinguistics, Richard Martin here sets forth a poetics of Homeric speeches, which he sees not merely as poetic creations but as the representation of an actual form of speaking in a traditional culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801423538](#)

- [46] Alan R. White. **The Language of Imagination**. Basil Blackwell. 1990.

"The Language of Imagination" is an analysis of the concept of imagination through an examination of the language in which we speak of imagining anything. The first part contains a survey of the history of philosophical theories about imagination from Aristotle to the present day. It aims to show that the traditional view, running through Aristotle, Hobbes, Descartes, Locke, Berkeley, Hume and Kant, portrays imagining as imagining and/or the having of images. The 20th century reaction to these theories, as expressed by Sartre, Ryle and Wittgenstein, though not denying the presence of imagery, rejects the view of images as mental pictures. The second part of Professor White's book examines the relations between the concept of imagination on the one hand, and various concepts, such as imaging, visualizing, supposing, pretending and remembering, with which it has been illegitimately linked or identified. The book concludes with Professor White's analysis of imagination as the mental construction of a possibility.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631171568](#)

- [47] Charles Darwin Adams. **Lysias: Selected Speeches**. University of Oklahoma Press. 1989.

The Greek writer Lysias is a fascinating source for the study of Athenian law, society and history in the late fifth century B.C. Six of his professional legal speeches are included in this new edition, both for their intrinsic interest and for the accessibility of their language. In his introduction, Dr. Carey discusses Lysias life and place in the evolution of Greek prose style and in the development of Greek rhetoric. He approaches the speeches as attempts to secure a verdict favorable to the speaker and assesses how effectively the selection and deployment of arguments promote this end. He addresses textual issues and problems of Lysias style and syntax, while focusing particularly on literary concerns: Lysias use of rhetorical devices, his marshalling of fact and argument and his manipulation of contemporary values and prejudices.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0806113960](#)

- [48] Maurice Blanchot, Ann Smock. **The Space of Literature**. University of Nebraska Press. 1989.

Maurice Blanchot, the eminent literary and cultural critic, has had a vast influence on contemporary French writers among them Jean Paul Sartre and Jacques Derrida. From the 1930s through the present day, his writings have been shaping the international literary consciousness.

The Space of Literature, first published in France in 1955, is central to the development of Blanchot's thought. In it he reflects on literature and the unique demand it makes upon our attention. Thus he explores the process of reading as well as the nature of artistic creativity, all the while considering the relation of the literary work to time, to history, and to death. This book consists not so much in the application of a critical method or the demonstration of a theory of literature as in a patiently deliberate meditation upon the literary experience, informed most notably by studies of Mallarm, Kafka, Rilke, and Hlderlin. Blanchot's discussions of those writers are among the finest in any language.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080326092X](#)

- [49] Adrian Frutiger, Andrew Bluhm. **Signs and Symbols: Their Design and Meaning.** Van Nostrand Reinhold. 1989.

Universally-recognized signs and symbols have always been among the most important elements of communication. By why is it that certain configurations of dot and line, and certain primary shapes, are perceived and remembered more easily than others? Taking the six faces of dice as his starting point, Frutiger writes about signs and symbols in general and the development of writing in particular. Throughout, he relates the basic principles and components of graphics to a wide range of historical, physical, linguistic and practical considerations. He embraces everything from Egyptian hieroglyphics to modern company logos in his intriguing analysis of the way that humans have always tried to express thought and communication through graphic means. This standard work is aimed at all those concerned with graphics, design, ornament and communication in general.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442239181](#)

- [50] Jonathan Culler. **On Puns: The Foundation of Letters.** Blackwell. 1988.

"In the beginning was the pun." • Samuel Beckett's sardonic revision of Scripture carries an insight that this collection of essays seeks to develop. The pun is traditionally labelled as "the lowest form of wit." To defend puns, then, would be to show that it can be an amusing and revealing form of cleverness, instances of genuine wit. The essays in this collection take a different view, exploring ways in which puns reveal the fundamental workings of language. These essays touch upon a wide range of literary examples, from the constitutive role of word play in classical literature and in late medieval poetry to the semantic aspects of rhyme and the implication of "Finnegan's Wake"'s exploitation of puns and portmanteau words. They give special attention to the importance of puns as revealed in new developments in psychoanalysis — in the work of Lacan, Abraham and Torok, and in contemporary rereadings of Freud's case histories — and to what deconstruction suggests about the powerful role of puns in concept formation. Jonathan Culler's deductions draw out the implications of this wide-ranging collection and suggest that taking puns seriously might lead us to think differently about language.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631158944](#)

- [51] Wendy Faris. **Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction.** Johns Hopkins University Press. 1988.

"With so much influence on our literature, our culture and our psychic lives, the labyrinth is a compelling subject of study, which Wendy Faris has the imagination and intelligence to confront in an admirable way." – Studies in Twentieth Century Literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080183676X](#)

- [52] Patricia A. Parker. **Literary Fat Ladies: Rhetoric, Gender, Property.** Routledge. 1988.

The essays in this volume focus on questions of gender, property and power in the uses of rhetoric and the practice of literary genres. Among the writers discussed are Shakespeare, Spencer, Milton and Rousseau.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416916104](#)

- [53] Mark Verstockett. **The Genesis of Form: From Chaos to Geometry.** Frederick Muller. 1987.

The Genesis of Form is an investigation into the world of signs and forms as they have appeared and re-appeared throughout the history of art. The author has taken as his point of departure the art of the early twentieth century. He works backwards in time, distinguishing between Abstract Signs (form without meaning or reference) and Signs as form with meaning.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0584111096](#)

- [54] Richard Brilliant. **Visual Narratives: Storytelling in Etruscan and Roman Art.** Cornell University Press. 1986.

Studies of ancient narrative have consistently treated the visual images of painting and relief sculpture as subordinate to verbal forms of narrative presentation. Richard Brilliant argues that this approach has obscured an understanding of the interdependence of the verbal and visual modes of classical narrative. Drawing on recent work in critical theory, Brilliant systematically analyzes the properties and methods

peculiar to visual narrative and reveals the vital relationship between text and art in the representation of classical myth or Roman history. With over 700 illustrations, including original analytic drawings and schematic tables, Visual Narratives will be of great interest to historians of ancient and medieval art, classicists, classical archaeologists, and scholars and students of narrative, critical theory, and visual communication.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801493870](#)

- [55] Kenneth James Hughes. **Signs of Literature: Language, Ideology and the Literary Text.** Talonbooks. 1986.

This language primer begins with a suitably esoteric-looking chapter called The Language of Time. It isn't until the second paragraph that the unsuspecting reader realizes Hughes is talking about the language of Time magazine, which he analyzes as a piece of fiction. Indeed, for Hughes, there is no such thing as a substantive distinction between fiction and non-fiction — there are only texts that do things with structural techniques of syntax and signs. Some of these texts we have commonly agreed to believe are fiction; others we have commonly agreed to believe are fact. None of these texts, however, has anything to do with truth, much less Truth with a capital T. In an amazing brief and headlong rush through the history of language from classical Greece to the 20th century, Hughes demonstrates convincingly that neither the empirical world, nor the metaphysical world, has ever informed language. Rather, it is always language which informs the world. Hughes's careful analysis of the techniques of the English language, from Anglo-Saxon verse to the latest post-modern text, constantly reminds us that language is always a made thing, and that the empirical objects captured by language are never immediate, but always mediated by the perception and the craft of the speaker or the author. This book is a must for every serious student of language and literature: because it introduces the reader so effortlessly to the latest vocabulary and techniques of structuralist criticism, it is a basic tool for anyone wishing to communicate his or her ideas to anyone else, and in any discipline. The surprise of the book for the lay reader is that it is so richly entertaining. Its constant demystification of the technique of communication we most take for granted — common speech — offers the reader surprise and delight from the first page to the last.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0889222363](#)

- [56] Denis E. Cosgrove. **Social Formation and Symbolic Landscape.** Barnes & Noble. 1985.

Hailed as a landmark in its field since its first publication in 1984, Denis E. Cosgrove's Social Formation and Symbolic Landscape has been influential well beyond geography. It has continued to spark lively debate among historians, geographers, art historians, social theorists, landscape architects, and others interested in the social and cultural politics of landscape.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0389205400](#)

- [57] Linda Hutcheon. **A Theory of Parody: The Teachings of Twentieth-Century Art Forms.** Methuen. 1985.

In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard's "Rosencrantz and Guildenstern Are Dead", Brian de Palma's "Dressed to Kill", Woody Allen's "Zelig", Karlheinz Stockhausen's "Hymnen", James Joyce's "Ulysses", and Magritte's "This Is Not a Pipe", Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect — for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041637090X](#)

- [58] Jean-Jacques Lecercle. **Philosophy Through the Looking-Glass: Language, Nonsense, Desire.** Open Court. 1985.

It is generally accepted that language is primarily a means of communication. But do we always mean what we say — must we mean something when we talk? This book explores the other side of language, where words are incoherent and meaning fails us. It argues that this shady side of language is more important in our everyday speech than linguists and philosophers recognize. Historically this other side of language known as has attracted more attention in France than elsewhere. It is particularly interesting because it brings together texts from a wide range of fields, including fiction, poetry and linguistics. The author also discusses the kind of linguistics that must be developed to deal with such texts, a linguistics which makes use of psychoanalytic knowledge. This tradition of writing has produced a major philosopher, Gilles Deleuze. This book provides an introduction to his work, an account of his original theory of meaning and an analysis of the celebrated Anti-Oedipus, which takes *dlire* as one of its main themes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812690044](#)

- [59] Umberto Eco. **Semiotics and the Philosophy of Language**. Indiana University Press. 1984.

"Eco wittily and enchantingly develops themes often touched on in his previous works, but he delves deeper into their complex nature ... this collection can be read with pleasure by those unversed in semiotic theory." – Times Literary Supplement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253351685](#)

- [60] Jean Baudrillard, Phil Beitchman, Paul Foss, Paul Patton. **[Simulacra &] Simulations**. Semiotext. 1983.

Simulations never existed as a book before it was "translated" into English. Actually it came from two different book-covers written at different times by Jean Baudrillard. The first part of [this book], and most provocative because it made a fiction of theory, was "The Procession of Simulacra." • It had first been published in *Simulacre et Simulations* (1981). • The second part, written much earlier and in a more academic mode, came from *L'Echange Symbolique et la Mort* (1977). It was a half-earnest, half-parodical attempt to "historicize" his own conceit by providing it with some kind of genealogy of the three orders of appearance: the Counterfeit attached to the classical period; Production for the industrial era; and Simulation, controlled by the code. It was Baudrillard's version of Foucault's Order of Things and his ironical commentary of the history of truth. • The book opens on a quote from Ecclesiastes asserting flatly that "the simulacrum is true." It was certainly true in Baudrillard's book, but otherwise apocryphal. • One of the most influential essays of the 20th century, *Simulations* was put together in 1983 in order to be published as the first little black book of Semiotext(e)'s new Foreign Agents Series. • Baudrillard's bewildering thesis, a bold extrapolation on Ferdinand de Saussure's general theory of general linguistics, was in fact a clinical vision of contemporary consumer societies where signs don't refer anymore to anything except themselves. They all are generated by the matrix. • In effect Baudrillard's essay (it quickly became a must to read both in the art world and in academe) was upholding the only reality there was in a world that keeps hiding the fact that it has none. Simulacrum is its own pure simulacrum and the simulacrum is true. • In his celebrated analysis of Disneyland, Baudrillard demonstrates that its childish imaginary is neither true nor false, it is there to make us believe that the rest of America is real, when in fact America is a Disneyland. It is of the order of the hyper-real and of simulation. Few people at the time realized that Baudrillard's simulacrum itself wasn't a thing, but a "deterrence machine," just like Disneyland, meant to reveal the fact that the real is no longer real and illusion no longer possible. But the more impossible the illusion of reality becomes, the more impossible it is to separate true from false and the real from its artificial resurrection, the more panic-stricken the production of the real is.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0936756020](#)

- [61] John Deely. **Introducing Semiotics: Introducing Semiotic: Its History and Doctrine**. Indiana University Press. 1982.

The appeal of semiotics lies in its apparent ability to establish a common framework for all disciplines, a framework rooted in the understanding of the sign as the universal means of communication. *Introducing Semiotic* provides a synoptic view of semiotic development, covering for the first time all the previous epochs of Western philosophy, from the pre-Socratics to the present. In particular, the book bridges the gap from St. Augustine (5th c.) to John Locke (17th c.). It delineates the foundations of contemporary semiotics and concretely reveals just how integral and fundamental the semiotic point of view really is to Western culture. Because of its clarity of exposition and careful use of primary sources, *Introducing Semiotic* will be an essential textbook for all courses in semiotics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253202876](#)

- [62] Tzvetan Todorov. **Theories of the Symbol**. Cornell University Press. 1982.

Focusing on theories of verbal symbolism, Tzvetan Todorov here presents a history of semiotics. From an account of the semiotic doctrines embodied in the works of classical rhetoric to an exploration of representative modern concepts of the symbol found in ethnology, psychoanalysis, linguistics, and poetics, Todorov examines the rich tradition of sign theory. In the course of his discussion Todorov treats the works of such writers as Aristotle, Cicero, Quintilian, Augustine, Condillac, Lessing, Diderot, Goethe, Novalis, the Schlegel brothers, Levy-Bruhl, Freud, Saussure, and Jakobson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801411920](#)

- [63] W. Warren Wagar. **Terminal Visions: The Literature of Last Things**. Indiana University Press. 1982.

The dream of last things. The end; A short history of Doomsday • Archetypes. Circles and lines; The wheel of time; The day of the Lord; From sacred to secular • The etiology of doomsaying. Fears' The excluded self; The universe as the jaws of hell; Report from Cainsmarsh • The war of the world views. Paradigms of doom; Lest ye die; Prometheus unbound; Follies and mysteries • Aftermaths. Blind alleys and return trips; The end of first things.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253358477](#)

- [64] Christine Brooke-Rose. **A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic.** Cambridge University Press. 1981.

This 1981 book is a study of wide range of fiction, from short stories to tales of horror, from fairy-tales and romances to science fiction, to which the rather loose term "fantastic" has been applied. Cutting across this wide field, Professor Brooke-Rose examines in a clear and precise way the essential differences between these types of narrative against the background of realistic fiction. In doing so, she employs many of the methods of modern literary theory from Russian formalism to structuralism, while at the same time bringing to these approaches a sharp critical intuition and sound common sense of her own. The range of texts considered is broad: from Poe and James to Tolkien; from Flann O'Brien to the American postmodernism. This book should prove a source of stimulation to all teachers and students of modern literary theory and genre, as well as those interested in "fantastic" literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521225612](#)

- [65] David Daiches, John Flower. **Literary Landscapes of the British Isles: A Narrative Atlas.** Penguin. 1981.

London, Dublin, the Lake District, Bath, and Wessex, and their influence on Woolf, Dickens, Shakespeare, Yeats, Joyce, Austen, the Brontes, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140057358](#)

- [66] Thomas McFarland. **Romanticism and the Forms of Ruin: Wordsworth, Coleridge, the Modalities of Fragmentation.** Princeton University Press. 1981.

"Despite their hopeful aspirations to wholeness in life and spirit, Thomas McFarland contends, the Romantics were ruins amidst ruins," fragments of human existence in a disintegrating world. Focusing on Wordsworth and Coleridge, Professor McFarland shows how this was true not only for each of these Romantics in particular but also for Romanticism in general.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691064377](#)

- [67] George Alexander Kennedy. **Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times.** University of North Carolina Press. 1980.

Since its original publication by UNC Press in 1980, this book has provided thousands of students with a concise introduction and guide to the history of the classical tradition in rhetoric, the ancient but ever vital art of persuasion. Now, George Kennedy offers a thoroughly revised and updated edition of Classical Rhetoric and Its Christian and Secular Tradition. From its development in ancient Greece and Rome, through its continuation and adaptation in Europe and America through the Middle Ages and Renaissance, to its enduring significance in the twentieth century, he traces the theory and practice of classical rhetoric through history. At each stage of the way, he demonstrates how new societies modified classical rhetoric to fit their needs. For this edition, Kennedy has updated the text and the bibliography to incorporate new scholarship; added sections relating to women orators and rhetoricians throughout history; and enlarged the discussion of rhetoric in America, Germany, and Spain. He has also included more information about historical and intellectual contexts to assist the reader in understanding the tradition of classical rhetoric.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807814016](#)

- [68] Thomas A. Sebeok. **The Sign & Its Masters.** University of Texas Press. 1979.

This book is a reprinting of the second collection (originally dated 1979) from among Thomas Sebeok's essays on general semiotics and some of its applications. In the first half of the book are essays that confront a postulated separation between nature and culture, which, for the past half-century or so, has had the force almost of dogma. In Part II, Sebeok writes about the Masters, such luminaries in the field of semiotic inquiry as John Lotz and Roman Jakobson. Sebeok asserts that the semiotic mainstream has so far been unnecessarily and counterproductively split into two traditions, one scientific, philosophical, and "major," the other literary, glottal, and "minor." In *The Sign and Its Masters*, Volume VIII in the *Sources in Semiotics Series*, Sebeok's vision is presented with characteristic brilliance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775474](#)

- [69] Roland Mushat Frye. **Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems.** Princeton University Press. 1978.

Radically revises our understanding of Milton's poetic achievements by relating the visual descriptions in *Paradise Lost* and *Paradise Regained* to the traditions of Christian art. Introductory chapters survey the history of critical opinions of Milton's visual imagination, the

state of the arts in his time and his exposure to them, and the practical and theoretical relations between literature and the visual arts. • Text 408 pp., 8 color plates, 261 black and white illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691063494](#)

- [70] Susan Wittig. **Stylistic and Narrative Structures in the Middle English Romances**. University of Texas Press. 1977.

This volume provides a generic description, based on a formal analysis of narrative structures, of the Middle English noncyclic verse romances. As a group, these poems have long resisted generic definition and are traditionally considered to be a conglomerate of unrelated tales held together in a historical matrix of similar themes and characters. As single narratives, they are thought of as random collections of events loosely structured in chronological succession. Susan Wittig, however, offers evidence that the romances are carefully ordered (although not always consciously so) according to a series of formulaic patterns and that their structures serve as vehicles for certain essential cultural patterns and are important to the preservation of some community-held beliefs. The analysis begins on a stylistic level, and the same theoretical principles applied to the linguistic formulas of the poems also serve as a model for the study of narrative structures. The author finds that there are laws that govern the creation, selection, and arrangement of narrative materials in the romance genre and that act to restrict innovation and control the narrative form. The reasons for this strict control are to be found in the functional relationship of the genre to the culture that produced it. The deep structure of the romance is viewed as a problem-solving pattern that enables the community to mediate important contradictions within its social, economic, and mythic structures. Wittig speculates that these contradictions may lie in the social structures of kinship and marriage and that they have been restructured in the narratives in a practical myth: the concept of power gained through the marriage alliance, and the reconciliation of the contradictory notions of marriage for power's sake and marriage for love's sake. This advanced, thorough, and completely original study will be valuable to medieval specialists, classicists, linguists, folklorists, and Biblical scholars working in oral-formulaic narrative structure.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775415](#)

- [71] William M. Ivins. **On the Rationalization of Sight**. Da Capo Press. 1976.

William Ivins, Jr. was the first curator of prints at the Metropolitan Museum of Art, a position he held from 1916 to 1946. Although he had no training as an art historian — he was an economist and lawyer — he built up the museum's holdings to form one of the most important print collections in the world today. Not at home with the minute scholarship of the academic historian, Ivins' writing reflected the lawyer's need to make a case, and it is the freshness and simplicity of his approach that made his *Prints and Visual Communication* and *Notes on Prints* modern classics. In this study, Ivins again imaginatively constructs a forceful argument concerning the role that perspective played in the development of Western thought. Perspective, he asserts, provided a simple but logical scheme for representing the relationship between people's perception of objects and the location of those objects in space. But beyond the creation of a system for accurate pictorial representation, Ivins demonstrates that the theories of Alberti, Durer, and Peterin (the Viator) enabled people to symbolize mathematically their sensuous awareness of nature and to classify phenomena which could not be adequately encompassed by verbal symbols alone. In this application of mathematics to the perception of the physical world, Ivins finds the basis of modern scientific thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [030680011X](#)

- [72] Stanley Eugene Fish. **Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature**. University of California Press. 1973.

The foremost theoretical statement and practical criticism of seventeenth century texts from the standpoint of reader response.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520022300](#)

- [73] Rudolf Koch. **The Book of Signs**. Dover. 1955.

This unusual collection of primitive and medieval symbols provides one of the most fertile single sources of decorative ideas available today. It is also a graphic history of the development of written communication and offers a singular insight into the psychology of the primitive mind. The *Book of Signs* contains 493 classified and documented illustrations, collected, drawn, and explained by the celebrated typographer Rudolf Koch. • Divided into 14 different categories, it includes General Signs, The Cross, Monogram of Christ, Other Christian Signs, Monograms of Medieval Church and State Leaders, Stone Mason's Signs, The Four Elements, Astronomical Signs, Astrological Signs, Botanical Signs, Chemical Signs, House and Holding Marks, Miscellany, and Runes. • "Provides the contemporary artist with a rich design vocabulary on which to improvise." *Art in Focus*. • "An inspiration to graphic artists everywhere." *Graphis*. • "An artistic and typographical achievement of considerable beauty and worth." *Psychiatric Quarterly*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486201627](#)



Figure 5.8: *The Tower of Babel* (Pieter Bruegel the Elder, 1563) [\[Wikipedia: Public Domain\]](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
202	2019	Neurohr	Experiencing fictional worlds
202	2008	Thirlwell	Delighted States: A Book of Novels, Romances, & Their Unknown Translators, Containing Ten Languages, Set on Four Continents, and Accompanied by Illustrations and a Variety of Helpful Indexes
202	2006	Riggsby	Caesar in Gaul and Rome: War in Words
203	2005	Weinbrot	Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century
203	2004	Turchi	Maps of the Imagination: The Writer as Cartographer
203	2003	Kennedy	Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric
203	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
204	2002	Hock	Chreia and Ancient Rhetoric: Classroom Exercises
204	2001	Gerard	Writing Creative Nonfiction
204	2000	Venuti	Translation Studies Reader
204	2000	Winokur	Advice to Writers: A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights
205	2000	Zaleski	Book of Heaven: An Anthology of Writings from Ancient to Modern Times
205	1999	Busch	Geography of Home: Writings on Where We Live
205	1999	Hopkins	Language of the Land: The Library of Congress Book of Literary Maps
206	1999	Wilder	Early Christian Rhetoric: The Language of the Gospel
206	1998	Duncan	Writes of Passage: Reading Travel Writing
206	1998	O'Leary	Arguing the Apocalypse: A Theory of Millennial Rhetoric
206	1998	Rasula	Imagining Language: An Anthology
206	1997	Genette	Paratexts: Thresholds of Interpretation
207	1997	Gutkind	Art of Creative Nonfiction: Writing and Selling the Literature of Reality
207	1997	Jaskolski	Labyrinth: Symbol of Fear, Rebirth, and Liberation
207	1997	Zeiger	Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy
207	1996	Morgan	Place Matters
208	1996	Rosenheim	Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet
208	1995	Genette	Mimologics
208	1995	Richards	Masks of Difference: Cultural Representations in Literature, Anthropology and Art
208	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them
209	1994	Landow	Hyper/Text/Theory
209	1994	Scarry	Resisting Representation
209	1993	Iser	Fictive and the Imaginary: Charting Literary Anthropology
209	1993	Readings	Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday
209	1993	Tatum	Search for the Ancient Novel
210	1992	Eco	Interpretation and Overinterpretation
210	1992	Pratt	Imperial Eyes: Travel Writing and Transculturation
210	1991	Barnes	Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape
210	1991	Dupriez	A Dictionary of Literary Devices: Gradus, A-Z
211	1991	Gardner	Art of Fiction: Notes on Craft for Young Writers
211	1991	Hayles	Chaos and Order: Complex Dynamics in Literature and Science
211	1991	Hunt	Criticism, Theory and Children's Literature
211	1991	Malmgren	Worlds Apart: Narratology of Science Fiction
211	1991	McCaffery	Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers
211	1991	Thibault	Social Semiotics as Praxis: Text, Social Meaning Making, and Nabokov's Ada
212	1990	Deely	Basics of Semiotics
212	1990	Lakoff	Women, Fire, and Dangerous Things
212	1990	Martin	Language of Heroes: Speech and Performance in the Iliad

212	1990	White	Language of Imagination
212	1989	Adams	Lysias: Selected Speeches
212	1989	Blanchot	Space of Literature
213	1989	Frutiger	Signs and Symbols: Their Design and Meaning
213	1988	Culler	On Puns: The Foundation of Letters
213	1988	Faris	Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction
213	1988	Parker	Literary Fat Ladies: Rhetoric, Gender, Property
213	1987	Verstockt	Genesis of Form: From Chaos to Geometry
213	1986	Brilliant	Visual Narratives: Storytelling in Etruscan and Roman Art
214	1986	Hughes	Signs of Literature: Language, Ideology and the Literary Text
214	1985	Cosgrove	Social Formation and Symbolic Landscape
214	1985	Hutcheon	A Theory of Parody: The Teachings of Twentieth-Century Art Forms
214	1985	Lecerclé	Philosophy Through the Looking-Glass: Language, Nonsense, Desire
215	1984	Eco	Semiotics and the Philosophy of Language
215	1983	Baudrillard	[Simulacra &] Simulations
215	1982	Deely	Introducing Semiotics: Introducing Semiotic: Its History and Doctrine
215	1982	Todorov	Theories of the Symbol
215	1982	Wagar	Terminal Visions: The Literature of Last Things
216	1981	Brooke-Rose	A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic
216	1981	Daiches	Literary Landscapes of the British Isles: A Narrative Atlas
216	1981	McFarland	Romanticism and the Forms of Ruin: Wordsworth, Coleridge Modalities of Fragmentation
216	1980	Kennedy	Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times
216	1979	Sebeok	Sign & Its Masters
216	1978	Frye	Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems
217	1977	Wittig	Stylistic and Narrative Structures in the Middle English Romances
217	1976	Ivins	On the Rationalization of Sight
217	1973	Fish	Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature
217	1955	Koch	Book of Signs

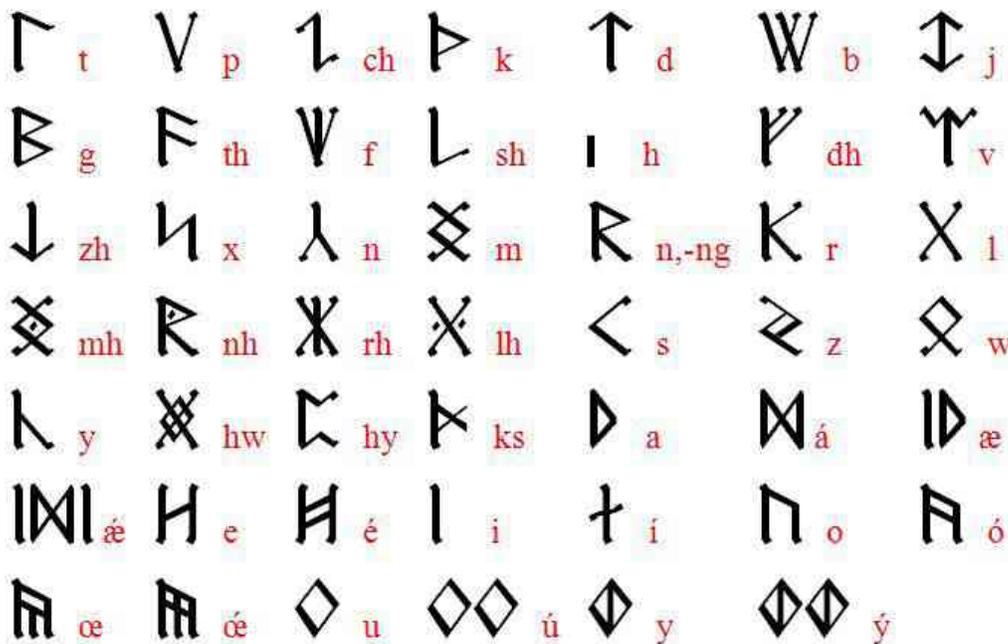


Figure 5.9: *The Runes of Gondolin* (Jugydmort, 2014) [Creative Commons Attribution - SA 4.0 License]

5.4 Language Design

[1] J.R.R. Tolkien. *A Secret Vice: Tolkien on Invented Languages*. HarperCollins. 2016.

First ever critical study of Tolkien’s little-known essay, which reveals how language invention shaped the creation of Middle-earth and beyond, to George R.R. Martin’s *Game of Thrones*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0008131406](#)

[2] David J. Peterson. *The Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building*. Penguin. 2015.

An insider’s tour through the construction of invented languages from the bestselling author and creator of languages for the HBO series *Game of Thrones* and the Syfy series *Defiance*. From master language-creator David J. Peterson comes a creative guide to language construction for sci-fi and fantasy fans, writers, game creators, and language lovers. Peterson offers a captivating overview of language creation, covering its history from Tolkien’s creations and Klingon to today’s thriving global community of conlangers. He provides the essential tools necessary for inventing and evolving new languages, using examples from a variety of languages including his own creations, punctuated with references to everything from *Star Wars* to Michael Jackson. Along the way, behind-the-scenes stories lift the curtain on how he built languages like Dothraki for HBO’s *Game of Thrones* and Shvisith for Marvel’s *Thor: The Dark World*, and an included phrasebook will start fans speaking Peterson’s constructed languages. *The Art of Language Invention* is an inside look at a fascinating culture and an engaging entry into a flourishing art form — and it might be the most fun you’ll ever have with linguistics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0143126466](#)

[3] Barry Kraft. *Shakespeare Insult Generator: Mix and Match More than 150,000 Insults in the Bard’s Own Words*. Chronicle Books. 2014.

Put dullards and miscreants in their place with more than 150,000 handy mix-and-match insults in the bard’s own words. This entertaining insult generator and flip book collects hundreds of words from Shakespeare’s most pointed barbs and allows readers to combine them in creative and hilariously stinging ways. From “apish bald-pated abomination” to “cuckoldly dull-brained blockhead” to “obscene rump-fed hornbeast,” each insult can be chosen at random or customized to fit any situation that calls for a literary smackdown. Featuring an informative introduction on Shakespearean wit, and notes on which terms were coined or only used once by the author in his work, this delightful book will sharpen the tongue of Shakespeare fans and insult aficionados without much further ado. • “America, it’s time to take our unfriendly discourse to the next level. No more cliché F-bombs or redundant reality-show retorts ... The 162 vocabulary flashcards

featured in the spiral-bound Shakespeare Insult Generator by Barry Kraft will help you create more than 150,000 staggeringly specific insults. Tell those sneaping rug-headed pig-nuts exactly what you think of them, especially when they act like pestiferous mushrumps. They'll be so confused or amused that your conflict will disappear. Peace through literature, you white-livered scuts!" – Sacramento News & Review • "Let's face it. If you spend enough time on the Internet, someone's going to purposely insult you, probably in boring old four-letter fashion. If you're a big enough person, you can close the browser, chat, or email window and turn the other cheek. Or you can break out the spiral bound Shakespeare Insult Generator and mix and match the bard's words to your nefarious purposes. Each page is broken into three flippable cards for over 150,000 combinations of high-brow contempt. On the back of each card is a translation, so you can know exactly what taunt you've tossed. What are you waiting for, you beslubbering, leptus-leering costermonger? " – Geek Dad • Barry Kraft is a professional actor who has specialized in Shakespearean roles for over 50 years. He lives in Northern California.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1452127751](#)

- [4] J-M Carpenter. [Sindarin-English & English-Sindarin Dictionary](#). Lulu Press. 2013.

This unauthorised dictionary aims to be a comprehensive resource of Sindarin, bringing together every attested word from a large number of sources, into both Sindarin-English and English-Sindarin formats. This book also includes separate wordlists of all attested Doriathrin Sindarin words, and prepositions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1291332162](#)

- [5] Mark Rosenfelder. [The Conlanger's Lexipedia](#). CreateSpace. 2013.

The Language Construction Kit and Advanced Language Construction explained how to create grammars for constructed languages. But after creating a grammar, there's the 800-pound gorilla of the lexicon to deal with. This book gives you everything you need to know to create words. The first stop is etymology: it contains thousands of etymologies from a wide variety of languages. Borrow them or let them spark your own ideas! It's easy to let the lexicon be a coded version of your native language. The Lexipedia contains tips on how to avoid this, including plenty of fascinating examples from non-English languages. You want to know which words to create first. The Lexipedia includes the 1500 words most commonly found in fantasy and science fiction, sorted by frequency. Many parts of the lexicon require real-world knowledge to handle. The Lexipedia contains just enough information on biology, physics, and human cultures to help you out. Plus, there's a discussion of the basic tools of the word creator: categories, metaphors, and derivation. Though aimed at conlangers, the Lexipedia will be instructive and entertaining for anyone who's interested in words. • How to • Fantasy Frequency Wordlist • All about classes • Metaphors • Derivation • Thematic section (Animals, Art, Astronomy, ...).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1493733001](#)

- [6] HL Fourie. [The Writing of Middle Earth: How to write the script of the Hobbits, Dwarves and Elves](#). CreateSpace. 2012.

The Writing of Middle Earth will introduce you to the fascinating Hobbit and dwarfish runes and to the mysterious Tengwar script of the elves of J.R.R. Tolkien's Middle Earth. You will learn how to decipher inscriptions on Thrór's map, Durin's door and the One Ring and how to write your own name in Elvish letters. The history, construction and usage of these runes will be described as well as how to use these scripts and fonts on your computer. There is also a quiz to challenge you.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1495387127](#)

- [7] Mark Rosenfelder. [Advanced Language Construction](#). CreateSpace. 2012.

The sequel to the Language Construction Kit: learn more about constructed languages and about linguistics: logic, pidgins and creoles, sign languages, the linguistic life cycle, and a meaty step-by-step survey of morphosyntax. Create detailed and plausible languages for RPGs, fantasy and science fiction, movies, or video games ... or just learn more about how languages work with the same accurate yet fun approach as the original LCK.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1478267534](#)

- [8] Karl Menninger. [Number Words and Number Symbols: A Cultural History of Numbers](#). Dover. 2011.

"The historian of mathematics will find much to interest him here ... while the casual reader is likely to be intrigued by the author's superior narrative ability." Library Journal This book is not only a fascinating introduction to the concept of number and to numbers themselves, but a multifaceted linguistic and historical analysis of how numbers have developed and evolved in many different cultures. Drawing on evidence from history, literature, philosophy and ethnology, noted German scholar Karl Menninger. recounts the development of numbers both as they are spoken (and written as words) and as symbolic abstract numerals that can be readily manipulated and combined. Despite the immense erudition the author brings to the topic, he maintains a light tone throughout, presenting much of the information in anecdotal

form. Moreover, almost 300 illustrations (photographs and drawings) and many comparative language tables serve to enhance the text. The author begins with a lucid treatment of number sequence and number language, including the formation of number words in both Indo-European and non-Indo-European languages, hidden number words and the evolution of the number sequence. He then turns to written numerals and computations: finger counting, folk symbols for numbers, alphabetical numerals, the "German" Roman numerals, the abacus and more. The final section concerns the development of our modern decimal system, with its place notation and zero, based on the Indian number system, and its introduction to the West through the work of the Italian mathematician Fibonacci. The author concludes with a review of spoken numbers and number symbols in China and Japan. "The book is especially good on early counting and calculating devices: primitive tally sticks, the knotted cords of ancient Peru, the elaborate finger symbols once used for numbers, counting boards with movable counters, and of course the abacus." Martin Gardner, Book World.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486270963](#)

- [9] Arika Okrent. **In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius.** Random House. 2010.

Here is the captivating story of humankind's enduring quest to build a better language — and overcome the curse of Babel. Just about everyone has heard of Esperanto, which was nothing less than one man's attempt to bring about world peace by means of linguistic solidarity. And every Star Trek fan knows about Klingon. But few people have heard of Babm, Blissymbolics, Loglan (not to be confused with Lojban), and the nearly nine hundred other invented languages that represent the hard work, high hopes, and full-blown delusions of so many misguided souls over the centuries. With intelligence and humor, Arika Okrent has written a truly original and enlightening book for all word freaks, grammar geeks, and plain old language lovers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812980891](#)

- [10] Mark Rosenfelder. **The Language Construction Kit.** Yonagu. 2010.

Create plausible and realistic languages for RPGs, fantasy and science fiction, movies or video games, or international communication ... or just learn about how languages work from an unusual, light-hearted perspective. The Language Construction Kit on zompist.com has helped a generation of conlangers to understand and create languages. It's expanded here with coverage of semantics and pragmatics, language families, writing systems, and sample wordlists, as well as an annotated sample grammar. Second revised edition (1.2).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [098447000X](#)

- [11] Elizabeth Solopova. **Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction.** North Landing Books. 2009.

Introduces languages and literatures which were particularly important for Tolkien as a writer. Tolkien was a university professor, specialising in early Germanic languages, such as Old English, Old Norse and Gothic. He also, on many occasions, wrote about his fascination with the Finnish language and epic poetry. As is well known, these professional and literary interests had an enormous influence on his creative writing, including his mythology and invented languages. • The book provides brief introductions to Old Norse, Old English, Gothic and Finnish languages and literatures, and discusses key aspects of their influence on Tolkien's fiction. The book demonstrates how Tolkien's literary-critical, philosophical and moral ideas, particularly his understanding of heroism and courage, were inspired by medieval literature and folklore. The book offers an overview of Tolkien's invented languages and his principles for language creation. In addition it provides a summary of Tolkien's academic career. • Features include: chapters on languages and literatures which inspired Tolkien as a writer • a discussion of Tolkien's literary-critical and philosophical ideas influenced by medieval literature, such as his "theory of courage" • a detailed overview of the history and language of the Goths, rarely offered as part of university courses, and little known to students of literature • an extract from Jordanes's Gothic History and a discussion of its influence on Tolkien • an introductory discussion of Tolkien's languages and alphabets, a notoriously confusing subject, rarely approached in an accessible, non-technical way • further reading' sections with suggestions for additional study. • This book is a clearly written introduction to some of Tolkien's most important ideas, as well as more specialist aspects of his fiction, such as its grounding in linguistics and medieval culture. The book is essential reading for students of literature and anyone with an interest in Tolkien as a writer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0981660711](#)

- [12] Michael Erard. **Um...: Slips, Stumbles, and Verbal Blunders, and What They Mean.** Pantheon. 2007.

Um is about how you really speak, and why it's normal for your casual, everyday speech to be filled with verbal blunders about one in every ten words. Why do they happen? Why can't we control them? What can you tell about the people who make them? In this charming, engaging account of language in the wild, linguist and writer Michael Erard also explains why our attention to some verbal blunders rises and falls. Why was the spoonerism named after Reverend Spooner, not some other absent-minded person? Where did the Freudian slip come from? Why do we prize "umlessness" in speaking? And how do we explain the American presidents who are famous for their verbal

blundering? You'll have new ways to listen to yourself and others once you've met the people who work with verbal blunders every day: journalists, transcribers, interpreters, police officers, linguists, psychologists, among others and when you've learned what verbal blunders tell about who we are and what we want. A rich investigation of a fascinating subject, full of entertaining examples, Um... is essential reading for talkers and listeners of all stripes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0375423567](#)

- [13] Sheila Finch. **The Guild of Xenolinguists**. Golden Gryphon Press. 2007.

The galaxy-wide Guild of Xenolinguists handles all cross-cultural communications by sending agents abroad to learn new languages and program translation computers. The travails of novice linguists animate these 11 stories as they face much more than simple translation work, taking on alien parasites and viruses, a mysterious and violent star-faring race, dolphin instructors, and large tyrant ants. As cultures and languages collide, first contact quickly becomes a matter of morality, galactic politics, death, and war.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1930846487](#)

- [14] Jeff Prucher. **Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts]**. Oxford University Press. 2007.

Brave New Words is the winner of a 2008 Hugo Award for excellence in the field of science fiction and fantasy. • The first historical dictionary devoted to science fiction, Brave New Words: The Oxford Dictionary of Science Fiction shows exactly how science-fictional words and their associated concepts have developed over time, with full citations and bibliographic information. It's a window on a whole genre of literature through the words invented and passed along by the genre's most talented writers. In addition, it shows how many words we consider everyday vocabulary — words like "spacesuit," "blast off," and "robot" — had their roots in imaginative literature, and not in hard science. • Citations are included for each definition, starting with the earliest usage that can be found. These citations are drawn not only from science fiction books and magazines, but also from mainstream publications, fanzines, screenplays, newspapers, comics, film, songs, and the Internet. In addition to illustrating the different ways each word has been used, citations also show when and where words have moved out of the science fiction lexicon and into that of other subcultures or mainstream English. • Brave New Words covers the shared language of science fiction, as well as the vocabulary of science fiction criticism and its fans — those terms that are used by many authors in multiple settings. Words coined in science fiction have become part of the vocabulary of any number of subcultures and endeavors, from comics, to neo-paganism, to aerospace, to computers, to environmentalism, to zine culture. This is the first book to document this vocabulary transfer. Not just a useful reference and an entertaining browse, this book also documents the enduring legacy of science fiction writers and fans. • "A mini-history of SF and its subculture that will fascinate anyone curious about the evolution of the language." – Lisa Tuttle, The Times (Books). • 342 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195305671](#)

- [15] David Salo. **A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings**. University of Utah Press. 2007.

From the 1910s to the 1970s, author and linguist J. R. R. Tolkien worked at creating plausibly realistic languages to be used by the creatures and characters in his novels. Like his other languages, Sindarin was a new invention, not based on any existing or artificial language. By the time of his death, he had established fairly complete descriptions of two languages, the "elvish" tongues Quenya and Sindarin. He was able to compose poetic and prose texts in both, and he also constructed a lengthy sequence of changes for both from an ancestral "proto-language," comparable to the development of historical languages and capable of analysis with the techniques of historical linguistics. In A Gateway to Sindarin, David Salo has created a volume that is a serious look at an entertaining topic. Salo covers the grammar, morphology, and history of the language. Supplemental material includes a vocabulary, Sindarin names, a glossary of terms, and an annotated list of works relevant to Sindarin. What emerges is an homage to Tolkien's scholarly philological efforts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874809126](#)

- [16] The Lilly Library. **Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages**. Indiana University. 2006.

For as long as people have explored unknown lands throughout the world, so have they searched for fabulous lands within their imaginations. At times, these two notions have been strongly linked. In *Neverland: Fabled Places and Fabulous Voyages of History and Legend*, Steven Frimmer writes: "Fiction or fact, such stories appeal to something deep within us, to a longing for something more mysterious and wonderful than what we have in our everyday world." • This exhibition is a celebration of worlds, islands, and realms that have captured the collective imagination throughout the ages — places that, by name alone, conjure up an immediate sense of familiarity for many. The materials displayed allow us to examine how these locations have been depicted by authors and artists and how they have been reimagined over the years. • The exhibition ranges from fantastical lands, such as Oz and Middle Earth, to disguises based on real locations

(Yoknapatawpha County and Winesburg, Ohio). Some originated in stories told simply to amuse children (Toad Hall from *The Wind in the Willows*) or in works addressing contemporary social issues such as Samuel Butler's *Erewhon*. While some have been "mapped" — as one would expect *Treasure Island* to be — others exist on purely abstract levels, such as Italo Calvino's *Invisible Cities*. Travel narratives, of course, offer a wonderful assortment of distant lands for readers to explore — from Gulliver's Lilliput to Sindbad's Valley of Diamonds. • Some of the locations featured in this exhibition may raise questions in the visitor's mind as to whether they should be included in a display on "imagined places." However, this is not simply a collection of fictional works, and not all the settings displayed are the imaginary creations of literary authors. The examples of geographic myths such as *Terra Australis Incognita* and the notion of a Hollow Earth, as well as the legendary Atlantis and El Dorado, were all thought to exist at one time. Indeed, some still have their adherents today. Likewise, the inclusion of materials depicting Heaven and Hell is not intended as an indication that these places are imaginary, but rather as examples of how differing authors and illustrators have depicted one culture's notion of an afterworld. • In designing this exhibition, an effort was made to strike a balance between first appearances of the selected lands or first editions of the works included and later descriptions or editions that offered striking or imaginative illustrations. And that is the intent of this exhibition — to illustrate how the works displayed have shaped our notion of these imagined places and helped to make them so recognizable to young and old alike. — Christopher Harter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0977752917](#)

- [17] Kenneth Sisam, J.R.R. Tolkien. **A Middle English Reader and Vocabulary**. Dover. 2005.

Scholarly and highly informative, this anthology represents a distinctive contribution to the understanding and enjoyment of Middle English literature. Kenneth Sisam's well-chosen extracts from writings of the 14th century illustrate a rising new spirit in vernacular works. Selections include excerpts from such tales as *Sir Gawayne and the Grene Knight* and the *Gest Hystoriale* of the destruction of Troy, the immortal *Piers Plowman*, John Wycliffe's translation of the Bible, political commentaries, and poetry. In addition to notes on each selection and an informative appendix, this volume features an extensive glossary by J.R.R. Tolkien. Best known as the author of *The Lord of the Rings*, Tolkien was an Oxford University professor of linguistics whose "vocabulary" offers an effective and practical complement to this outstanding anthology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486440230](#)

- [18] Michael Wex. **Born To Kvetch: Yiddish Language and Culture in All Its Moods**. St. Martin's Press. 2005.

As the main spoken language of the Jews for more than a thousand years, Yiddish has had plenty to lament, plenty to conceal. Its phrases, idioms, and expressions paint a comprehensive picture of the mind-set that enabled the Jews of Europe to survive a millennium of unrelenting persecution: they never stopped kvetching — about God, gentiles, children, food, and everything (and anything) else. They even learned how to smile through their kvetching and express satisfaction in the form of complaint. In *Born to Kvetch*, Michael Wex looks at the ingredients that went into this buffet of disenchantment and examines how they were mixed together to produce an almost limitless supply of striking idioms and withering curses (which get a chapter all to themselves). *Born to Kvetch* includes a wealth of material that's never appeared in English before. You'll find information on the Yiddish relationship to food, nature, divinity, and humanity. There's even a chapter about sex. This is no *bobe mayse* (cock-and-bull story) from a *khokhem be-layle* (idiot, literally a "sage at night" when no one's looking), but a serious yet fun and funny look at a language that both shaped and was shaped by those who spoke it. From *tukhes* to *goy*, *meshugener* to *kvetch*, Yiddish words have permeated and transformed English as well. Through the idioms, phrases, metaphors, and fascinating history of this kvetch-full tongue, Michael Wex gives us a moving and inspiring portrait of a people, and a language, in exile.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312307411](#)

- [19] Tom Porter. **Archispeak: An Illustrated Guide to Architectural Terms**. Routledge. 2004.

Widely used in architectural circles in the heat of discussion, the recurrent use of particular words and terms has evolved into a language of design jargon. Commonly found in architectural literature and journalism, in critical design debate and especially in student project reviews, *Archispeak* can seem insular and perplexing to others and — particularly to the new architectural student — often incomprehensible. • There is a need to translate architectural design concepts into spoken and written commentary — each word in use embodying a precise and universally accepted architectural meaning. If we explore the vocabulary of this language we gain insight into good design practice and into collective understanding of what constitutes a refined architecture. This unique illustrated guide will help students understand the nuances of this specialized language and help them in communicating their own design ideas.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415300126](#)

- [20] Jeff Vandermeer, Dr. Mark Roberts, Alan Moore, Neil Gaiman, China Mieville, Michael Moorcock, Kage Baker, Mark Roberts, Stepan Chapman. **The Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases**. Night Shade Books. 2003.

From *Delusions of Universal Grandeur* to *Twentieth Century Chronoshock*, this amusing pocket guide to concocted diseases — designed and illustrated by John Coulthart — features an anthology of slightly morbid, darkly humorous ailments and prognosis served up by such renowned luminaries as Neil Gaiman, Alan Moore, Michael Moorcock, Gahan Wilson, Brian Stableford, and Michael Bishop.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1892389541](#)

- [21] Marina Yaguello. **Lunatic Lovers of Language: Imaginary Languages and Their Inventors**. Athlone Press. 2001.

This book examines the creation of imaginary languages in history and fiction as an expression of the search for an original, primitive or universal language. • Its subjects include the philosophers Descartes and Leibnitz, inventing universal, philosophical languages for the promotion of truth and knowledge • novelists from Cyrano de Bergerac to George Orwell, whose fictions include the languages of inhabitants of imaginary worlds • the spiritualist Swedenberg, claiming to "speak with tongues" • the Soviet linguist Nicholas Marr, whose attempts to reconstruct the origin of language were adopted as official Marxist science • and other 20th century linguists such as Chomsky, who have returned full circle to the pursuit of linguistic universals initiated by the French grammarians in the 17th century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0485113031](#)

- [22] Clifford A. Pickover. **Cryptorunes: Codes and Secret Writing**. Pomegranate Communications. 2000.

This book is for thinkers of all ages who want to enter new mental worlds, stretch their intellect and imagination, and solve fascinating mysteries. Its one hundred language puzzles are rendered in an assortment of runic alphabets — some in the traditional Norse runes used as long ago as the first century A.D., and many in unique and beautiful new runic characters. Some puzzles are simple, others very difficult, and their encrypted messages swing from silly to curious to profound. But *Cryptorunes* is much more than a book of puzzles. You'll also find knowledgeable and highly engaging notes on runic alphabets and the ancient cultures from which they arose; a brief, brilliant history of cryptography; guidelines for creating and solving many kinds of codes; and a wildly imaginative (but disturbingly plausible) story about the first extraterrestrial message to reach Earth. Just before the chapter giving answers to the puzzles, a Clues section offers a little assistance to those who are almost able to solve a given cryptogram.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0764912518](#)

- [23] Nicolas Slonimsky. **Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time**. W.W. Norton. 2000.

"A supermarket tabloid of classical music criticism." – From the new foreword by Peter Schickele. • A snakeful of critical venom aimed at the composers and the classics of nineteenth- and twentieth-century music. • Who wrote advanced cat music? What commonplace theme is very much like Yankee Doodle? Which composer is a scoundrel and a giftless bastard? What opera would His Satanic Majesty turn out? Whose name suggests fierce whiskers stained with vodka? And finally, what third movement begins with a dog howling at midnight, then imitates the regurgitations of the less-refined or lower-middle-class type of water-closet cistern, and ends with the cello reproducing the screech of an ungreased wheelbarrow? • For the answers to these and other questions, readers need only consult the "Invecticon" at the back of this inspired book and then turn to the full passage, in all its vituperation. • Among the eminent reviewers are George Bernard Shaw, Virgil Thomson, Hans von Blow, Friedrich Nietzsche, Eduard Hanslick, Olin Downes, Deems Taylor, Paul Rosenfeld, and Oscar Wilde. • Itself a classic, this collection of nasty barbs about composers and their works, culled mostly from contemporaneous newspapers and magazines, makes for hilarious reading and belongs on the shelf of everyone who loves — or hates — classical music. With a new foreword by Peter Schickele ("P.D.Q. Bach").

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039332009X](#)

- [24] Constance Hale. **Sin and Syntax: How to Craft Wickedly Effective Prose**. Broadway. 1999.

Want your writing to sell, shock, or just sing? The acclaimed author of *Wired Style* presents a hip, real-world guide to the rules of grammar — and when to break them. Today's writers need more spunk than Strunk. Whether crafted for the Great American Novel, Madison Avenue advertising, or Grammy Award-winning rap lyrics, memorable writing must jump off the page. Now, from copy veteran Constance Hale comes a fun, informative, indispensable guide to taking your writing from ordinary to extraordinary. *Sin and Syntax* is more than just a style manual with examinations of sentence structure and parts of speech. In addition to spelling out the basic rules, Constance Hale teaches you when — and how — to effectively break them. Chock full of examples from traditional and nontraditional prose — from advertising jingles to song lyrics to literary classics • *Sin and Syntax* shows you why learning to "sin" will make you a better writer. Discover how to: Distinguish between words that are "pearls" and words that are "potatoes" Innovate with adjectives to avoid clichés. • Avoid "couch potato thinking" and "com-mitment phobia" when choosing verbs. • Use literary devices such as onomatopoeia, alliteration, and metaphor. • Plus — you'll learn: How Rich Little boosted his comedy career with the perfected use of one particular interjection • Why Muhammad Ali's syntactically surprising speech worked as well as his jabs • Which famous opening line from American literature contains no subject

whatsoever? • A perfect display of Hale's own literary principles, *Sin and Syntax*, with its clear, crisp, modern approach to style, will be an essential guide for all those who want to improve their command of the English language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0767903080](#)

- [25] Marguerite Feitlowitz. *A Lexicon of Terror: Argentina and the Legacies of Torture*. Oxford University Press. 1998.

"We were all out in La Charca, and there they were, coming over the ridge, a battalion ready for war against a school-hut full of children." Tanks roaring over farmlands, pregnant mothers tortured, their babies stolen and sold on the black market, homes raided in the dead of night, ordinary citizens kidnapped and never seen again — such were the horrors of Argentina's Dirty War. Now, in *A Lexicon of Terror*, Marguerite Feitlowitz fully exposes the nightmare of sadism, paranoia, and deception the military dictatorship unleashed on the Argentine people, a nightmare that would claim over 30,000 civilians from 1976 to 1983 and whose leaders were recently issued warrants by a Spanish court for the crime of genocide. Feitlowitz explores the perversion of language under state terrorism, both as it's used to conceal and confuse ("The Parliament must be disbanded to rejuvenate democracy") and to domesticate torture and murder. Thus, citizens kidnapped and held in secret concentration camps were "disappeared"; torture was referred to as "intensive therapy"; prisoners thrown alive from airplanes over the ocean were called "fish food." Based on six years of research and moving interviews with peasants, intellectuals, activists, and bystanders, *A Lexicon of Terror* examines the full impact of this catastrophic period from its inception to the present, in which former torturers, having been pardoned and released from prison, live side by side with those they tortured. Passionately written and impossible to put down, Feitlowitz shows us both the horror of the war and the heroism of those who resisted and survived — their courage, their endurance, their eloquent refusal to be dehumanized in the face of torments even Dante could not have imagined.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195106350](#)

- [26] Richard Lederer. *Anguished English: An Anthology of Accidental Assaults upon Our Language*. Gibbs Smith. 1996.

Anguished English is the impossibly funny anthology of accidental assaults upon our common language. From bloopers and blunders to Signs of the Times to Mixed-Up Metaphors ... from Two-Headed Headlines to Mangling Modifiers ... it's a collection that will leave you roaring with delight and laughter. Help wanted: Wanted: Unmarried girls to pick fresh fruit and produce at night. Two-Headed Headlines: Grandmother of eight makes hole in one! Doctor testifies in horse suit. Modern-Day Malapropisms: I suffer from a deviant septum.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0941711048](#)

- [27] William D. Lutz. *The New Doublespeak: Why No One Knows What Anyone's Saying Anymore*. Harper Collins. 1996.

Have you ever been confused when politicians refer to a tax increase as "revenue enhancement," or when your boss says you're not fired, you're "transitioned" or "uninstalled"? Then you've been a victim of doublespeak. Doublespeak is language that is evasive, deceptive, self-contradictory, or misleading. Doublespeak turns lies told by politicians into "strategic misrepresentations," "reality augmentation," or "terminological inexactitudes." Killing enemy soldiers is a simple matter of "servicing the target," after which the bodies of the dead are called "decommissioned aggressor quantum." After being treated with doublespeak, ordinary sewage sludge becomes "regulated organic nutrients" that do not sink but merely "exceed the odor threshold." In this lively sequel to his bestselling *Doublespeak: From Revenue Enhancement to Terminal Living*, William Lutz exposes the latest doublespeak that permeates what passes for communication in our society. Lutz shows that the pervasive use of doublespeak in our society is contributing to a communications crisis. We may think we know what we're saying to each other, but too often we don't. Worse, we continue on our way believing that we really do know what we're saying and hearing. Lutz combats doublespeak by dissecting how it works and how it affects us as individuals, a society, and a nation, and how it affects the way we see ourselves and the world. Most important, Lutz explains why we don't have to feel powerless in the face of such language, explaining that there are a great number of things we can do to fight doublespeak and bring to account those who persist in using it. He details how our schools can teach our children to detect doublespeak, as well as equip them with the means to counter its effects in their lives. He reveals how we can become critical consumers of language, how we can start a language-consumers' movement to demand clear communication, and how we can hold responsible those who use irresponsible language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060171340](#)

- [28] Marc Okrand. *The Klingon Way: A Warrior's Guide*. Star Trek. 1996.

Marc Okrand, the foremost authority on Klingon language and customs, offers the first distilled collection of proverbs and aphorisms from the most famous warriors in the galaxy. From fierce expressions of character ("A warrior's blood boils before the fire is hot") to enduring nuggets of practical advice ("To find ale, go into a bar"), these 200+ gems of wisdom, each offered in English and Klingon with explanatory notes, bring the rich tradition of Klingon philosophy to all the lesser races who have hitherto struggled in vain to comprehend the greatness of Klingon civilization.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0671537555

- [29] Umberto Eco. [The Search for the Perfect Language](#). Wiley-Blackwell. 1995.

The idea that there once existed a language which perfectly and unambiguously expressed the essence of all possible things and concepts has occupied the minds of philosophers, theologians, mystics and others for at least two millennia. This is an investigation into the history of that idea and of its profound influence on European thought, culture and history. From the early Dark Ages to the Renaissance it was widely believed that the language spoken in the Garden of Eden was just such a language, and that all current languages were its decadent descendants from the catastrophe of the Fall and at Babel. The recovery of that language would, for theologians, express the nature of divinity, for cabbalists allow access to hidden knowledge and power, and for philosophers reveal the nature of truth. Versions of these ideas remained current in the Enlightenment, and have recently received fresh impetus in attempts to create a natural language for artificial intelligence. The story that Umberto Eco tells ranges widely from the writings of Augustine, Dante, Descartes and Rousseau, arcane treatises on cabbalism and magic, to the history of the study of language and its origins. He demonstrates the intimate relation between language and identity and describes, for example, how and why the Irish, English, Germans and Swedes — one of whom presented God talking in Swedish to Adam, who replied in Danish, while the serpent tempted Eve in French — have variously claimed their language as closest to the original. He also shows how the late eighteenth-century discovery of a proto-language (Indo-European) for the Aryan peoples was perverted to support notions of racial superiority. To this subtle exposition of a history of extraordinary complexity, Umberto Eco links the associated history of the manner in which the sounds of language and concepts have been written and symbolized. Lucidly and wittily written, the book is, in sum, a tour de force of scholarly detection and cultural interpretation, providing a series of original perspectives on two thousand years of European History. The paperback edition of this book is not available through Blackwell outside of North America.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0631174656

- [30] Leo F. Stelten. [Dictionary of Ecclesiastical Latin: With an Appendix of Latin Expressions Defined and Clarified](#). Hendrickson. 1995.

Leo Stelten has put to use his years of experience teaching Latin in compiling this concise reference book. The "Dictionary of Ecclesiastical Latin" includes approximately 17,000 words with the common meanings of the Latin terms found in church writings. Entries cover Scripture, Canon Law, the Liturgy, Vatican II, the early church fathers, and theological terms. This volume will prove to be an invaluable resource for theological students, as well as for those seeking to improve their knowledge of ecclesiastical Latin. An appendix also provides descriptions of ecclesiastical structures and explains technical terms from ecclesiastical law. The "Dictionary of Ecclesiastical Latin" has already been widely praised for its serviceability and indispensability in both academic and Church settings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1565631315

- [31] Christine Ammer. [Seeing Red or Ticked Pink: Color Terms in Everyday Language](#). Plume. 1993.

This unique compendium focuses on the changing meanings of terms in our language. If you ever wondered where such phrases as seeing everything in black and white came from, find the answers in this virtual Crayola box. Now you can learn why black sheep took on the meaning of a deceiver, or musicians came to sing the and where the name of that delicious the first appeared, in why there is vagueness in the proverbial gray. Twelve comprehensive chapters covering every color family provide intriguing histories for such terms as the Black Hole ... as well as authoritative definitions that give just plain folks the green light for more effective and accurate speaking. Whether investigating negative or positive in seeing with a jaundiced eye or through is an informative and entertaining reference that makes a wonderful gift for word lovers of every color.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0452270405

- [32] Anthony Burgess. [A Mouthful of Air: Language, Languages ... Especially English](#). William Morrow. 1993.

A survey of language describes how it reached its present state, how it operates, and how it will develop in the future, discussing such topics as Shakespeare's pronunciation, low-life language, and English's place in the world. 30,000 first printing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0688119352

- [33] Rex Collings, Roderick Booth-Johnes. [A Crash of Rhinoceroses: A Dictionary of Collective Nouns](#). Moyer Bell. 1993.

Collective nouns: Some are common: a pride of lions, a gaggle of geese; others are obscure (a temperance of cooks and a blush of boys). For each, the author provides a brief history of usage and cites texts where it can be found. Illustrated with appealing line drawings by Roderick Booth-Jones.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1559210966

- [34] Claude Bragdon. **Projective Ornament**. Dover. 1992.

The need of a new form language • Ornament and psychology • The Key to projective ornament • Three regular polyhedroids • Folding down • Magic lines in magic squares • A philosophy of ornament • The uses of projective ornament • (This is a new release of the original 1915 edition).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [048627117X](#)

- [35] Wilfred Funk. **Word Origins: An Exploration and History of Words and Language**. Bell. 1992.

From a highly respected name in reference literature, an easy-to-access, dependable sourcebook on the origin and development of thousands of words, each word has been thoroughly checked by ranking linguists and the information is presented in a manner as entertaining as fiction, An Outlet bestseller in previous editions.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517265745](#)

- [36] Jack Hitt. **In a Word**. Laurel. 1992.

Offers an assortment of words suggested by writers, physicians, musicians, and more, which aren't currently in the English vocabulary, and provides their origin and usage in sample sentences.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0440503582](#)

- [37] Henry Petroski. **The Evolution of Useful Things**. Alfred A. Knopf. 1992.

Only Henry Petroski, author of *The Pencil*, could make one never pick up a paper clip again without being overcome with feelings of awe and reverence. In his new book the author examines a host of techno-trivia questions — how the fork got its tines, why Scotch tape is called that, how the paper clip evolved, how the Post-it note came to be, how the zipper was named, why aluminum cans have hollow bottoms — and provides us with answers that both astonish and challenge the imagination. In addition to an extended discussion of knives, forks, spoons, and other common devices, the author explains how the interplay of social and technical factors affects the development and use of such things as plastic bags, fast-food packaging, push-button telephones, and other modern conveniences. Throughout the book familiar objects serve to illustrate the general principles behind the evolution of all products of invention and engineering. Petroski shows, by way of these examples as well as a probing look at the patent process, that the single most important driving force behind technological change is the failure of existing devices to live up to their promise. As shortcomings become evident and articulated, new and "improved" versions of artifacts come into being through long and involved processes variously known as research and development, invention, and engineering. He further demonstrates how the evolving forms of technology generally are altered by our very use of them, and how they, in turn, alter our social and cultural behavior. In this wonderful mixture of history, biography, and design theory, Henry Petroski brings us to an understanding of an essential question: By what mechanism do the shapes and forms of our made world come to be?

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679412263](#)

- [38] Leo Rosten. **The Joys of Yinglish**. Signet. 1992.

A look at the joining of English and Yiddish into "Yinglish" employs scholarship, humor, and linguistic anthropology to discuss the effects of the marriage of the two languages. Reprint. NYT.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0451173783](#)

- [39] George Slusser, Thomas Shippey. **Fiction 2000: Cyberpunk and the Future of Narrative**. University of Georgia Press. 1992.

Will novels and stories be relevant in the next millennium, when the boundaries between illusion and reality, and observer and observed, may dissipate in a whirl of images, signals and data? This essay collection divines the prospects of fiction in the information age by examining cyberpunk literature. A movement less than a decade old, cyberpunk is driven by deep concerns about society, ethics, and new technology and has been defined as the literature of the first generation of science-fiction writers actually to live in a science-fiction world. These essays were first presented at the 1989 annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature, the field's most prestigious international gathering. They address concerns common not only to cyberpunk and traditional science-fiction scholars, critics, and writers but to their counterparts outside the genre as well. Interdisciplinary in perspective, the essays consider the origins of cyberpunk, the appropriation of its conventions by the mass media, the literature's paradoxical retrogressive/iconoclastic nature, cyberpunk's affinities to and deviations from both traditional science fiction and postmodernist literature, the parameters and components of the cyberpunk canon, and the movement's future course. Some essays are theoretical, but all are grounded in works familiar to serious science-fiction readers: *Neuromancer*, *Frontera*, *Deserted Cities of the Heart*, *Islands in the Net*, *Great Sky River*, the *Mirrorshades* anthology, and others; cyberpunk

TV and cinema like the Max Headroom programs, Blade Runner, and Tron; and precursory literature, including Frankenstein, Le Roman de l'avenir, Ralph 124C 41 +, and A Clockwork Orange. Useful for its views on a volatile science-fiction subgenre, Fiction 2000 is also valuable for what it tells us about the fate of mainstream literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0820314498

- [40] Suzette Haden Elgin. **The Last Word on the Gentle Art of Verbal Self-Defense.** Simon & Schuster. 1991.

This is the third in a series of books, which presents the key tactics and skills for controlling language behaviour in one's personal and professional life. It explains the hidden meanings of silences, body language, expression and tone and it shows how to get on someone's wavelength and how to speak someone's language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0135240832

- [41] Thomas S. Hischak. **Word Crazy: Broadway Lyricists from Cohan to Sondheim.** Praeger. 1991.

This volume surveys the development of the American musical during the 20th century by focusing on one of the most important yet least recognized members of the creative team: the lyricist. From George M. Cohan and Irving Berlin through Oscar Hammerstein II, Alan Jay Lerner, Ira Gershwin, Stephen Sondheim, and others, Word Crazy examines both well-known and obscure writers who have shaped one of America's most beloved theatrical forms. The author offers an overview of each lyricist's career and works and evaluates his or her strengths, weaknesses, patterns, temperament, and personal vision. The result is an unusual critical history of the Broadway musical that will be of significant interest to students of the theatre as well as to anyone who wishes to learn more about the unique craft of the theatre lyricist. Beginning with George M. Cohan, the American theatre's first important lyricist, and continuing up into the 1980s, the book presents an overall history of the musical theatre during this century. Hischak explores the various trends and movements, from the early operettas through the arrival of jazz, and up through the conceptual musicals of the last 30 years. The treatment is chronological with most chapters focusing on a single lyricist. A bibliography and index complete the volume. By reviewing the careers and works of America's most influential theatre lyricists, Hischak offers a fresh new perspective on the evolution of musical theatre in America.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0275938492

- [42] James Lipton. **An Exaltation of Larks: The Ultimate Edition, More than 1,000 Terms.** Viking. 1991.

An "exaltation of larks"? Yes! And a "leap of leopards," a "parliament of owls," an "ostentation of peacocks," a "smack of jellyfish," and a "murder of crows"! For those who have ever wondered if the familiar "pride of lions" and "gaggle of geese" were only the tip of a linguistic iceberg, James Lipton has provided the definitive answer: here are hundreds of equally pithy, and often poetic, terms unearthed by Mr. Lipton in the Books of Venery that were the constant study of anyone who aspired to the title of gentleman in the fifteenth century. When Mr. Lipton's painstaking research revealed that five hundred years ago the terms of venery had already been turned into the Game of Venery, he embarked on an odyssey that has given us a "slouch of models," a "shrivel of critics," an "unction of undertakers," a "blur of Impressionists," a "score of bachelors," and a "pocket of quarterbacks." This ultimate edition of An Exaltation of Larks is Mr. Lipton's brilliant answer to the assault on language and literacy in the last decades of the twentieth century. In it you will find more than 1,100 resurrected or newly minted contributions to that most endangered of all species, our language, in a setting of 250 witty, beautiful, and remarkably apt engravings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0670300446

- [43] Fedwa Malti-Douglas. **Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing.** Princeton University Press. 1991.

Woman's voice and body are closely entwined in the Arabo-Islamic tradition, argues Fedwa Malti-Douglas in this pioneering book. Spanning the ninth through twentieth centuries and covering a wide range of texts — from courtly anecdote to mystical and philosophical treatises, from works of geography to autobiography — this study reveals how woman's access to literary speech has remained mediated through her body. Malti-Douglas first analyzes classical texts (both well-known works like The Thousand and One Nights and others still ignored in the West) in which the female voice, often associated with wit or trickery of a sexual nature, is subordinated to the male scribe. Showing how early Arabo-Islamic discourse continues to influence contemporary Arabic writing, she maintains that today feminist writers of novels, short stories, and autobiography must work through this tradition, even if they subvert or reject it in the end. Whereas woman in the classical period speaks through the body, woman in the modern period often turns corporeality into a literary weapon to achieve power over discourse.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691014884

- [44] Marina Yaguello. **Lunatic Lovers of Language: Imaginary Languages and Their Inventors.** Athlone Press. 1991.

This book examines the creation of imaginary languages in history and fiction as an expression of the search for an original, primitive or universal language. Its subjects include the philosophers Descartes and Leibnitz, inventing universal, philosophical languages for the promotion of truth and knowledge; novelists from Cyrano de Bergerac to George Orwell, whose fictions include the languages of inhabitants of imaginary worlds; the spiritualist Swedenberg, claiming to "speak with tongues"; the Soviet linguist Nicholas Marr, whose attempts to reconstruct the origin of language were adopted as official Marxist science; and other 20th century linguists such as Chomsky, who have returned full circle to the pursuit of linguistic universals initiated by the French grammarians in the 17th century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 0838634109

- [45] Simon J. Bronner. **Piled Higher and Deeper: The Folklore of Campus Life**. August House. 1990.

Describes college customs, beliefs, jargon, traditions, legends, jokes, pranks, and games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 0874831547

- [46] R.W. Holder. **The Faber Dictionary of Euphemisms**. Faber & Faber. 1990.

This reference work is a valuable source of information and is a book for the browser.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 0571151256

- [47] Richard Lederer. **Crazy English**. Pocket Books. 1990.

In what other language, asks Lederer, do people drive on a parkway and park in a driveway, and your nose can run and your feet can smell? In Crazy English, Lederer frolics through the logic-boggling byways of our language, discovering the names for phobias you didn't know you could have, the longest words in our dictionaries, and the shortest sentence containing every letter in the alphabet. You'll take a bird's-eye view of our beastly language, feast on a banquet of mushrooming food metaphors, and meet the self-reflecting Doctor Rotcod, destined to speak only in palindromes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 067168907X

- [48] Elyse Sommer, Mike Sommer. **As One Mad With Wine and Other Similes**. Visible Ink Press. 1990.

A good simile is like a good picture — it's worth a thousand words. Now you can browse through more than 8,000 similes coined by nearly 2,000 sources ranging from Arabian Nights and the Bible to popular television shows and computer bulletin boards. A collection of striking phrases that's as "rare as peacocks' teeth," ... As One Mad With Wine includes: Colorful comparison phrases that are "plentiful as blackberries" (Shakespeare), "useful as a Swiss army knife" (anonymous), and "bright as a blade of sunlight" (Alice Walker). Thousands of "fresh-as-a-rain-washed rose" similes from contemporary writers such as John Updike, Norman Mailer, Eudora Welty, Truman Capote, and Flannery O'Connor. More than 500 thematic categories, from Rage to Age, Sex to Seascapes, Insults to Honesty — so you can quickly and easily find a fitting phrase. An author index that lets you look up your favorite writers—and scan their similes, category by category: Tolstoy on Grief, Faulkner on Gossip, Katherine Mansfield on Silence, Peter De Vries on Eating and Drinking ... As One Mad With Wine offers inspiration for the writer and speaker ... help for the quotation seeker ... and hours of word fun for the browser. In fact, browsing through these scintillating "sound bites" is like feasting at a smorgasbord — there's something for every taste!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 0810394014

- [49] John Train, Pierre Le-Tan. **Valsalva's Maneuver: Mots Justes and Indispensable Terms**. Harper Collins. 1990.

A useful and delightfully eccentric book of words and phrases for conversational champions and would-be champions, by the author of Remarkable Words with Astonishing Origins. Illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 006016185X

- [50] Warren Blumenfeld. **Pretty Ugly**. Perigee Books. 1989.

Offers a new collection of oxymorons and pleonasms — redundant expressions — that somehow make absolute sense.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) 0399514937

- [51] Teri Degler, Tina Holdcroft. **Scuttlebutt: And Other Expressions of Nautical Origin**. Henry Holt. 1989.

Wind, waves, and the daily ration of rum figure prominently in expressions like down the hatch and weather the storm, but what has the devil to pay to do with leaky seams of scuttlebutt in the office with water shortages at sea?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805009892](#)

- [52] Wayne Franklin. **Discoverers, Explorers, Settlers: The Diligent Writers of Early America**. University of Chicago Press. 1989.

"Send those on land that will show themselves diligent writers." So urged the "sailing instructions" prepared for explorer Henry Hudson. With distinctive command of the primary texts created by such "diligent writers" as Columbus, William Bradford, and Thomas Jefferson, Wayne Franklin describes how the New World was created from their new words. The long verbal discovery of America, he asserts, entailed both advance and retreat, sudden insights and blind insistence on old ways of seeing. The discoverers, explorers, and settlers depicted America in words — or via maps, tables, and landscape views — as a complex spatial and political entity, a place where ancient formula and current fact were inevitably at odds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226260720](#)

- [53] Geoffrey Hughes. **Words in Time**. Blackwell. 1989.

The word blurb derives from a pulchritudinous young lady of that fictional name who appeared on a book-cover at the turn of the century. Quarrying the Oxford English Dictionary for its evidence, this book traces the extraordinary way in which English words have changed their meanings over the past millennium. These shifts both reflect Britain's rich history and reveal the social determinants of the language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631173218](#)

- [54] Christopher Ricks, Leonard Michaels. **The State of the Language**. University of California Press. 1989.

"Sprawling, uncoordinated, uneven, noisy, and appealing," wrote one reviewer of the first edition of this book, published on 1 January 1980. "The language is in rude health," wrote another. Exactly a decade later, here is the book anew, with the same editors but with fifty fresh contributors writing essays and poems that engage our language today. Imaginative attention is bestowed on the changes of recent years, changes not only in the language but in how language is understood. In the forefront are the relations between British English, American English, and those other Englishes with which they compete or cooperate. The nervous negotiations of gender and feminism. The darkness of AIDS. The bright flicker of the computer. The old smolderings of "standard English" and correctness. The "bad language" that has lately done so well in our society. How all this has been politicized or is it rather that its inevitably political nature has only now been recognized? Here these and many other facets of the language catch the various light. What has changed is understood in relation to what has not changed, and what has been gained in relation to what has been lost. There is sweep as well as detail, telescope as well as microscope, in this contemplation of the world of our language as it enters the world of the 1990s. The State of the Language has been prepared in cooperation with the English-Speaking Union of San Francisco.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520059069](#)

- [55] Bart Benne, Isaac Asimov. **Wasplog and Other Mnemonics**. Taylor. 1988.

Wasplog and Other Mnemonics reveals easy ways to remember hard things. A mnemonic is a device, such as a formula or rhyme, used as an aid in remembering. You probably know that Every Good Boy Does Fine stands for the musical notes on the treble clef ... but how about these? Timid Virgins Make Dull Company (see page 81) Ten Zebras Bit My Cheek (see page 57) God Is Very Sad: He Killed A Small World Coldly (see page 90) Oh Be A Fine Girl Kiss Me (see page 28) Never before have these and hundreds of other memory-devices (on a wide variety of subjects) been collected, collated, and explained in one volume. Whether you're looking for a specific mnemonic, or just fascinated by an offbeat framework, both important and trivial, you'll find it here.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878336168](#)

- [56] Jonathan Culler. **On Puns: The Foundation of Letters**. Blackwell. 1988.

"In the beginning was the pun." • Samuel Beckett's sardonic revision of Scripture carries an insight that this collection of essays seeks to develop. The pun is traditionally labelled as "the lowest form of wit." To defend puns, then, would be to show that it can be an amusing and revealing form of cleverness, instances of genuine wit. The essays in this collection take a different view, exploring ways in which puns reveal the fundamental workings of language. These essays touch upon a wide range of literary examples, from the constitutive role of word play in classical literature and in late medieval poetry to the semantic aspects of rhyme and the implication of "Finnegan's Wake"'s exploitation of puns and portmanteau words. They give special attention to the importance of puns as revealed in new developments in psychoanalysis — in the work of Lacan, Abraham and Torok, and in contemporary rereadings of Freud's case histories — and to what deconstruction suggests about the powerful role of puns in concept formation. Jonathan Culler's deductions draw out the implications of this wide-ranging collection and suggest that taking puns seriously might lead us to think differently about language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631158944](#)

- [57] Anne Ferry. **The Art of Naming**. University of Chicago Press. 1988.

"... clarifies unfamiliar modes of thought ... in the language of 16th century poetry ..." • Edmund Spenser, 1552-1599.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0226244644](#)

- [58] John F. Michell. **The Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology**. Harper Collins. 1988.

The Dimensions of Paradise were known to ancient civilizations as the harmonious numerical standards that were the underpinning of the created world. John Michell's quest for these standards provides vital clues for understanding: • the dimensions and symbolism of Stonehenge • the plan of Atlantis and reason for its fall • the numbers behind the sacred names of Christianity • the form of St. John's vision of the New Jerusalem • the name of the man with the number 666 • the foundation plan of Glastonbury and other sanctuaries. These symbols suggest a potential for personal, cultural and political regeneration in our new century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0062505874](#)

- [59] A. Robinson + Staff of Princeton Review. **The Princeton Review: Wordsmart: Building an Educated Vocabulary**. Princeton Review. 1988.

Knowing which words to use and how to use them is key to communicating accurately and effectively. That's why more than one million people have used this book to improve their vocabularies. To find out which words you absolutely need to know, The Princeton Review researched the vocabularies of educated adults by analyzing major newspapers and books and focusing on the words that people misunderstand or misuse. We also examined the SAT and other standardized tests to determine which words are tested most frequently. All of the entries in Word Smart are necessary for an impressive vocabulary, and learning and using these words effectively can help you to get better grades, score higher on tests, and communicate more confidently at work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [039475686X](#)

- [60] Eric Partridge. **Origins: A Short Etymological Dictionary of Modern English**. Random House Value. 1988.

This dictionary gives the origins of some 20,000 items from the modern English vocabulary, discussing them in groups that make clear the connections between words derived by a variety of routes from originally common stock. As well as giving the answers to questions about the derivation of individual words, it is a fascinating book to browse through, since every page points out links with other entries. It is easy to pursue such trails as the longer articles are written as continuous prose clearly divided up by means of numbered paragraphs and subheadings, and there is a careful system of cross-references. In addition to the main A-Z listing, there are extensive lists of prefixes, suffixes, and elements used in the creation of new vocabulary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0517414252](#)

- [61] Thaddeus F. Tuleja. **The Cat's Pajamas: A Fabulous Fictionary of Familiar Phrases**. Ballantine Books. 1988.

Presents a whimsical collection of invented origins for more than three hundred figures of speech, including such items as "chewing the fat," "cold fish," and "cat's pajamas."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0449902420](#)

- [62] Reinhold Aman. **The Best of Maledicta**. Running Press. 1987.

An investigation of verbal abuse from around the world, including slang terminology, insults, vulgarities, slurs, curses, and other offensive words expressions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0894714996](#)

- [63] Mary Daly, Jane Caputi, Sudie Rakusen. **Websters' First New Intergalactic Wickedary of the English Language**. Beacon Press. 1987.

English glossaries and vocabularies for: Witchcraft, Femininism, Social Ethics, Patriarchy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0807067334](#)

- [64] Malcolm Davies, Jeyaraney Kathirithamby. **Greek Insects**. Oxford University Press. 1987.

This authoritative study of Greek insects treats not only the obvious questions of their identity — in modern terms of species and genera — but also such topics as the etymologies (both formal and popular) of the various insect names, the folklore, religious and other significant associations, and the differences in attitude shown toward them by the ancient and modern world. Patterned after two famous studies by D'Arcy Thompson — *A Glossary of Greek Birds* and *A Glossary of Greek Fishes* — this volume provides a meticulous survey of the topic, examining the ancient literature and the enormous secondary literature connected with it, as well as the most recent scientific findings. Like Thompson's glossaries, this work focuses primarily on evidence from literature and art, with later evidence brought in only when needed for a full understanding of the facts. Compiled by a classics scholar working with a zoologist, this glossary provides alphabetically-arranged entries on such common insects as the ant, the louse, the butterfly, the wasp, the bedbug, the cricket, and the praying mantis. The first comprehensive study on this subject, *Greek Insects* belongs on the bookshelf of every Greek scholar, and it will be of considerable interest to educated readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195205480](#)

- [65] Alan Dundes, Carl Pagter. **When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire.** Wayne State University Press. 1987.

Office copier folklore — those tattered sheets of cartoons, mottoes, zany poems, defiant sayings, parodies, and crude jokes that regularly circulate in office buildings everywhere — is the subject of this innovative study. This type of folklore represents a major form of tradition in modern America, and the authors have compiled this raw data for scholarship — and entertainment. These creations of the Paperwork Empire comment on topics and problems that concern all urban Americans. No one and nothing escapes their raunchy wit and sarcasm. Bosses, ethnic groups, minorities, the sexes, alternative lifestyles, politics, welfare, government workers, the law, bureaucracy, and even "The Night Before Christmas" all come under fire to form a biting, and hilarious, commentary on modern American society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814318673](#)

- [66] Alexander Humez, Nicholas Humez. **A B C Et Cetera: The Life & Times of the Roman Alphabet.** David R. Godine. 1987.

This is a book about the Roman alphabet, and the people who used it as a medium for the transmission of their civilization. Primarily, this means the Romans and their Italic subjects, speakers of Latin who disseminated the language, and the culture of which it was an expression, throughout Europe and the coasts of the Mediterranean Sea. As speakers, readers, and writers of English, we are greatly indebted to the long line of purveyors of Latin in its various forms. When words are borrowed, concepts come with them. So, if we have borrowed a wide variety of Latin words, it follows that we have also borrowed a great deal of the cultural stuff that they encase. This book takes a look at what the authors consider to be some of the more intriguing cultural/linguistic goodies that have crept willy-nilly into the English language over the ages from the Latin corunucopia.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879236647](#)

- [67] R.I. Page. **Runes.** University of California Press. 1987.

In Orkney, Shetland and the Scottish Islands, in Ireland, the Isle of Man and above all in Scandinavia, travelers still come upon great memorial stones, inscribed with the curious angular alphabet called runes. This is the story of these inscriptions from the earliest Continental carvings of the late second century A.D. through to the Viking age.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520061144](#)

- [68] Elaine Scarry. **The Body in Pain: The Making and Unmaking of the World.** Oxford University Press. 1987.

Part philosophical meditation, part cultural critique, *The Body in Pain* is a profoundly original study that has already stirred excitement in a wide range of intellectual circles. The book is an analysis of physical suffering and its relation to the numerous vocabularies and cultural forces — literary, political, philosophical, medical, religious — that confront it. Elaine Scarry bases her study on a wide range of sources: literature and art, medical case histories, documents on torture compiled by Amnesty International, legal transcripts of personal injury trials, and military and strategic writings by such figures as Clausewitz, Churchill, Liddell Hart, and Kissinger. She weaves these into her discussion with an eloquence, humanity, and insight that recall the writings of Hannah Arendt and Jean-Paul Sartre. Scarry begins with the fact of pain's inexpressibility. Not only is physical pain enormously difficult to describe in words — confronted with it, Virginia Woolf once noted, "language runs dry" — it also actively destroys language, reducing sufferers in the most extreme instances to an inarticulate state of cries and moans. Scarry analyzes the political ramifications of deliberately inflicted pain, specifically in the cases of torture and warfare, and shows how to be fictive. From these actions of "unmaking" Scarry turns finally to the actions of "making" — the examples of artistic and cultural creation that work against pain and the debased uses that are made of it. Challenging and inventive, *The Body in Pain* is landmark work that promises to spark widespread debate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195049969](#)

- [69] A.J. Augarde. **The Oxford Guide to Word Games**. Oxford University Press. 1986.

Today crossword puzzle fans and other word-game addicts number in the millions, and they will welcome this charming reference book, which encompasses not just crosswords but acrostics, anagrams, Scrabble, tongue-twisters, and countless other games of verbal ingenuity. The book recounts the origins of various word games, outlines their history, describes how to play them, and discusses the many names and rules they have acquired over the years. In addition, the book is full of delightful anecdotes about famous authors and other notables who have enjoyed word games. Whether one loves riddles or chronograms, puns or Consequences, this book will be a source of endless fascination and delight. • "A tidy, well-organized playground for word games with just the right blend of history, anecdote, asides and examples." – St. Petersburg Times • "The ideal reference work in which to find an explanation for almost every classic word game ... entertaining. – Choice • "An irresistible collection of verbal ingenuity ... The examples are delightful. Highly recommended." – Seattle Times • "Everything you want to know ... about man's ageless fascination with word play." – Will Weng • An irresistible collection for anyone who likes to test his or her wits with verbal acrobatics. About the Author: Tony Augarde is a member of the Oxford Dictionaries Department.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192820052](#)

- [70] Alexander Humez, Nicholas Humez. **Alpha to Omega: The Life and Times of the Greek Alphabet**. David R. Godine. 1983.

In the first offering of this beloved duo, the Humez brothers take on the twenty-four letters of the Greek alphabet (plus those elusive 'dead letters'), and through the device of the abecedarium bring the Greek culture and thought to life. From acoustics to zygote, they provide not only an engaging romp through the Greek language but also a series of glimpses into the world and man's place in it. The historical, philosophical, mathematical, cosmological, and political (all Greek words) approaches we take toward life, its description, elucidation, and evaluation, are all mainly derived from several thousand years of Greek culture. The vocabulary of language is a mirror of the minds of its speakers, and in this book we see the first reflections of the modern world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087923461X](#)

- [71] Nancy McPhee. **The Second Book of Insults**. Penguin Books. 1983.

In August 1941, Churchill and Roosevelt met off the coast of Newfoundland for the first of their wartime meetings. The Atlantic Charter, the meeting's result, proclaimed the two leaders' vision of a new world order, a set of principles that would govern international relations with the coming of peace. This collection of essays is the result of an international conference held at the University of Newfoundland to mark the 50th anniversary of the meeting. The essays discuss both the charter's formulation and its long-term significance, and provide perspectives on World War II and its aftermath.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140064745](#)

- [72] Marc Shell. **Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era**. University of California Press. 1982.

In *Money, Language, and Thought*, Marc Shell explores the interactions between linguistic and economic production as they inform discourse from Chretien de Troyes to Heidegger. Close readings of works such as the medieval grail legends, *The Merchant of Venice*, Goethe's *Faust*, and Poe's "The Gold Bug" reveal how discourse has responded to the dissociation of symbol from thing characteristic of money, and how the development of increasingly symbolic currencies has involved changes in the meaning of meaning. Pursuing his investigations into the modern era, Shell points out significant internalization of economic form in Kant, Hegel, and Heidegger. He demonstrates how literature and philosophy have been driven to account self-critically for a "money of the mind" that pervades all discourse, and concludes the book with a discomfiting thesis about the cultural and political limits of literature and philosophy in the modern world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043790](#)

- [73] William Lambdin. **Doublespeak Dictionary**. Pinnacle Books. 1980.

Humor: dictionary with real examples of Orwellian doublespeak in American jargon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0523411944](#)

- [74] Ruth S. Noel. **The Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented**. Houghton Mifflin. 1980.

This is the book on all of Tolkien's invented languages, spoken by hobbits, elves, and men of Middle-earth — a dictionary of fourteen languages, an English-Elvish glossary, all the runes and alphabets, and material on Tolkien the linguist.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395291305

- [75] Leonard Michaels, Christopher Ricks. **The State of the Language**. University of California Press. 1979.

"Sprawling, uncoordinated, uneven, noisy, and appealing," wrote one reviewer of the first edition of this book, published on 1 January 1980. "The language is in rude health," wrote another. Exactly a decade later, here is the book anew, with the same editors but with fifty fresh contributors writing essays and poems that engage our language today. Imaginative attention is bestowed on the changes of recent years, changes not only in the language but in how language is understood. In the forefront are the relations between British English, American English, and those other Englishes with which they compete or cooperate. The nervous negotiations of gender and feminism. The darkness of AIDS. The bright flicker of the computer. The old smolderings of "standard English" and correctness. The "bad language" that has lately done so well in our society. How all this has been politicized — or is it rather that its inevitably political nature has only now been recognized? Here these and many other facets of the language catch the various light. What has changed is understood in relation to what has not changed, and what has been gained in relation to what has been lost. There is sweep as well as detail, telescope as well as microscope, in this contemplation of the world of our language as it enters the world of the 1990s. The State of the Language has been prepared in cooperation with the English-Speaking Union of San Francisco.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520037634

- [76] Jim Allan. **An Introduction to Elvish**. Bran's Head. 1978.

An Introduction to Elvish, Other Tongues, Proper Names and Writing Systems of the Third Age of the Western Lands of Middle-Earth as Set Forth in the Published Writings of Professor John Ronald Reuel Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0905220102

- [77] Samuel R. Delany. **The Jewel-Hinged Jaw: Notes on the Language of Science Fiction**. Berkley Windhover. 1978.

Samuel R. Delany's *The Jewel-Hinged Jaw* appeared originally in 1977, and is now long out of print and hard to find. The impact of its demonstration that science fiction was a special language, rather than just gadgets and green-skinned aliens, began reverberations still felt in science fiction criticism. This edition includes two new essays, one written at the time and one written about those times, as well as an introduction by writer and teacher Matthew Cheney, placing Delany's work in historical context. Close textual analyses of Thomas M. Disch, Ursula K. Le Guin, Roger Zelazny, and Joanna Russ read as brilliantly today as when they first appeared. Essays such as *About 5,750 Words* and *To Read The Dispossessed* first made the book a classic; they assure it will remain one.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0425038521

- [78] Ruth Moorman, Charles Moorman. **An Arthurian Dictionary**. University Press of Mississippi. 1978.

This handy, compact, and authoritative volume provides readers and students with information about a multitude of Arthurian characters, places, themes, and topics from the first written records of early myths and legends through Sir Thomas Malory's epic *Morte D'Arthur*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0878050841

- [79] Hubert Davis. **A January Fog Will Freeze a Hog, and Other Weather Folklore**. Random House Childrens Books. 1977.

Thirty sayings used to predict the weather are accompanied by a factual explanation, the origin of the saying, and its general reliability.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517528118

- [80] Susan Kelz Sperling. **Poplollies and Bellibones: A Celebration of Lost Words**. Clarkson N. Potter. 1977.

Defines old, obsolete, and unfamiliar words, describing their histories and derivations, and calls for the revival of particularly interesting names and expressions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517530791

- [81] Anthony Burgess. **Joysprick: An Introduction to the Language of James Joyce**. Harcourt Brace. 1975.

the author employs his skills as a composer to discuss the musical analogies in Joyce's work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156465612

- [82] Willard R. Espy. **Almanac of Words at Play**. Clarkson Potter. 1975.

Collected and original acronyms, epigrams, graffiti, limericks, palindromes, riddles, puns, univocalics, and other word games and plays, in verse and prose, provide a month-by-month, day-by-day playground of linguistic swings and seesaws.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517524635

- [83] Claiborne W. Thompson. **Studies in Upplandic Runography**. University of Texas Press. 1975.

Studies in Upplandic Runography is a detailed treatment of the runic inscriptions from the province of Uppland, Sweden, where runic art reached a high point in A.D. 1200 and where runic inscriptions are most numerous. Most of the runic monuments discussed are from the eleventh century, an important period when Sweden was making the transition from paganism to Christianity. The names of nearly fifty rune-carvers (runographers), professional and amateur, are known. However, many of the inscriptions were left unsigned. Claiborne Thompson examines the major problem of how an unsigned inscription is attributed to a known carver. Since each carver had a distinctive style which must be delineated, the book contains an exhaustive survey of the norms of Upplandic runography. In order to match the inscriptions with their carvers, Thompson analyzes the entire corpus of inscriptions from Uppland, their formation, the artistic designs they bear, the shapes of the runes on them, the orthography and language on them, and the manner in which they were carved. Thompson then establishes a set of criteria for determining the authorship of a runic monument, stressing rune forms. All of the criteria are used in an extensive discussion of the carvings of Asmund Karasun, an interesting and influential carver from the first half of the eleventh century. In addition, Thompson's review of research describes scholarly interest in the problems of runography beginning in the early seventeenth century. The book includes an introductory sketch of the cultural background of Uppland and relates the runic tradition to historical and cultural traditions in eleventh-century Sweden.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292775113

- [84] Maxwell Nurnberg, Morris Rosenblum. **All About Words: An Adult Approach to Vocabulary Building**. Signet. 1968.

From Anglo-Saxon origins to Space Age lingo — an easy, enjoyable way to gain real vocabulary power, a must for those who take word exams.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0451624947

- [85] Donald J. Borror. **Dictionary of Word Roots and Combining Forms**. Mayfield. 1960.

One of the outstanding problems of the biologist, whether he be beginning student or specialists, is that of understanding technical terms. The best way to understand and remember technical terms is to understand first their component parts, or roots. This dictionary has been designed primarily to meet the needs of the beginning student, the medical student, and the taxonomist, but it should be of value to all biologists.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0874840538

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
221	2016	Tolkien	<i>A Secret Vice: Tolkien on Invented Languages</i>
221	2015	Peterson	<i>Art of Language Invention: From Horse-Lords to Dark Elves Words Behind World-Building</i>
221	2014	Kraft	<i>Shakespeare Insult Generator: Mix and Match More than 150,000 Insults in the Bard's Own Words</i>
222	2013	Carpenter	<i>Sindarin-English & English-Sindarin Dictionary</i>
222	2013	Rosenfelder	<i>Conlanger's Lexipedia</i>
222	2012	Fourie	<i>Writing of Middle Earth: How to write the script of the Hobbits, Dwarves and Elves</i>
222	2012	Rosenfelder	<i>Advanced Language Construction</i>
222	2011	Menninger	<i>Number Words and Number Symbols: A Cultural History of Numbers</i>
223	2010	Okrent	<i>In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius</i>
223	2010	Rosenfelder	<i>Language Construction Kit</i>
223	2009	Solopova	<i>Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction</i>
223	2007	Erard	<i>Um...: Slips, Stumbles, and Verbal Blunders, and What They Mean</i>
224	2007	Finch	<i>Guild of Xenolinguists</i>
224	2007	Prucher	<i>Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts]</i>
224	2007	Salo	<i>A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings</i>
224	2006	LillyLibrary	<i>Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages</i>
225	2005	Sisam	<i>A Middle English Reader and Vocabulary</i>
225	2005	Wex	<i>Born To Kvetch: Yiddish Language and Culture in All Its Moods</i>
225	2004	Porter	<i>Archispeak: An Illustrated Guide to Architectural Terms</i>
225	2003	Vandermeer	<i>Thackery T. Lampshead Pocket Guide to Eccentric and Discredited Diseases</i>
226	2001	Yaguello	<i>Lunatic Lovers of Language: Imaginary Languages and Their Inventors</i>
226	2000	Pickover	<i>Cryptorunes: Codes and Secret Writing</i>
226	2000	Slonimsky	<i>Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time</i>
226	1999	Hale	<i>Sin and Syntax: How to Craft Wickedly Effective Prose</i>
227	1998	Feitlowitz	<i>A Lexicon of Terror: Argentina and the Legacies of Torture</i>
227	1996	Lederer	<i>Anguished English: An Anthology of Accidental Assaults upon Our Language</i>
227	1996	Lutz	<i>New Doublespeak: Why No One Knows What Anyone's Saying Anymore</i>
227	1996	Okrand	<i>Klingon Way: A Warrior's Guide</i>
228	1995	Eco	<i>Search for the Perfect Language</i>
228	1995	Stelten	<i>Dictionary of Ecclesiastical Latin: With an Appendix of Latin Expressions Defined and Clarified</i>
228	1993	Ammer	<i>Seeing Red or Tickled Pink: Color Terms in Everyday Language</i>
228	1993	Burgess	<i>A Mouthful of Air: Language, Languages ... Especially English</i>
228	1993	Collings	<i>A Crash of Rhinoceroses: A Dictionary of Collective Nouns</i>
229	1992	Bragdon	<i>Projective Ornament</i>
229	1992	Funk	<i>Word Origins: An Exploration and History of Words and Language</i>
229	1992	Hitt	<i>In a Word</i>
229	1992	Petroski	<i>Evolution of Useful Things</i>
229	1992	Rosten	<i>Joys of Yinglish</i>
229	1992	Slusser	<i>Fiction 2000: Cyberpunk and the Future of Narrative</i>
230	1991	Elgin	<i>Last Word on the Gentle Art of Verbal Self-Defense</i>
230	1991	Hischak	<i>Word Crazy: Broadway Lyricists from Cohan to Sondheim</i>
230	1991	Lipton	<i>An Exaltation of Larks: The Ultimate Edition, More than 1,000 Terms</i>
230	1991	Malti-Douglas	<i>Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing</i>

230	1991	Yaguello	Lunatic Lovers of Language: Imaginary Languages and Their Inventors
231	1990	Bronner	Piled Higher and Deeper: The Folklore of Campus Life
231	1990	Holder	Faber Dictionary of Euphemisms
231	1990	Lederer	Crazy English
231	1990	Sommer	As One Mad With Wine and Other Similes
231	1990	Train	Valsalva's Maneuver: Mots Justes and Indispensable Terms
231	1989	Blumenfeld	Pretty Ugly
231	1989	Degler	Scuttlebutt: And Other Expressions of Nautical Origin
232	1989	Franklin	Discoverers, Explorers, Settlers: The Diligent Writers of Early America
232	1989	Hughes	Words in Time
232	1989	Ricks	State of the Language
232	1988	Benne	Wasplog and Other Mnemonics
232	1988	Culler	On Puns: The Foundation of Letters
233	1988	Ferry	Art of Naming
233	1988	Michell	Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology
233	1988	Review	Princeton Review: Wordsmart: Building an Educated Vocabulary
233	1988	Partridge	Origins: A Short Etymological Dictionary of Modern English
233	1988	Tuleja	Cat's Pajamas: A Fabulous Fictionary of Familiar Phrases
233	1987	Aman	Best of Maledicta
233	1987	Daly	Websters' First New Intergalactic Wickedary of the English Language
233	1987	Davies	Greek Insects
234	1987	Dundes	When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire
234	1987	Humez	A B C Et Cetera: The Life & Times of the Roman Alphabet
234	1987	Page	Runes
234	1987	Scarry	Body in Pain: The Making and Unmaking of the World
235	1986	Augarde	Oxford Guide to Word Games
235	1983	Humez	Alpha to Omega: The Life and Times of the Greek Alphabet
235	1983	McPhee	Second Book of Insults
235	1982	Shell	Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era
235	1980	Lambdin	Doublespeak Dictionary
235	1980	Noel	Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented
236	1979	Michaels	State of the Language
236	1978	Allan	An Introduction to Elvish
236	1978	Delany	Jewel-Hinged Jaw: Notes on the Language of Science Fiction
236	1978	Moorman	An Arthurian Dictionary
236	1977	Davis	A January Fog Will Freeze a Hog, and Other Weather Folklore
236	1977	Sperling	Poplollies and Bellibones: A Celebration of Lost Words
236	1975	Burgess	Joysprick: An Introduction to the Language of James Joyce
237	1975	Espy	Almanac of Words at Play
237	1975	Thompson	Studies in Upplandic Runography
237	1968	Nurnberg	All About Words: An Adult Approach to Vocabulary Building
237	1960	Borror	Dictionary of Word Roots and Combining Forms



Figure 5.10: Map of the Aztec city Tenochtitlan submitted in 1524 by Cortés, 3 years after destroying it [\[Wikipedia: Public Domain\]](#)

5.5 Culture: Values, Rules & Roles

- [1] Tim Marshall. **Prisoners of Geography: Ten Maps that explain Everything about the World.** Scribner. 2015.

In this New York Times bestseller, an award-winning journalist uses ten maps of crucial regions to explain the geo-political strategies of the world powers "fans of geography, history, and politics (and maps) will be enthralled" (Fort Worth Star-Telegram). • Maps have a mysterious hold over us. Whether ancient, crumbling parchments or generated by Google, maps tell us things we want to know, not only about our current location or where we are going but about the world in general. And yet, when it comes to geo-politics, much of what we are told is generated by analysts and other experts who have neglected to refer to a map of the place in question. • All leaders of nations are constrained by geography. In "one of the best books about geopolitics" (The Evening Standard), now updated to include 2016 geopolitical developments, journalist Tim Marshall examines Russia, China, the US, Latin America, the Middle East, Africa, Europe, Japan, Korea, and Greenland and the Arctic — their weather, seas, mountains, rivers, deserts, and borders — to provide a context often missing from our political reportage: how the physical characteristics of these countries affect their strengths and vulnerabilities and the decisions made by their leaders. • Offering "a fresh way of looking at maps" (The New York Times Book Review), Marshall explains the complex geo-political strategies that shape the globe. Why is Putin so obsessed with Crimea? Why was the US destined to become a global superpower? Why does China's power base continue to expand? Why is Tibet destined to lose its autonomy? Why will Europe never be united? The answers are geographical. "In an ever more complex, chaotic, and interlinked world, Prisoners of Geography is a concise and useful primer on geopolitics" (Newsweek) and a critical guide to one of the major determining factors in world affairs.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1501121472](#)

- [2] Giorgio de Santillana, Hertha von Dechen. **Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth.** Nonpareil Books. 2014.

Ever since the Greeks coined the language we commonly use for scientific description, mythology and science have developed separately. But what came before the Greeks? What if we could prove that all myths have one common origin in a celestial cosmology? What if the gods, the places they lived, and what they did are but ciphers for celestial activity, a language for the perpetuation of complex astronomical data? Drawing on scientific data, historical and literary sources, the authors argue that our myths are the remains of a preliterate astronomy, an exacting science whose power and accuracy were suppressed and then forgotten by an emergent Greco-Roman world view. This fascinating book throws into doubt the self-congratulatory assumptions of Western science about the unfolding development and transmission of knowledge. This is a truly seminal and original thesis, a book that should be read by anyone interested in science, myth, and the interactions between the two.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879232153](#)

- [3] Cathy Gere. **Knossos and the Prophets of Modernism**. University of Chicago Press. 2009.

In the spring of 1900, British archaeologist Arthur Evans began to excavate the palace of Knossos on Crete, bringing ancient Greek legends to life just as a new century dawned amid far-reaching questions about human history, art, and culture. With *Knossos and the Prophets of Modernism*, Cathy Gere relates the fascinating story of Evans's excavation and its long-term effects on Western culture. After the World War I left the Enlightenment dream in tatters, the lost paradise that Evans offered in the concrete labyrinth — pacifist and matriarchal, pagan and cosmic — seemed to offer a new way forward for writers, artists, and thinkers such as Sigmund Freud, James Joyce, Giorgio de Chirico, Robert Graves, and Hilda Doolittle. Assembling a brilliant, talented, and eccentric cast at a moment of tremendous intellectual vitality and wrenching change, Cathy Gere paints an unforgettable portrait of the age of concrete and the birth of modernism.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226289532](#)

- [4] Umberto Eco, Alastair McEwen (translator). **On Ugliness**. Rizzoli. 2007.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellent in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847829863](#)

- [5] Edward Castronova. **Synthetic Worlds: The Business and Culture of Online Games**. University of Chicago Press. 2005.

From EverQuest to World of Warcraft, online games have evolved from the exclusive domain of computer geeks into an extraordinarily lucrative staple of the entertainment industry. People of all ages and from all walks of life now spend thousands of hours and dollars partaking in this popular new brand of escapism. But the line between fantasy and reality is starting to blur. Players have created virtual societies with governments and economies of their own whose currencies now trade against the dollar on eBay at rates higher than the yen. And the players who inhabit these synthetic worlds are starting to spend more time online than at their day jobs. In *Synthetic Worlds*, Edward Castronova offers the first comprehensive look at the online game industry, exploring its implications for business and culture alike. He starts with the players, giving us a revealing look into the everyday lives of the gamers — outlining what they do in their synthetic worlds and why. He then describes the economies inside these worlds to show how they might dramatically affect real world financial systems, from potential disruptions of markets to new business horizons. Ultimately, he explores the long-term social consequences of online games: If players can inhabit worlds that are more alluring and gratifying than reality, then how can the real world ever compete? Will a day ever come when we spend more time in these synthetic worlds than in our own? Or even more startling, will a day ever come when such questions no longer sound alarmist but instead seem obsolete? With more than ten million active players worldwide and with Microsoft and Sony pouring hundreds of millions of dollars into video game development, online games have become too big to ignore. *Synthetic Worlds* spearheads our efforts to come to terms with this virtual reality and its concrete effects. Illuminating. ... Castronova's analysis of the economics of fun is intriguing. Virtual-world economies are designed to make the resulting game interesting and enjoyable for their inhabitants. Many games follow a rags-to-riches storyline, for example. But how can all the players end up in the top 10%? Simple: the upwardly mobile human players need only be a subset of the world's population. An underclass of computer-controlled "bot" citizens, meanwhile, stays poor forever. Mr. Castronova explains all this with clarity, wit, and a merciful lack of academic jargon. *The Economist Synthetic Worlds* is a surprisingly profound book about the social, political, and economic issues arising from the emergence of vast multiplayer games on the Internet. What Castronova has realized is that these games, where players contribute considerable labor in exchange for things they value, are not merely like real economies, they are real economies, displaying inflation, fraud, Chinese sweatshops, and some surprising in-game innovations. — Tim Harford, *Chronicle of Higher Education*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226096262](#)

- [6] Karl Galinsky. **The Cambridge Companion to the Age of Augustus**. Cambridge University Press. 2005.

The age of Augustus, commonly dated to 30 BC — AD 14, was a pivotal period in world history. At a time of tremendous change in Rome, Italy, and throughout the Mediterranean world, many developments were underway when Augustus took charge and a recurring theme is the role that he played in influencing their direction. Written by distinguished specialists from the U.S. and Europe, this Companion's sixteen

essays explore the multi-faceted character of the period and the interconnections among social, religious, political, literary, and artistic developments.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521003938](#)

- [7] Robert Pogue Harrison. **The Dominion of the Dead**. University of Chicago Press. 2005.

How do the living maintain relations to the dead? Why do we bury people when they die? And what is at stake when we do? In *The Dominion of the Dead*, Robert Pogue Harrison considers the supreme importance of these questions to Western civilization, exploring the many places where the dead cohabit the world of the living — the graves, images, literature, architecture, and monuments that house the dead in their afterlife among us. This elegantly conceived work devotes particular attention to the practice of burial. Harrison contends that we bury our dead to humanize the lands where we build our present and imagine our future. As long as the dead are interred in graves and tombs, they never truly depart from this world, but remain, if only symbolically, among the living. Spanning a broad range of examples, from the graves of our first human ancestors to the empty tomb of the Gospels to the Vietnam Veterans Memorial, Harrison also considers the authority of predecessors in both modern and premodern societies. Through inspired readings of major writers and thinkers such as Vico, Virgil, Dante, Pater, Nietzsche, Heidegger, and Rilke, he argues that the buried dead form an essential foundation where future generations can retrieve their past, while burial grounds provide an important bedrock where past generations can preserve their legacy for the unborn. *The Dominion of the Dead* is a profound meditation on how the thought of death shapes the communion of the living. A work of enormous scope, intellect, and imagination, this book will speak to all who have suffered grief and loss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317935](#)

- [8] Ingrid D. Rowland. **From Heaven to Arcadia: The Sacred and the Profane in the Renaissance**. New York Review of Books. 2005.

From the revelations of classical statuary pulled from the Roman soil as the popes began rebuilding the city in the fifteenth century, to the myth of serenity that Venice constructed to conceal its physical and political fragility, to bloody yet cultured Florence under the Medici, Ingrid Rowland traces the worldly, unworldly, and otherworldly strivings of artists, writers, popes, and politicians during that great "outburst of mental energy" we know as the Renaissance. Here are Botticelli, whose illustrations for the *Divine Comedy* reveal him to be one of Dante's most careful readers; the multifaceted genius of Leonardo; the astonishing mastery of Titian and the erratic brilliance of artists like Correggio, Caravaggio, and Artemisia Gentileschi; the enigmatic erotic novel *Hypnerotomachia Poliphili*; the Western fascination with the mysteries of Egypt; and the glittering spiritual ferment of late Byzantium, which as it collapsed passed on so many ideas to Renaissance Italy. But beyond its artistic accomplishments, Rowland writes, "Renaissance life at its most distinctive was the intangible, unworldly life of the mind." In her pages astronomers and astrologists, poets and philosophers, pornographers and prostitutes jostle for attention with painters and sculptors. Among them the inquisitive Jesuit scholar Athanasius Kircher stands out as a polymath who ranged over nearly every field of knowledge. Even though his commingling of scientific observation and hermetic symbolism is now obsolete, he remains for Rowland "a builder of connections who insisted on seeing harmony in the midst of disorder" and thus one of the most exemplary Renaissance figures of all.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1590171233](#)

- [9] Pat Thane. **A History of Old Age**. Oxford University Press. 2005.

As the last stage of a long life, old age has been a subject about which practically every mortal has thought, sometimes with dread, sometimes with stoic acceptance, but always with the need somehow to come to terms with a challenging condition. In the book, six authors examine how the best thinkers and artists of each historical epoch in the West have treated old age. They examine, too, the myths that have grown up around it—especially in our own time, when we firmly believe that never have people grown so old as they now do! — and the images, both visual and verbal, that have been created to encapsulate that thing which we shall all become. Opulently and ingeniously illustrated with reproductions drawn from an astonishingly wide range of eras and media, *A History of Old Age* provides a welcome and refreshing look at what the subject has meant to the Greeks and the Romans, the medievals, the Romantics, and the modern men and women of rootless urban societies. This book will surprise with many of its facts about old age and the visions of it that it recounts; it will reassure as it cites from literature and from art the strength and nobility that so many writers and artists have found in the old and even the infirm; and, finally, it just may calm the fears of readers who, like it or not, know that they someday must embrace their own decrepitude. As the last stage of a long life, old age has been a subject about which practically every mortal has thought, sometimes with dread, sometimes with acceptance, but always with the need somehow to come to terms with a challenging condition. In the book, seven contributors examine how the best thinkers and artists of each historical epoch in the West have treated old age. They examine the myths like our belief that modern man lives longer than his ancestors did and the images, both visual and verbal, that have been created to represent that which we shall all become. Full of surprising and fasci.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0892368349](#)

- [10] Michael Wex. **Born To Kvetch: Yiddish Language and Culture in All Its Moods**. St. Martin's Press. 2005.

As the main spoken language of the Jews for more than a thousand years, Yiddish has had plenty to lament, plenty to conceal. Its phrases, idioms, and expressions paint a comprehensive picture of the mind-set that enabled the Jews of Europe to survive a millennium of unrelenting persecution: they never stopped kvetching — about God, gentiles, children, food, and everything (and anything) else. They even learned how to smile through their kvetching and express satisfaction in the form of complaint. In *Born to Kvetch*, Michael Wex looks at the ingredients that went into this buffet of disenchantment and examines how they were mixed together to produce an almost limitless supply of striking idioms and withering curses (which get a chapter all to themselves). *Born to Kvetch* includes a wealth of material that's never appeared in English before. You'll find information on the Yiddish relationship to food, nature, divinity, and humanity. There's even a chapter about sex. This is no bobe mayse (cock-and-bull story) from a khokhem be-layle (idiot, literally a "sage at night" when no one's looking), but a serious yet fun and funny look at a language that both shaped and was shaped by those who spoke it. From tukhes to goy, meshugener to kvetch, Yiddish words have permeated and transformed English as well. Through the idioms, phrases, metaphors, and fascinating history of this kvetch-full tongue, Michael Wex gives us a moving and inspiring portrait of a people, and a language, in exile.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312307411](#)

- [11] Luc Brisson, Catherine Tihanyi. **How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology**. University of Chicago Press. 2004.

This study explains how the myths of Greece and Rome were transmitted from antiquity to the Renaissance. Luc Brisson argues that philosophy was ironically responsible for saving myth from historical annihilation. Although philosophy was initially critical of myth because it could not be declared true or false and because it was inferior to argumentation, mythology was progressively reincorporated into philosophy through allegorical exegesis. Brisson shows to what degree allegory was employed among philosophers and how it enabled myth to take on a number of different interpretive systems throughout the centuries: moral, physical, psychological, political, and even metaphysical. *How Philosophers Saved Myths* also describes how, during the first years of the modern era, allegory followed a more religious path, which was to assume a larger role in Neoplatonism. Ultimately, Brisson explains how this embrace of myth was carried forward by Byzantine thinkers and artists throughout the Middle Ages and Renaissance; after the triumph of Christianity, Brisson argues, myths no longer had to agree with just history and philosophy but the dogmas of the Church as well.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226075354](#)

- [12] Umberto Eco, Alastair McEwen. **History of Beauty**. Rizzoli. 2004.

"What is beauty? What is art? What is taste and fashion? Is beauty something to be observed coolly and rationally or is it something dangerously involving?" • So begins Umberto Eco's journey into the aesthetics of beauty, a journey in which he explores the ever-changing concept of the beautiful from the ancient Greeks to today and questions the values that accompany the way we today register beauty, both past and present. While closely examining the development of the visual arts, and drawing on works of literature from each era, he broadens his enquiries to consider a range of concepts, including the idea of love, the unattainable woman, natural inspiration versus numeric formulas, and the continuing importance of ugliness, cruelty, and even the demonic. • In this, his first illustrated book, Professor Eco offers a layered approach that includes a running narrative, abundant examples of painting and sculpture, and lengthy quotations from writers and philosophers of each age, in addition to comparative tables.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847826465](#)

- [13] Cheryl Brown Travis. **Evolution, Gender, and Rape**. A Bradford Book. 2003.

Are women and men biologically destined to be in perpetual conflict? Does evolutionary genetics adequately explain sexual aggression? Such questions have been much debated in both the media and academia. In particular, the notion that rape is an evolutionary adaptation, put forth by Randy Thornhill and Craig T. Palmer in their book *A Natural History of Rape* (MIT Press, 2000), vaulted the debate into national prominence. This book assesses Thornhill and Palmer's ideas, as well as the critical responses to their work. Drawing on theory and data from anthropology, behavioral ecology, evolutionary biology, primatology, psychology, and sociology, the essays explain the flaws and limitations of a strictly biological model of rape. They argue that traditionally stereotyped gender roles are grounded more in culture than in differing biological reproductive roles. The book is divided into three parts. The first part, "Evolutionary Models and Gender," addresses broad theoretical and methodological issues of evolutionary theory and sociobiology. Part 2, "Critiquing Evolutionary Models of Rape," addresses specific propositions of Thornhill and Palmer, making explicit their unexamined assumptions and challenging the scientific bases for their conclusions. It also considers other studies on biological gender differences. Part 3, "Integrative Cultural Models of Gender and Rape," offers alternative models of rape, which incorporate psychology and cultural systems, as well as a broader interpretation of evolutionary theory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262700905](#)

- [14] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [15] Stephen Moore. **God's Beauty Parlor: And Other Queer Spaces in and Around the Bible.** Stanford University Press. 2002.

God's Beauty Parlor opens the Bible to the contested body of critical commentary on sex and sexuality known as queer theory and to masculinity studies. Through a series of dazzling rereadings staged not only in God's beauty parlor, but also in God's boudoir, locker room, and war room, the author pursues the themes of homoeroticism, masculinity, beauty, and violence through such texts as the Song of Songs, the Gospels, the Letter to the Romans, and the Book of Revelation. He ponders such matters as the curious place of the Song of Songs in the history of sexuality, or how an apparent paean to male-female love became a pretext for literary cross-dressing for legions of male Jewish and Christian commentators; Jesus' face and physique in relation to ideologies of beauty, ranging from the patristic era, when the "earthly" Jesus was regularly represented as ugly, to the contemporary global culture industry, with its trademark equation of looks with worth; the gendered and sexual substratum of Paul's doctrine of salvation embedded in his most influential epistle — not least his gendering of righteousness as masculine and sin as feminine; and the intimate imbrication of masculinity and mass death in Revelation, a book about war making men making war-making men ... some of whom also happen to be gods. God's Beauty Parlor is an exhilarating attempt to bring some of the most significant currents in contemporary gender studies to bear on a text that, even in the post-Christian West, remains the ultimate cultural icon, cipher, and shibboleth.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804743320](#)

- [16] Elizabeth Abbott. **A History of Celibacy.** Da Capo Press. 2001.

Celibacy is a worldwide practice that is often adopted, rarely discussed. Now, in Elizabeth Abbott's fascinating and wide-ranging history, it is examined in all its various forms: shaping religious lives, conditioning athletes and shamans, surfacing in classical poetry and camp literature, resonating in the voices of castrati, and permeating ancient mythology. Found in every society of the past, practiced by both the anonymous and the legendary (St. Catherine, Joan of Arc, Leonardo da Vinci, Elizabeth I, Gandhi), celibacy has as many stories as adherents, and Abbott weaves them into a provocative, seamless tapestry that brings history alive.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306810417](#)

- [17] Leonard Barkan. **Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture.** Yale University Press. 2001.

In this rich and engaging book, Leonard Barkan tells the full cultural story of the emergence into daylight of the artworks of antiquity that had lain beneath Roman ground for more than a thousand years. As discovery and rebirth became literal daily narratives in the fifteenth century, Barkan shows, Renaissance conceptions of art, art history, aesthetics, and historiography were transformed.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300089112](#)

- [18] Kristen Guest, Maggie Kilgour. **Eating Their Words: Cannibalism and the Boundaries of Cultural Identity.** State University of New York Press. 2001.

Linking cannibalism to issues of difference crucial to contemporary literary criticism and theory, the essays included here cover material from a variety of contexts and historical periods and approach their subjects from a range of critical perspectives. Along with such canonical works as *The Odyssey*, *The Faerie Queene*, and *Robinson Crusoe*, the contributors also discuss lesser known works, including a version of the Victorian melodrama *Sweeney Todd*, as well as contemporary postcolonial and postmodern novels by Margaret Atwood and Ian Wedde. Taken together, these essays re-theorize the relationship between cannibalism and cultural identity, making cannibalism meaningful within new critical and cultural horizons.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0791450902](#)

- [19] Heraclitus, Brooks Haxton, James Hillman. **Fragments: The Collected Wisdom of Heraclitus.** Viking Adult. 2001.

His great book, *On Nature*, the world's first coherent philosophical treatise and a touchstone for Plato, Aristotle, and Marcus Aurelius, has long been lost to history — but its surviving fragments have for thousands of years tantalized our greatest thinkers — from Socrates to Montaigne, Nietzsche to Heidegger and Jung. Now, acclaimed poet Brooks Haxton brings together all of the surviving fragments in a powerful new free-verse translation, with the ancient Greek originals beautifully presented en regard.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670891959](#)

- [20] William Huffman. **Robert Fludd: Essential Readings.** North Atlantic Books. 2001.

Renaissance man, Elizabethan philosopher, and scholar Robert Fludd sought to integrate the whole of human knowledge within a divine and hierarchically ordered cosmology. After completing his education at Oxford University, he journeyed throughout Europe seeking the knowledge of mystics, scientists, musicians, physicians, and alchemists, leading to the publication of many historically influential works on science, medicine, and philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1556433735](#)

- [21] Donna Kossy. **Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes.** Feral House. 2001.

Charles Darwin wasn't the only one to come up with a contemporary explanation for the origin of human beings. Homespun fantasies and myths abound the imaginative creations of dreamers, cult leaders, amateur scientists, racists, and rogues. Among the theorists this collection introduces are the eccentric English lord who believes that men are a cross between extraterrestrials and their Martian servants, a successful television journalist whose book suggests that humans evolved from aquatic apes, and a UFO investigator convinced that humans were bred as pets for brilliant dinosaurs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0922915652](#)

- [22] Herman Pleij, Diane Webb. **Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life.** Columbia University Press. 2001.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times — an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's *Dreaming of Cockaigne* is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired of the panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231117027](#)

- [23] Eleonore Stump, Norman Kretzmann. **The Cambridge Companion to Augustine.** Cambridge University Press. 2001.

It is hard to overestimate the importance of the work of Augustine of Hippo and its influence, both in his own period and in the subsequent history of Western philosophy. Many of his views, including his theory of the just war, his account of time and eternity, his attempted resolution of the problem of evil, and his approach to the relation of faith and reason, have continued to be influential up to the present. In

this volume of specially-commissioned essays, sixteen scholars provide a wide-ranging and stimulating contribution to our understanding of Augustine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052165985X](#)

- [24] Randy Thornhill, Craig T. Palmer. **A Natural History of Rape: Biological Bases of Sexual Coercion**. A Bradford Book. 2001.

In this controversial book, Randy Thornhill and Craig Palmer use evolutionary biology to explain the causes of rape and to recommend new approaches to its prevention. According to Thornhill and Palmer, evolved adaptation of some sort gives rise to rape; the main evolutionary question is whether rape is an adaptation itself or a by-product of other adaptations. Regardless of the answer, Thornhill and Palmer note, rape circumvents a central feature of women's reproductive strategy: mate choice. This is a primary reason why rape is devastating to its victims, especially young women. Thornhill and Palmer address, and claim to demolish scientifically, many myths about rape bred by social science theory over the past twenty-five years. The popular contention that rapists are not motivated by sexual desire is, they argue, scientifically inaccurate. Although they argue that rape is biological, Thornhill and Palmer do not view it as inevitable. Their recommendations for rape prevention include teaching young males not to rape, punishing rape more severely, and studying the effectiveness of "chemical castration." They also recommend that young women consider the biological causes of rape when making decisions about dress, appearance, and social activities. Rape could cease to exist, they argue, only in a society knowledgeable about its evolutionary causes. The book includes a useful summary of evolutionary theory and a comparison of evolutionary biology's and social science's explanations of human behavior. The authors argue for the greater explanatory power and practical usefulness of evolutionary biology. The book is sure to stir up discussion both on the specific topic of rape and on the larger issues of how we understand and influence human behavior.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262700832](#)

- [25] Martin M. Winkler. **Classical Myth and Culture in the Cinema**. Oxford University Press. 2001.

Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature. The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image, and for anyone interested in the presence of Greece and Rome in modern popular culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195130049](#)

- [26] Allan Combs, Mark Holland, Robin Robertson. **Synchronicity: Through the Eyes of Science, Myth and the Trickster**. Da Capo Press. 2000.

Carl Jung coined the term "synchronicity" to describe meaningful coincidences that conventional notions of time and causality cannot explain. Working with the great quantum physicist Wolfgang Pauli, Jung sought to reveal these coincidences as phenomena that involve mind and matter, science and spirit, thus providing rational explanations for parapsychological events like telepathy, precognition, and intuition. Synchronicity examines the work of Jung and Pauli, as well as noted scientists Werner Heisenberg and David Bohm; identifies the phenomena in ancient and modern mythologies, particularly the Greek legend of Hermes the Trickster; and illustrates it with engaging anecdotes from everyday life and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1569245991](#)

- [27] W. Gordon East. **The Geography Behind History**. W.W. Norton. 1999.

A perennially useful survey of how physical environment affects historical events, with many illustrative examples. In studying the inescapable physical setting of history, writes the author, the geographer examines one of the strands from which history itself is woven. To illuminate the vital relationship between history and geographical conditions, W. Gordon East draws examples from ancient times to the mid-twentieth century. He demonstrates that when we look at the physical conditions under which an event occurs, we find that "the particular characteristics of this setting serve not only to localise but also to influence part at least of the action." Topographical position, climate, distribution of water and minerals, the placement of routes and towns, and ease or difficulty of movement between districts and countries are among the factors which the historian must take into account. Professor East's topics include the role of geography in international politics, the contribution of the geographer to the study of ancient civilizations, and the use of old maps as historical documents.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393004198](#)

- [28] David Stone Potter, David J. Mattingly. **Life, Death, and Entertainment in the Roman Empire**. University of Michigan Press. 1999.

Life, Death, and Entertainment gives those who have a general interest in Roman antiquity a starting point informed by the latest developments in scholarship for understanding the extraordinary range of Roman society. Family structure, gender identity, food supply, religion, and entertainment are all crucial to an understanding of the Roman world. As views of Roman history have broadened in recent decades to encompass a wider range of topics, the need has grown for a single volume that can offer a starting point for these diverse subjects, for readers of all backgrounds. This collection fills such a need by uniting a series of general introductions on each of these topics for the non-specialist. Each essay brings readers into contact with broadly ranging evidence, as well as with a wide variety of approaches that are needed to study basic questions about the Roman world. Essays explore the Roman family, gender definition, demography, Roman food supply, Roman religion, and the wide variety of public entertainments throughout the empire. The volume brings together an unparalleled range of methodologies and topics. It will enable the modern reader to understand the Roman world in all its complexity. The general reader will welcome this approachable and timely text. Contributors to the volume include Greg Aldrete, Hazel Dodge, Bruce W. Frier, Maud Gleason, Ann Hanson, David Mattingly, and David Potter. D.S. Potter is Arthur F. Thurnau Professor of Greek and Latin, University of Michigan. D.J. Mattingly is Professor of Roman Archaeology, University of Leicester.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0472085689

- [29] Silvio A. Bedini. **The Pope's Elephant**. J.S. Sanders Books. 1998.

In this tour de force of original scholarship, Silvio Bedini gives us an elephants-back view of early modern Europe. Combines offbeat charm with historical rigor to pleasing effect. – The Independent on Sunday.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1879941414

- [30] Fray Servando Teresa de Mier, Susana Rotker, Helen Lane. **The Memoirs of Fray Servando Teresa de Mier**. Oxford University Press. 1998.

On December 12, 1794, Fray Servando preached a sermon in Mexico City claiming that the Indies had been converted by St. Thomas long before the Spaniards arrived. Because the Spanish cited the "conversion of the heathen" as the justification of their conquest of the New World, Servando's words were deemed subversive. As a result, he was arrested by the Inquisition and exiled to Spain — only to escape and spend 10 years traveling throughout Europe, as none other than a French priest. So began the grand adventure of Fray Servando's life, and of this gripping memoir. Here is an invitation hard for any reader to resist: a glimpse of the European "Age of Enlightenment" through the eyes of a fugitive Mexican friar. Fray Servando's account of Europe is clear-sighted, hilarious — and certainly not included in the travel literature of that era. In this memoir, one sees a portrait of manners and morals that is a far cry from the "civilized" spirit that the Empire wanted to impose on its Colonies. This book takes a look at history from an upside-down perspective, asking this question: who were the real savages, the colonizers themselves, or the supposed "savages" they were struggling to convert? After ten years, Fray Servando finally returned home to an independent Mexico, where he served the new government before his death. Heretic and rebel, fugitive and visionary, character in a novel and father of his country — Fray Servando Teresa de Mier was all of these things. This memoir truly captures the passionate spirit of a fantastic man.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195106733

- [31] Denis Feeney. **Literature and Religion at Rome: Cultures, Contexts, and Beliefs**. Cambridge University Press. 1998.

This book exploits recent reevaluations of Roman religion in order to argue in favor of taking the religious dimensions of Roman literature seriously, as important cultural work in their own right. Instead of seeing Roman religious and literary activity as derivative and parasitic upon Greek originals, the book questions the romanticizing biases of classical studies, and argues for the power and creativity of the Romans in their engagements with Greek culture.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521559219

- [32] Margaret T. Hodgen. **Early Anthropology in the Sixteenth and Seventeenth Centuries**. University of Pennsylvania Press. 1998.

Although social sciences such as anthropology are often thought to have been organized as academic specialties in the nineteenth century, the ideas upon which these disciplines were founded actually developed centuries earlier. In fact, the foundational concepts can be traced at least as far back as the sixteenth century, when contact with unfamiliar peoples in the New World led Europeans to create ways of describing and understanding social similarities and differences among humans. *Early Anthropology in the Sixteenth and Seventeenth Centuries* examines the history of some of the ideas adopted to help understand the origin of culture, the diversity of traits, the significance of similarities, the sequence of high civilizations, the course of cultural change, and the theory of social evolution. It is a book that not only illuminates the thinking of a bygone age but also sheds light on the sources of attitudes still prevalent today.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 081221014X

- [33] Lewis Hyde. **Trickster Makes This World: Mischief, Myth and Art.** Farrar Straus & Giroux. 1998.

Lewis Hyde's ambitious and captivating *Trickster Makes This World* brings to life the playful and disruptive side of the human imagination as it is embodied in the trickster mythology. Most at home on the road or at the twilight edge of town, tricksters are consummate boundary-crossers, slipping through keyholes, breaching walls, subverting defense systems. Always out to satisfy their inordinate appetites, lying, cheating, and stealing, tricksters are a great bother to have around, but paradoxically they are also indispensable culture heroes. In North America, Coyote taught the race how to dress, sing, and shoot arrows. In West Africa, Eshu discovered the art of divination so that suffering humans might know the purposes of heaven. In Greece, Hermes the Thief invented the art of sacrifice, the trick of making fire, and even language itself. Hyde revisits these old stories, then holds them up against the life and work of more recent creators: Picasso, Marcel Duchamp, John Cage, Allen Ginsberg, Maxine Hong Kingston, Frederick Douglass, and others.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374279284](#)

- [34] William Ian Miller. **The Anatomy of Disgust.** Harvard University Press. 1998.

William Miller embarks on an alluring journey into the world of disgust, showing how it brings order and meaning to our lives even as it horrifies and revolts us. Our notion of the self, intimately dependent as it is on our response to the excretions and secretions of our bodies, depends on it. Cultural identities have frequent recourse to its boundary-policing powers. Love depends on overcoming it, while the pleasure of sex comes in large measure from the titillating violation of disgust prohibitions. Imagine aesthetics without disgust for tastelessness and vulgarity; imagine morality without disgust for evil, hypocrisy, stupidity, and cruelty. Miller details our anxious relation to basic life processes: eating, excreting, fornicating, decaying, and dying. But disgust pushes beyond the flesh to vivify the larger social order with the idiom it commandeers from the sights, smells, tastes, feels, and sounds of fleshly physicality. Disgust and contempt, Miller argues, play crucial political roles in creating and maintaining social hierarchy. Democracy depends less on respect for persons than on an equal distribution of contempt. Disgust, however, signals dangerous division. The high's belief that the low actually smell bad, or are sources of pollution, seriously threatens democracy. Miller argues that disgust is deeply grounded in our ambivalence to life: it distresses us that the fair is so fragile, so easily reduced to foulness, and that the foul may seem more than passing fair in certain slants of light. When we are disgusted, we are attempting to set bounds, to keep chaos at bay. Of course we fail. But, as Miller points out, our failure is hardly an occasion for despair, for disgust also helps to animate the world, and to make it a dangerous, magical, and exciting place.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674031555](#)

- [35] Iona Opie, Peter Opie. **Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat.** Oxford University Press. 1998.

Iona Opie and the late Peter Opie have devoted their lives to the study of children. Now comes the final volume of their acclaimed trilogy on children's games. Together with *Children's Games in Street & Playground* (1969) and *The Singing Game* (1985), this volume completes the most comprehensive study this century. Based on thirty years of research, this intriguing volume focuses on games that use equipment of one kind or another — marbles, jump rope, balls — describing in colorful detail the objects used, the rules of play, and the accompanying rhymes and chants. The Opies examine the history of the games from their earliest appearance and they consider the wider social context, tracing the varying attitudes towards them over the past three hundred years, from pedagogical disapproval, to legal suppression, to the sentimental nostalgia of the present. Here then is the world of play, the imaginary space into which our young ones escape each day. *Children's Games With Things* is an evocation of this imaginary world as well as a reminder of our own past.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192159631](#)

- [36] Lawrence Norfolk. **The Pope's Rhinoceros.** Vintage Books. 1997.

The highly acclaimed author of *Lempriere's Dictionary*, a New York Times Notable Book of 1992, returns with a vivid, antic, and picaresque novel spun around one of history's most bizarre chapters: the sixteenth-century attempt to procure a rhinoceros as a bribe for Pope Leo X. Set in an age of global expansion, *The Pope's Rhinoceros* holds up the history of the rhinoceros as a mirror to the obsessions and corrupt fantasies of the Renaissance. In February 1516, a Portuguese ship sank off the coast of Italy. The *Nostra Senora de Ajuda* had sailed 14,000 miles from the Indian kingdom of Gujarat. Her mission: to bribe the "pleasure-loving Pope" into favoring expansionist Portugal over her rival Spain with the most exotic and least likely of gifts — a living rhinoceros. This strange incident is the germ of truth within the unfettered fantasy of Lawrence Norfolk's intricately plotted, marvelously detailed, seductively intriguing second novel — a triumph of storytelling that is as arcane and erudite as it is compelling and entertaining. Moving from the herring colonies of the Baltic Sea to the West African rainforest, with a cast of characters including a resourceful ex-mercenary, Salvestro; his dimwitted comrade, Bernardo; an order of reclusive monks; and Rome's corrupt cardinals, courtesans, ambassadors, and nobles, *The Pope's Rhinoceros* is at once a fabulous adventure tale and a portrait of an age rushing headlong to its crisis.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0749398744](#)

- [37] Robert Irwin. **The Arabian Nights: A Companion**. Penguin Books. 1996.

The book of The Arabian Nights has become a synonym for the fabulous and the exotic. Every child is familiar with the stories of Aladdin, Sinbad the Sailor and Ali Baba. Yet very few people have a clear idea of when the book was written or what exactly it is. Far from being children's stories, The Arabian Nights contains hundreds of narratives of all kinds — fables, epics, erotica, debates, fairy tales, political allegories, mystical anecdotes and comedies. It is a labyrinth of stories and of stories within stories. The Arabian Nights: A Companion guides the reader through this labyrinth, but above all uses the stories as a key to the social history and the counter-culture of the medieval Near East and the world of the storyteller, the snake charmer, the burglar, the sorcerer, the drug-addict, the treasure hunter and the adulterer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140098631](#)

- [38] Page duBois. **Sappho Is Burning**. University of Chicago Press. 1995.

To know all we know about Sappho is to know little. Her poetry, dating from the seventh century B.C.E., comes to us in fragments, her biography as speculation. How is it then, Page duBois asks, that this poet has come to signify so much? Sappho Is Burning offers a new reading of this archaic lesbian poet that acknowledges the poet's distance and difference from us and stresses Sappho's inassimilability into our narratives about the Greeks, literary history, philosophy, the history of sexuality, the psychoanalytic subject. In Sappho is Burning, duBois reads Sappho as a disruptive figure at the very origin of our story of Western civilization. Sappho is beyond contemporary categories, inhabiting a space outside of reductively linear accounts of our common history. She is a woman, but also an aristocrat, a Greek, but one turned toward Asia, a poet who writes as a philosopher before philosophy, a writer who speaks of sexuality that can be identified neither with Michel Foucault's account of Greek sexuality, nor with many versions of contemporary lesbian sexuality. She is named as the tenth muse, yet the nine books of her poetry survive only in fragments. She disorients, troubles, undoes many certitudes in the history of poetry, the history of philosophy, the history of sexuality. DuBois argues that we need to read Sappho again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226167550](#)

- [39] Roselyne Rey. **The History of Pain**. Harvard University Press. 1995.

Fearful by most, sought out by others, pain may manifest itself as a benevolent messenger warning of imminent danger or a repellent nemesis that undermines and incapacitates us. Throughout the ages pain has intrigued those who focus on the soul and the sacred in equal measure to those who specialize in the body and medicine. In The History of Pain, Roselyne Rey draws on multidisciplinary sources to explore this universally shared experience. From classical antiquity to the twentieth century, she contrasts the different cultural perceptions of pain in each period, as well as the medical theories advanced to explain its mechanisms, and the various therapeutic remedies formulated to relieve those suffering from it. This broad historical perspective, both accurate and remarkably erudite, highlights the extraordinary transformation in humanity's relationship to pain, chronicles the considerable progress made in its understanding and treatment, and explores the shadowy areas of mystery which remain to this day.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674399676](#)

- [40] Scott Cutler Shershow. **Puppets and "Popular" Culture**. Cornell University Press. 1995.

Scott Cutler Shershow explores the historical relationship between puppet theater and the human stage from the Renaissance to the present. Focusing on the ways in which various modes of bourgeois discourse have used the puppet as metaphor, paradigm of theatrical performance, and symbol of subordination, he maintains that "elite" and "popular" forms of culture are inextricably linked. Shershow examines an astonishing range of texts and performers — from Ben Jonson to Jim Henson, from Plato to Punch and Judy, from Enlightenment essays to works by the modernist avant-garde. He shows that the many forms of puppet theater which have flourished on the margins of social life in the carnival, fairground, and marketplace — have been both disparaged and celebrated by authors attempting to demonstrate their own legitimate or literary status. Shershow thus suggests that so-called high and low practices thoroughly interpenetrate one another, forcing us to question whether rival social groups ever truly have their own separate "cultures."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801430941](#)

- [41] David Sibley. **Geographies of Exclusion: Society and Difference in the West**. Routledge. 1995.

Images of exclusion characterised western cultures over long historical periods. In the developed society of racism, sexism and the marginalisation of minority groups, exclusion has become the dominant factor in the creation of social and spatial boundaries. Geographies of Exclusion seeks to identify the forms of social and spatial exclusion, and subsequently examine the fate of knowledge of space and society which has been produced by members of excluded groups. Evaluating writing on urban society by women and black writers the author asks why such work is neglected by the academic establishment, suggesting that both practices which result in the exclusion of minorities and those which result in the exclusion of knowledge have important implications for theory and method in human geography. Drawing on a wide range of ideas from social anthropology, feminist theory, sociology, human geography and psychoanalysis, the book presents a fresh

approach to geographical theory, highlighting the tendency of powerful groups to purify' space and to view minorities as defiled and polluting, and exploring the nature of difference' and the production of knowledge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415119251](#)

- [42] Wendy Steiner. **The Scandal of Pleasure: Art in an Age of Fundamentalism.** University of Chicago Press. 1995.

Surveying a wide range of cultural controversies, from the Mapplethorpe affair to Salman Rushdie's death sentence, from canon-revision in the academy to the scandals that have surrounded Anthony Blunt, Martin Heidegger, and Paul de Man, Wendy Steiner shows that the fear and outrage they inspired are the result of dangerous misunderstanding about the relationship between art and life. • "Stimulating. ... A splendid rebuttal of those on the left and right who think that the pleasures induced by art are trivial or dangerous. ... One of the most powerful defenses of the potentiality of art." – Andrew Delbanco, New York Times Book Review • "A concise and ... readable account of recent contretemps that have galvanized the debate over the role and purposes of art. ... [Steiner] writes passionately about what she believes in." – Michiko Kakutani, New York Times • "This is one of the few works of cultural criticism that is actually intelligible to the nonspecialist reader. ... Steiner's perspective is fresh and her perceptions invariably shrewd, far-ranging, and reasonable. A welcome association of sense and sensibility." – Kirkus Reviews, starred review • "Steiner has succeeded so well in [the] task she has undertaken. The Scandal of Pleasure is itself characterized by many of the qualities Steiner demands of art, among them, complexity, tolerance and the pleasures of unfettered thought." – Eleanor Heartly, Art in America • "Steiner ... provides the best and clearest short presentation of each of [the] debates." – Alexander Nehamas, Boston Book Review • "Steiner has done a fine job as a historian/reporter and as a writer of sophisticated, very clear, cultural criticism. Her reportage alone would be enough to make this a distinguished book." – Mark Edmundson, Lingua Franca.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226772231](#)

- [43] Martin Warnke, David McLintock. **Political Landscape: The Art History of Nature.** Harvard University Press. 1995.

If a river runs through it, somewhere there is bound to be a bridge. Little in the landscape remains untouched by human hands, and every touch, from the simplest ditch to the most intricate monument, reveals a political decision or design. This is how Martin Warnke, one of Germany's leading art historians, looks at landscape in this book, which leads to a new way of seeing nature as we have appropriated, represented, and transformed it over time. Covering nearly a thousand years and most of western Europe, The Political Landscape provides a compelling summary history of modern humanity's ill-fated attempt to master nature. Warnke finds evidence of the politicized landscape everywhere, on nature's own ground and in art, artifacts, and architecture, in features defined by the demands of conquest and defense, property rights and picturesque improvement, trade, tradition, communication, and commemoration. Whether considering the role of landscape in battle depictions, or investigating monumental figures from the Colossus of Rhodes to Mount Rushmore, or asking why gold backgrounds in paintings gave way to mountains topped with castles, Warnke reconfigures our idea of landscape, its significance, and its representations. The book sharpens our perceptions of nature in art and as art — a nature charged with symbol and meaning as a result of interventions by turns enlightened, insensitive, or, as now, dangerously corrosive.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674686160](#)

- [44] Thomas Wiedemann. **Emperors and Gladiators.** Routledge. 1995.

Of all aspects of Roman culture, the gladiatorial contests for which the Romans built their amphitheatres are at once the most fascinating and the most difficult for us to come to terms with. They have been seen variously as sacrifices to the gods or, at funerals, to the souls of the deceased; as a mechanism for introducing young Romans to the horrors of fighting; and as a direct substitute for warfare after the imposition of peace. In this original and authoritative study, Thomas Wiedemann argues that gladiators were part of the mythical struggle of order and civilisation against the forces of nature, barbarism and law breaking, representing the possibility of a return to new life from the point of death; that Christian Romans rejected gladiatorial games not on humanitarian grounds, but because they were a rival representation of a possible resurrection.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415121647](#)

- [45] Roland Auguet. **Cruelty and Civilization: The Roman Games.** Routledge. 1994.

Roland Auguet examines the Roman taste for blood and considers what the games, that strange combination of Cruelty and Civilization, reveal about the Roman mentality. He shows how the great spectacles became a part of city life — they were awaited with impatience, everyone discussed them, some applauded the action in the arena, while others booed frantically. This book provides an exciting history of gladiators, chariot racing and other games as well as an investigation of their function and significance within society. It is essential reading for anyone who is interested in the Romans' violent form of entertainment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041510453X](#)

- [46] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them.** Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Belz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [47] Richard Buxton. **Imaginary Greece: The Contexts of Mythology.** Cambridge University Press. 1994.

This is a study of Greek myths in relation to the society in which they were originally told. It does not re-tell the myths; rather, it offers an analysis of how myths played a fundamental role in the lives of the Greeks. The relation between reality and fantasy is discussed by means of three case studies: the landscape, the family, and religion. Most of all, this book seeks to demonstrate how the seemingly endless variations of Greek mythology are a product of its particular people, place, and time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521338654](#)

- [48] Thomas R. Cole, Mary C. Winkler. **The Oxford Book of Aging.** Oxford University Press. 1994.

Most of us today can expect to live into our seventies in reasonably good health. (In fact, the fastest growing segment of the population is the group eighty-five and older.) Yet our culture offers few convincing ways to help us find purpose in our later years. The ancient and medieval vision of aging as a mysterious part of the eternal order of things has given way to the secular, scientific, and individualistic outlook of modernity. No longer seen as a way station along life's spiritual journey, old age has been redefined as a problem to be solved by science and medicine. Older people have been moved to society's margins, and, as a result, we have become uncertain about what it means to age. To help us make sense of our journey through life, *The Oxford Book of Aging* offers some two hundred and fifty pieces that illuminate the pleasures, pains, dreams, and triumphs of people as they strive to live out their days in a meaningful way. Fiction, poetry, memoirs, essays, children's stories, reflections by philosophers, historians, and psychologists, African and Japanese legends, excerpts from the Koran and the Bible, scientific and medical tracts — the variety of writings is remarkable. The excerpts shed light on the many aspects of later life, including creativity, love, memory, spiritual growth, and the value of work. The perspectives range from Schopenhauer's dark "Disillusion is the chief characteristic of old age" when we come "by degrees to see that our existence is all empty and void," to Robert Browning's uplifting "Grow old along with me! / The best is yet to be" (a vision so idealistic that Ogden Nash was moved to write "Such a statement, certes, / Could emanate only from a youngster is his thirties"). We read Mozart's letter to his dying father, Alice Walker's endearing "To Hell With Dying" (about the vital ties between children and the old), Annie Dillard's meditation on her mother's hands, and Mark Twain's tongue-in-cheek formula for reaching age seventy ("It has always been my rule never to smoke when asleep, and never to refrain when awake"). There's a marvelous vein of poetry woven through the volume, ranging from Shakespeare's seventy-third sonnet ("That time of year thou mayst in me behold"), to Dylan Thomas's "Do not go gentle into that good night," to the Bible's Psalm Twenty-three, to Yeats's "Sailing to Byzantium." And there is a great diversity of voices, from Huang Ti (a Chinese physician who lived some 4700 years ago), to Black Elk (an Oglala Sioux holy man), to Alifa Rifaat (a contemporary Egyptian writer), to an Appalachian woman's oral history. Through these carefully chosen writings, Thomas R. Cole and Mary G. Winkler demonstrate that the joys, fears, sufferings, and mysteries of aging can be successfully explored, with humility and self-knowledge, with love and compassion, with a sense of the sacred, and with acceptance of physical decline and mortality. "We who are old know that age is more than a disability," Florida Scott-Maxwell wrote while in her early eighties. "It is an intense and varied experience, almost beyond our capacity at times, but something to be carried high." In *The Oxford Book of Aging*, we find this "intense and varied experience" captured before our eyes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019507369X](#)

- [49] Kenneth E. Foote, Peter J. Hugill, Kent Mathewson, Jonathan M. Smith. **Re-reading Cultural Geography.** University of Texas Press. 1994.

The geography of culture has held a sustained attraction for some of the most distinguished and promising geographers of the twentieth century. These notable voices have now been brought together to explore the cultural landscape in this fresh, encompassing survey of one of geography's most vital research areas. In *Re-reading Cultural Geography*, a worthy successor to the original and now classic *Readings in*

Cultural Geography (1962), the editors have gathered articles, essays, and new commentaries, as well as extensive annotated reading lists and a comprehensive bibliography, into a book that will be ideal for undergraduate and graduate courses of all levels. Assessing an intellectual world far different from the one defined in the earlier volume, Re-reading Cultural Geography uncovers the common themes of a vibrant, often clamorous discipline. Broadly defined, these include "how the world looks" — the patternings of cultural traits and material artifacts; "how the world works" — the dynamics of human organizations in interaction with the environment; and "what the world means" — the systems of shared values and beliefs that shape communities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292724845](#)

- [50] Norman E. Land. **The Viewer As Poet: The Renaissance Response to Art.** Pennsylvania State University Press. 1994.

In *The Viewer as Poet*, Norman Land provides the first comprehensive survey of ekphrasis in literature and art criticism from antiquity through the Renaissance. Land demonstrates, more fully than anyone has so far, that Renaissance art criticism assimilated the poetic tradition of ekphrasis while maintaining its function of analyzing works of art. Broadly speaking, the book shows that purely literary descriptions of art in poetry and prose contain a response like that found in art-critical ekphrasis. This is true in both antiquity and the Renaissance. The response to art in the elder Philostatus' *Imagines*, for example, is like that found in the descriptions of Apuleius and Lucian. Later Dante, Boccaccio, and Poliziano, among others, respond to imaginary works of art in their poetry in much the same way that Lorenzo Ghiberti, Aretino, and Vasari respond to real works in their writings. Land offers for the first time a synthetic description of the Renaissance response to, or experience of, art as embodied in literature, including art criticism. This book will form the basis for a deeper understanding of Renaissance art than we have now, for it provides not only a tool for viewing works of art as they were originally seen and experienced — that is, from a historical perspective — but also an outline of the tradition out of which modern writings about art grew.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0271010045](#)

- [51] Jeanne Addison Roberts. **The Shakespearean Wild: Geography, Genus, and Gender.** University of Nebraska Press. 1994.

Socrates is said to have thanked the gods that he was born neither barbarian nor female nor animal. His words conjure up the image of a human being, a Greek male, at the center of the universe, surrounded by "wild" and threatening forces. To the Western imagination the civilized standard has always been masculine, and taken for granted as so until recently. Shakespeare's works, for all their genius and astonishing empathy, are inevitably products of a culture that regards women, animals, and foreigners as peripheral and threatening to its chief interests. "We have been so hypnotized by the most powerful male voice in our language, interpreted for us by a long line of male critics and teachers, that we have seen nothing exceptionable in his patriarchal premises," writes Jeanne Addison Roberts. If the culture-induced hypnosis is wearing off, it is partly because of studies like *The Shakespearean Wild*. Plunging into a psychological jungle, Roberts examines the distinctions in various Shakespeare plays between wild nature and subduing civilization and shows how gender stereotypes are affixed to those distinctions. Taking her cue from Socrates, Roberts transports the reader to three kinds of "Wilds" that impinge on Shakespeare's literary world: the mysterious "female Wild, often associated with the malign and benign forces of [nature]; the animal Wild, which offers both reassurance of special human status and the threat of the loss of that status; and the barbarian Wild populated by marginal figures such as the Moor and the Jew as well as various hybrids." *The Shakespearean Wild* brims with mystery and menace, the exotic and erotic; with male and female archetypes, projections of suppressed fears and fantasies. The reader will see how the male vision of culture — exemplified in Shakespeare's work — has reduced, distorted, and oversimplified the potentiality of women.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803289502](#)

- [52] Jack Zipes. **Fairy Tale as Myth/Myth as Fairy Tale.** University Press of Kentucky. 1994.

Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as *Beauty and the Beast*, *Snow White and the Seven Dwarves*, and *Rumpelstiltskin* have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's *Snow White* as an expression of American male individualism, film and literary interpretations of L. Frank Baum's *The Wizard of Oz* as critiques of American myths, and Robert Bly's *Iron John* as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813108349](#)

- [53] Carlin A. Barton. **The Sorrows of the Ancient Romans: The Gladiator and the Monster.** Princeton University Press. 1993.

This inquiry into the collective psychology of the ancient Romans speaks not about military conquest, sober law, and practical politics, but about extremes of despair, desire, and envy. Carlin Barton makes us uncomfortably familiar with a society struggling at or beyond the limits of human endurance. To probe the tensions of the Roman world in the period from the first century B.C.E. through the first two centuries C.E., Barton picks two images: the gladiator and the "monster".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069105696X](#)

- [54] Edward S. Casey. **Getting Back Into Place: Toward a Renewed Understanding of the Place-World.** Indiana University Press. 1993.

"a comprehensive and nuanced account of the role of place in human experience." – Word Trade • "In descriptions of unprecedented scope, power, and concision, Casey illuminates brilliantly the vexing question crucial for our survival: What is our place in Nature?" – Bruce Wilshire • "... wonderfully insightful ..." – The Humanistic Psychologist. • What would the world be like if there were no places? Our lives are so place-oriented that we cannot begin to comprehend sheer "placelessness." Despite the pervasiveness of place, for the most part philosophers have neglected it. Here, Casey articulates a nuanced philosophical exploration of the pervasiveness of place in our everyday lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253208378](#)

- [55] James S. Duncan, David Ley. **Place/Culture/Representation.** Routledge. 1993.

Spatial and cultural analysis have recently found much common ground, focusing in particular on the nature of the city. Place/Culture/Representation brings together new and established voices involved in the reshaping of cultural geography. The authors argue that as we write our geographies we are not just representing some reality, we are creating meaning. Writing becomes as much about the author as it is about purported geographical reality. The issue becomes not scientific truth as the end but the interpretation of cultural constructions as the means. Discussing authorial power, discourses of the other, texts and textuality, landscape metaphor, the sites of power-knowledge relations and notions of community and the sense of place, the authors explore the ways in which a more fluid and sensitive geographer's art can help us make sense of ourselves and the landscapes and places we inhabit and think about.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415094518](#)

- [56] Simon During. **The Cultural Studies Reader.** Routledge. 1993.

The first edition of The Cultural Studies Reader established itself as the leader in the field, providing the ideal introduction to this exciting and influential discipline. This expanded second edition offers a wider selection of essays covering every major cultural studies method and theory, and takes account of recent changes in the field. There are added articles on new areas such as technology and science, globalization, postcolonialism and cultural policy, making The Cultural Studies Reader essential reading for anyone wanting to know how cultural studies developed, where it is now, and its future directions. Contributors: Ackbar Abbas, Theodor Adorno, Arjun Appadurai, Roland Barthes, Tony Bennett, Lauren Berlant, Homi K. Bhabha, Pierre Bourdieu, Judith Butler, Rey Chow, James Clifford, Michel de Certeau, Teresa de Lauretis, Richard Dyer, David Forgacs, Michel Foucault, Nancy Fraser, Nicholas Garnham, Stuart Hall, Donna Haraway, Dick Hebdige, bell hooks, Max Horkheimer, Eric Lott, Jean Francois Lyotard, Angela McRobbie, Meaghan Morris, Hamid Naficy, Janice Radway, Andrew Ross, Eve Kosofsky Sedgwick, Edward Soja, Gayatri Spivak, Peter Stallybrass, Carolyn Steedman, Will Straw, Michael Warner, Cornel West, Allon White, Raymond Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415077095](#)

- [57] Maud Ellmann. **The Hunger Artists: Starving, Writing, and Imprisonment.** Harvard University Press. 1993.

The phenomenon of voluntary self-starvation — whether by political hunger strikers or lone anorectics — is a puzzle of engrossing power, suggesting a message more radical than any uttered aloud. In this fascinating phenomenology, Maud Ellmann teases out this message, its genesis, expression, and significance. How, she asks, has the act of eating become the metaphor for compliance, starvation the metaphor for protest? How does the rejection of food become the rejection of intolerable social constraints — or of actual imprisonment? What is achieved at the extremity of such a protest — at the moment of death? Ellmann brilliantly unravels the answers; they lie, she shows, in the inverse relationship between bodily hunger and verbal expression. Drawing her examples from Yeats and Kafka, Marx and Freud, Wole Soyinka and the suffragettes, Mahatma Ghandi and Jane Fonda, she explores the entangled meanings of writing and hunger in our culture of starvers. Central to her discussion is an arresting comparison between the Irish Hunger Strike of 1981 and the plot of Richardson's Clarissa, in which the heroine starves herself to death in penance for — or, perhaps, revenge against — her rape. Both cases show a strange excess of words in contrast to the savage reduction of the flesh, as if the bodies of the starvers were devoured by their own verbosity. The Hunger Artists examines this vampirical feeding of words on flesh, revealing uncanny affinities between the labor of starvation and the birth of letters, diaries, poems, books. In her lean and vibrant prose, Ellmann reaches beyond the fashionable preoccupation with the body to the terrifying logic of disembodiment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [067442705X](#)

- [58] Garth Fowden. **The Egyptian Hermes: A Historical Approach to the Late Pagan Mind**. Princeton University Press. 1993.

Sage, scientist, and sorcerer, Hermes Trismegistus was the culture-hero of Hellenistic and Roman Egypt. A human (according to some) who had lived about the time of Moses, but now indisputably a god, he was credited with the authorship of numerous books on magic and the supernatural, alchemy, astrology, theology, and philosophy. Until the early seventeenth century, few doubted the attribution. Even when unmasked, Hermes remained a byword for the arcane. Historians of ancient philosophy have puzzled much over the origins of his mystical teachings; but this is the first investigation of the Hermetic milieu by a social historian. Starting from the complex fusions and tensions that molded Graeco-Egyptian culture, and in particular Hermetism, during the centuries after Alexander, Garth Fowden goes on to argue that the technical and philosophical Hermetica, apparently so different, might be seen as aspects of a single "way of Hermes." This assumption that philosophy and religion, even cult, bring one eventually to the same goal was typically late antique, and guaranteed the Hermetica a far-flung readership, even among Christians. The focus and conclusion of this study is an assault on the problem of the social milieu of Hermetism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691024987](#)

- [59] William L. Rathje, Cullen Murphy. **Rubbish!: The Archaeology of Garbage**. Perennial. 1993.

An exciting and erudite investigation of the geography, history, composition, mythology, demographics, and widespread misperception of garbage — and the odd behavior of those who have made garbage what it is today. "Who would have thought reading about (garbage) could be so interesting and so much fun? — Chicago Tribune. Line drawings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060922281](#)

- [60] Yi-Fu Tuan. **Passing Strange and Wonderful: Aesthetics, Nature, And Culture**. Island Press. 1993.

In this rich and rewarding work, Yi-Fu Tuan vividly demonstrates that feeling and beauty are essential components of life and society. The aesthetic is not merely one aspect of culture but its central core — both its driving force and its ultimate goal. Beginning with the individual and his physical world, Tuan's exploration progresses from the simple to the complex. His initial evaluation of the building blocks of aesthetic experience (sight, hearing, smell, taste, touch) develops gradually into a wide-ranging examination of the most elaborate of human constructs, including art, architecture, literature, philosophy, music, and more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1559632097](#)

- [61] Philip Wilkinson, Paolo Donati. **Amazing Buildings**. Dorling Kindersley. 1993.

Full-color artwork, including cutaway illustrations and exploded views, explores some of the world's most famous architectural landmarks, including the Paris Opera, the Taj Mahal, and Grand Central Station.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1564582345](#)

- [62] David L. Fortney. **Mysterious Places: Ancient Sites & Lost Cultures**. Crescent. 1992.

Text and photographs describe ancient cities, monuments, temples, tombs, statues, and other sites in North and South America, Africa, Europe, the Middle East, Asia, and Australia, and discuss archeological discoveries related to each site.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517067404](#)

- [63] Amy Richlin. **Pornography and Representation in Greece and Rome**. Oxford University Press. 1992.

The first large-scale application of feminist theory to the study of Greek and Roman cultures, this book points to some striking similarities between our culture and that of the ancient world, challenging Foucauldian assumptions about the nature of sexuality. Covering such topics as vase painting, tragic and comic drama from fifth-century Athens, Hellenistic philosophy and sex manuals, Roman history, poetry, wall-painting, representations of gladiatorial combat, and romance novels, the contributors approach sexuality from both sides of the feminist pornography debate, including the use of film theory. A path-breaking application of feminist theory to the study of Greek and Roman cultures, this text offers new insight into the notion of sexuality in the ancient world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195067231](#)

- [64] Ronald Sanders. **Lost Tribes and Promised Lands: The Origins of American Racism**. Perennial. 1992.

An utterly revelatory work. Unprecedented in scope, detail, and ambition. In the pages of *Lost Tribes and Promised Lands*, celebrated historian and cultural critic Ronald Sanders offers a compelling and ideology-shattering history of racial prejudice and myth as shaped by political, religious, and economic forces from the 14th Century to the present day. Written with clear-eyed vigor, Sanders draws on a broad

history of art, psychology, politics, and religion to inform his striking and soundly-reasoned assertions. *Lost Tribes and Promised Lands* nimbly zig-zags through space and time, doggedly chipping away at the myopic history of discovery and righteous conquest that has been reiterated for decades by the same ideological forces responsible for centuries of mythological prejudice and racial strife. Placing 14th Century Spanish intolerance (specifically anti-Semitism) as the origins of American racism toward African and Native Americans, Sanders elegantly weaves complex threads of colonial economics, religious exceptionalism, and xenophobia into a heady and often-infuriating thesis on the history of racism. Finally back in print and widely available to the general public, *Lost Tribes and Promised Lands* is a gripping and hegemony-exploding treatise on the history of race in the New World.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060974494](#)

- [65] Michael Sorkin. **Variations on a Theme Park: The New American City and the End of Public Space.** Hill & Wang. 1992.

America's cities are being rapidly transformed by a sinister and homogenous design. A new Kind of urbanism — manipulative, dispersed, and hostile to traditional public space — is emerging both at the heart and at the edge of town in megamalls, corporate enclaves, gentrified zones, and psuedo-historic marketplaces. If anything can be described as a paradigm for these places, it's the theme park, an apparently benign environment in which all is structured to achieve maximum control and in which the idea of authentic interaction among citizens has been thoroughly purged. In this bold collection, eight of our leading urbanists and architectural critics explore the emblematic sites of this new cityscape — from Silicon Valley to Epcot Center, South Street Seaport to downtown Los Angeles — and reveal their disturbing implications for American public life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374523142](#)

- [66] Mark C. Taylor. **Disfiguring: Art, Architecture, Religion.** University of Chicago Press. 1992.

Disfiguring is the first sustained interpretation of the deep but often hidden links among twentieth-century art, architecture, and religion. While many of the greatest modern painters and architects have insisted on the spiritual significance of their work, historians of modern art and architecture have largely avoided questions of religion. Likewise, contemporary philosophers and theologians have, for the most part, ignored visual arts. Taylor presents a carefully structured and subtly nuanced analysis of the religious presuppositions that inform recent artistic theory and practice — and, in doing so, recasts the cultural landscape of our era.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226791327](#)

- [67] Tzvetan Todorov, Richard Howard. **The Conquest of America: The Question of the Other.** Perennial. 1992.

A fascinating study of cultural confrontation in the New World, with implications far beyond sixteenth-century America, *The Conquest of America* has become a classic in its field. It offers an original interpretation of the discovery of America by Columbus and of the subsequent conquest, colonization, and destruction of Mexico and the Caribbean by the Spaniards at the beginning of the modern era. Using sixteenth-century sources, the distinguished French writer and critic Tzvetan Todorov examines the beliefs and behavior of both the Spanish conquistadors and the Aztecs, adversaries in a clash of cultures that resulted in the near extermination of Mesoamerica's Indian population. Absorbing, intelligent, and responsible in its call for a much-needed dialogue between different cultures, *The Conquest of America* evokes a drama that sets the pattern for much of the history of Western colonialism.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060912146](#)

- [68] Goldian VandenBroeck. **Gothic High.** Lindisfarne Books. 1992.

Ever since they were first built, the great medieval cathedrals of Europe have inspired successive generations of pilgrims, worshippers, and casual visitors. In this remarkable, fully illustrated work, Goldian VandenBroeck has concentrated her attention on the: cathedrals as buildings. Reading her 52 sonnets, in the light of her matching illustrations, we are able to enter not only the spirit of the builders, but the very processes whereby the buildings, stone by stone, erect their meaning and philosophy. B & W Illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0940262525](#)

- [69] Lauren Berlant. **The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life.** University of Chicago Press. 1991.

Examining the complex relationships between the political, popular, sexual, and textual interests of Nathaniel Hawthorne's work, Lauren Berlant argues that Hawthorne mounted a sophisticated challenge to America's collective fantasy of national unity. She shows how Hawthorne's idea of citizenship emerged from an attempt to adjudicate among the official and the popular, the national and the local, the collective and the individual, utopia and history. At the core of Berlant's work is a three-part study of *The Scarlet Letter*, analyzing the modes and effects of national identity that characterize the narrator's representation of Puritan culture and his construction of the novel's political

present tense. This analysis emerges from an introductory chapter on American citizenship in the 1850s and a following chapter on national fantasy, ranging from Hawthorne's early work "Alice Doane's Appeal" to the Statue of Liberty. In her conclusion, Berlant suggests that Hawthorne views everyday life and local political identities as alternate routes to the revitalization of the political and utopian promises of modern national life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226043770](#)

- [70] Page duBois. **Torture and Truth**. Routledge. 1991.

Examining ancient Greek literary, philosophical, and legal texts, Page duBois analyzes how the Athenian torture of slaves emerged from and reinforced the concept of truth being hidden in the body. She discusses the tradition of truth being understood as something generally concealed and hidden, examining ancient ideas of the secret space in both the female body and the Greek temple. She relates this philosophy and practice to Greek views of the "Other" (women and outsiders) and depicts the role of torture in distinguishing slave and free in ancient Athens.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415902134](#)

- [71] Wendy Lesser. **His Other Half: Men Looking at Women Through Art**. Harvard University Press. 1991.

Wendy Lesser counters the reigning belief that male artists inevitably misrepresent women. She builds this case through inquiry into many unexpected and delightfully germane subjects — Marilyn Monroe's walk, for instance, or the dwarf manicurist Miss Mowcher in "David Copperfield", or the shoulder blades of Degas's bathers. Placing such particulars within the framework of Plato's myth of the divided beings and psychoanalytic concepts of narcissism, Lesser sets before us an art that responds to and even attempts to overcome division. By following a developmental, rather than historical, sequence, the book uncovers startling correspondences and fresh insights. It begins by considering Dickens, Lawrence, Harold Brodkey, Peter Handke, and John Berger on the subject of mothers; turns to Degas and the Victorian novelist George Gissing to examine the figure of woman alone, and then to Henry James and Alfred Hitchcock for their perspectives on the battle between the sexes; and then looks at the poetry of Randall Jarrell, the fashion photographs of Cecil Beaton, and the range of artworks inspired by Marilyn Monroe to investigate the central idea of woman as the artist's mirror and secret self. A chapter on Barbara Stanwyck returns us to an essential premise — that art transcends gender boundaries, that the masculine and the feminine coexist within each individual psyche.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674392108](#)

- [72] Fedwa Malti-Douglas. **Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing**. Princeton University Press. 1991.

Woman's voice and body are closely entwined in the Arabo-Islamic tradition, argues Fedwa Malti-Douglas in this pioneering book. Spanning the ninth through twentieth centuries and covering a wide range of texts — from courtly anecdote to mystical and philosophical treatises, from works of geography to autobiography — this study reveals how woman's access to literary speech has remained mediated through her body. Malti-Douglas first analyzes classical texts (both well-known works like *The Thousand and One Nights* and others still ignored in the West) in which the female voice, often associated with wit or trickery of a sexual nature, is subordinated to the male scribe. Showing how early Arabo-Islamic discourse continues to influence contemporary Arabic writing, she maintains that today feminist writers of novels, short stories, and autobiography must work through this tradition, even if they subvert or reject it in the end. Whereas woman in the classical period speaks through the body, woman in the modern period often turns corporeality into a literary weapon to achieve power over discourse.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691014884](#)

- [73] Max Oelschlaeger. **The Idea of Wilderness: From Prehistory to the Age of Ecology**. Yale University Press. 1991.

In this book Max Oelschlaeger argues that the idea of wilderness has reflected the evolving character of human existence from paleolithic times to the present day. An intellectual history, it draws together evidence from philosophy, anthropology, theology, literature, ecology, cultural geography, and archaeology to provide a scientifically and philosophically informed understanding of humankind's relationship to nature. Oelschlaeger begins by examining the culture of prehistoric hunter-gatherers, whose totems symbolized the idea of organic unity between humankind and wild nature, an idea that the author believes is essential to any attempt to define human potential. He next traces how the transformation of these hunter-gatherers into farmers led to a new awareness of distinctions between humankind and nature, and how Hellenism and Judeo-Christianity later introduced the concept that nature was valueless until humanized. Oelschlaeger discusses the concept of wilderness in relation to the rise of classical science and modernism, and shows that opposition to "modernism" arose almost immediately from scientific, literary, and philosophical communities. He provides studies of the seminal American figures Thoreau, Muir, and Leopold and he gives fresh readings of America's two prodigious wilderness poets Robinson Jeffers and Gary Snyder. He concludes with a look at the relationship of evolutionary thought to our postmodern effort to reconceptualize ourselves as civilized beings who remain, in some ways, natural animals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300048513

- [74] John Perlin. **A Forest Journey: The Role of Wood in the Development of Civilization.** Harvard University Press. 1991.

Chronicles the destruction of the world's forests as a result of overdependency on wood as a building and energy source, and points out the resultant declining soil productivity, flooding, and depletion of firewood supplies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674308921

- [75] Froma I. Zeitlin, John J. Winkler, David M. Halperin. **Before Sexuality.** Princeton University Press. 1991.

A dream in which a man has sex with his mother may promise him political or commercial success — according to dream interpreters of late antiquity, who, unlike modern Western analysts, would not necessarily have drawn conclusions from the dream about the dreamer's sexual psychology. Evidence of such shifts in perspective is leading scholars to reconsider in a variety of creative ways the history of sexuality. In these fifteen original essays, eminent cultural historians and classicists not only discuss sex, but demonstrate how norms, practices, and even the very definitions of what counts as sexual activity have varied significantly over time. Ancient Greece offers abundant evidence for a radically different set of sexual standards and behaviors from ours. Sex in ancient Hellenic culture assumed a variety of social and political meanings, whereas the modern development of a sex-centered model of personality now leads us to view sex as the key to understanding the individual. Drawing on both the Anglo-American tradition of cultural anthropology and the French tradition of les sciences humaines, these essays explore the iconography, politics, ethics, poetry, and medical practices that made sex in ancient Greece not a paradise of liberation but an exotic locale hardly recognizable to visitors from the modern world. In addition to the editors, the contributors to this volume are Peter Brown, Anne Carson, Françoise Frontisi-Ducroux, Maud W. Gleason, Ann Ellis Hanson, François Lissarrague, Nicole Loraux, Maurice Ollender, S.R.F. Price, James Redfield, Giulia Sissa, and Jean-Pierre Vernant.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691002215

- [76] Jean Delumeau. **Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries.** Palgrave Macmillan. 1990.

In the thirteenth century, the most common experience of fear was the fear of death. Now, we are most fearful of terrors within our own psyches. Delumeau traces the development of human fear within Western civilization from the primitive fear of the physical reality of death to the complex, Christian-based fears surrounding sin, death, and the soul's immortality. During the medieval era, death became synonymous with the Day of Judgment (when unseen travesties were finally punished). For those who lived sinful lives, sermons of hellfire and damnation bound these fears of sin and death together. Rituals of confession developed in order to save and relieve the penitent from the tortuous eternity of the damned. Delumeau's assiduous study of sin and fear from the thirteenth to the eighteenth centuries is a history of the birth of the modern individual, and of the evolution of modern views of death and evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312035829

- [77] Jacques Le Goff, Patricia Ranum. **Your Money or Your Life: Economy and Religion in the Middle Ages.** Zone Books. 1990.

In this book one of the most esteemed contemporary historians of the Middle Ages presents a concise examination of the problem that usury posed for the medieval Church, which had long denounced the lending of money for interest. Jacques Le Goff describes how, as the structure of economic life inevitably began to include financial loans, the Church refashioned its ideology in order to condemn the usurer not to Hell but merely to Purgatory. Le Goff is in the forefront of a history that studies "the deeply rooted and the slowly changing." As one keenly aware of the inertia of older societies, he is all the more able to delineate for us the disruptive forces of change. Jacques Le Goff is director of the Ecole des Hautes Etudes en Science Sociales, Paris, and codirector of the Annales — Economies, Societes, Civilisations. He is the author of *The Birth of Purgatory* and *Time, Work, and Culture*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0942299159

- [78] Ernst Bloch, Jack Zipes, Frank Mecklenberg. **The Utopian Function of Art and Literature: Selected Essays.** MIT Press. 1989.

These essays in aesthetics by the philosopher Ernst Bloch belong to the tradition of cultural criticism represented by Georg Lukacs, Theodor Adorno, and Walter Benjamin. Bloch's fascination with art as a reflection of both social realities and human dreams is evident in them. Whether he is discussing architecture or detective novels, the theme that drives the work is always the same — the striving for "something better," for a "homeland" that is more socially aware, more humane, more just. The book opens with an illuminating discussion between

Bloch and Adorno on the meaning of utopia; then follow 12 essays written between 1930 and 1973, on topics as diverse as aesthetic theory, genres such as music, painting, theater, film, opera, poetry, and the novel, and perhaps most important, popular culture in the form of fairy tales, detective stories, and dime novels. Ernst Bloch (1885-1977) was a profoundly original and unorthodox philosopher, social theorist, and cultural critic. The MIT Press has previously published his *Natural Law and Human Dignity* and his magnum opus, *The Principle of Hope*. The *Utopian Function of Art and Literature* is included in the series *Studies in Contemporary German Social Thought*, edited by Thomas McCarthy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262521393](#)

- [79] Guy Davenport. **Every Force Evolves a Form: Twenty Essays**. Secker & Warburg. 1989.

Davenport's subjects range from Montaigne to Making It Uglier to the Airport, from the influence of Krazy Kat on e.e. cummings to the influence of Pergolesi's dog on artist Joseph Cornell. The *New York Times* hailed him as one of the most gifted and versatile men of letters.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0436124025](#)

- [80] Lynne Lawner. **I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance**. Northwestern University Press. 1989.

The *I modi*, published here for the first time in English, is an extremely important — almost unique — document for the history of human behavior in general and for the customs and culture of the Italian Renaissance in particular ... The extraordinary depictions of sixteen modes of lovemaking and the sonnets reproduced, translated and discussed here have their roots and genesis in the earlier arts of Europe and in the great resurgence of artistic activity during the early Renaissance. In turn, both the images and the poetic words exerted a significant influence on the later developments of the arts, especially in the various fields of the decorative arts and of erotic poetry. In the short time since the publication of *I modi* in modern Italian (1984), it has already been recognized as a source for a number of artistic creations of the sixteenth through eighteenth centuries.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810108046](#)

- [81] John J. Winkler. **The Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece**. Routledge. 1989.

For centuries, classical scholars have intensely debated the "position of women" in classical Athens. Did women have a vast but informal power, or were they little better than slaves? Using methods developed from feminist anthropology, Winkler steps back from this narrowly framed question and puts it in the larger context of how sex and gender in ancient Greece were culturally constructed. His innovative approach uncovers the very real possibilities for female autonomy that existed in Greek society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415901235](#)

- [82] Joseph Campbell, Bill Moyers. **The Power of Myth**. Doubleday. 1988.

The *Power Of Myth* launched an extraordinary resurgence of interest in Joseph Campbell and his work. A pre-eminent scholar, writer, and teacher, he has had a profound influence on millions of people. To him, mythology was the "song of the universe, the music of the spheres." With Bill Moyers, one of America's most prominent journalists, as his thoughtful and engaging interviewer, *The Power Of Myth* touches on subjects from modern marriage to virgin births, from Jesus to John Lennon, offering a brilliant combination of intelligence and wit.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385247745](#)

- [83] Robert Harbison. **Pharaoh's Dream: Secret Life of Stories**. Martin Secker & Warburg. 1988.

Shows us that much of the history of the human mind is lurking in the history of stories. Charting the long development of Western narrative from the ancient epic *Gilgamesh* to the allegories of Proust, it traces the discovery of personality through two main themes: the decline of magical thinking & the rise of the individual. Far more than a work of literary history, this book shows us not only stories & the world, but ourselves with different eyes. Equally illuminating on genealogical lists in the Bible, the Minoan labyrinth or the meaning of Christmas trees, Harbison reaches through literature to its most compelling invention — the human personality. • CONTENTS • 1. Ancestors of Narrative: Ritual • 2. Earliest Selves: *Gilgamesh*, Genesis • 3. Monsters: Greek Myth, Norse Tales, *Beowulf* • 4. Second Thoughts: Chretien de Troyes, Malory • 5. Subjective Allegories: Roman de la Rose, *La Vita Nuova* • 6. Relativism in Chaucer • 7. The Death of Magic: Sidney and Spenser • 8. Shakespeare's Archaism • 9. Puritan Conscience in Bunyan, Marivaux, and Richardson • 10. Gothic Terror in Walpole, Kleist, Hawthorne, and Kafka • 11. The Perils of Irony: Stendhal, Alas, Machado de Assis, Henry James • 12. Transcendence in Proust.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0436191393](#)

- [84] Marvin Minsky. **The Society of Mind**. Simon & Schuster. 1988.

Marvin Minsky — one of the fathers of computer science and cofounder of the Artificial Intelligence Laboratory at MIT — gives a revolutionary answer to the age-old question: "How does the mind work?" Minsky brilliantly portrays the mind as a "society" of tiny components that are themselves mindless. Mirroring his theory, Minsky boldly casts *The Society of Mind* as an intellectual puzzle whose pieces are assembled along the way. Each chapter — on a self-contained page — corresponds to a piece in the puzzle. As the pages turn, a unified theory of the mind emerges, like a mosaic. Ingenious, amusing, and easy to read, *The Society of Mind* is an adventure in imagination.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671657135](#)

- [85] Kristin Ross, Terry Eagleton. **The Emergence of Social Space: Rimbaud and the Paris Commune**. University of Minnesota Press. 1988.

The 1870s in France — Rimbaud's moment, and the subject of this book — is a decade virtually ignored in most standard histories of France. Yet it was the moment of two significant spatial events: France's expansion on a global scale, and, in the spring of 1871, the brief existence of the Paris Commune — the construction of revolutionary urban space. Arguing that space, as a social fact, is always political and strategic, Kristin Ross has written a book that is at once history and geography of the Communes anarchist culture — its political language and social relations, its values, strategies, and stances. Central to her analysis of the Commune as social space and oppositional culture is a close textual reading of Arthur Rimbaud's poetry. His poems — a common thread running through the book — are one set of documents among many in Ross's recreation of the Commune experience. Rimbaud, Paul Lafargue, and the social geographer Elisee Reclus serve as emblematic figures moving within and on the periphery of the Commune; in their resistance to the logic and economy of a capitalist conception of work, in their challenge to work itself as a term of identity, all three posed a threat to the existing order. Ross looks at these and other emancipator notions as aspects of Commune life, each with an analogous strategy in Rimbaud's poetry. Applying contemporary theory to a wealth of little-known archival material, she has written a fresh, persuasive, and original book.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816616876](#)

- [86] Martin Bernal. **Black Athena: The Afroasiatic Roots of Classical Civilization**. Rutgers University Press. 1987.

Could Greek philosophy be rooted in Egyptian thought? Is it possible that the Pythagorean theory was conceived on the shores of the Nile and the Euphrates rather than in ancient Greece? Could it be that Western civilization was born on the so-called Dark Continent? For almost two centuries, Western scholars have given little credence to the possibility of such scenarios. In *Black Athena*, an audacious three-volume series that strikes at the heart of today's most heated culture wars, Martin Bernal challenges Eurocentric attitudes by calling into question two of the longest-established explanations for the origins of classical civilization. The Aryan Model, which is current today, claims that Greek culture arose as the result of the conquest from the north by Indo-European speakers, or "Aryans," of the native "pre-Hellenes." The Ancient Model, which was maintained in Classical Greece, held that the native population of Greece had initially been civilized by Egyptian and Phoenician colonists and that additional Near Eastern culture had been introduced to Greece by Greeks studying in Egypt and Southwest Asia. Moving beyond these prevailing models, Bernal proposes a Revised Ancient Model, which suggests that classical civilization in fact had deep roots in Afroasiatic cultures. This long-awaited third and final volume of the series is concerned with the linguistic evidence that contradicts the Aryan Model of ancient Greece. Bernal shows how nearly 40 percent of the Greek vocabulary has been plausibly derived from two Afroasiatic languages—Ancient Egyptian and West Semitic. He also reveals how these derivations are not limited to matters of trade, but extended to the sophisticated language of politics, religion, and philosophy. This evidence, according to Bernal, confirms the fact that in Greece an Indo-European people was culturally dominated by speakers of Ancient Egyptian and West Semitic. Provocative, passionate, and colossal in scope, this volume caps a thoughtful rewriting of history that has been stirring academic and political controversy since the publication of the first volume.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813512778](#)

- [87] Elaine Scarry. **The Body in Pain: The Making and Unmaking of the World**. Oxford University Press. 1987.

Part philosophical meditation, part cultural critique, *The Body in Pain* is a profoundly original study that has already stirred excitement in a wide range of intellectual circles. The book is an analysis of physical suffering and its relation to the numerous vocabularies and cultural forces — literary, political, philosophical, medical, religious — that confront it. Elaine Scarry bases her study on a wide range of sources: literature and art, medical case histories, documents on torture compiled by Amnesty International, legal transcripts of personal injury trials, and military and strategic writings by such figures as Clausewitz, Churchill, Liddell Hart, and Kissinger. She weaves these into her discussion with an eloquence, humanity, and insight that recall the writings of Hannah Arendt and Jean-Paul Sartre. Scarry begins with the fact of pain's inexpressibility. Not only is physical pain enormously difficult to describe in words — confronted with it, Virginia Woolf once noted, "language runs dry" — it also actively destroys language, reducing sufferers in the most extreme instances to an inarticulate state of cries and moans. Scarry analyzes the political ramifications of deliberately inflicted pain, specifically in the cases of torture and warfare, and shows how to be fictive. From these actions of "unmaking" Scarry turns finally to the actions of "making" — the examples of artistic and cultural

creation that work against pain and the debased uses that are made of it. Challenging and inventive, *The Body in Pain* is landmark work that promises to spark widespread debate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195049969](#)

- [88] Robert Darnton. ***The Literary Underground of the Old Regime***. Harvard University Press. 1985.

Robert Darnton introduces us to the shadowy world of pirate publishers, garret scribblers, under-the-cloak book peddlers, smugglers, and police spies that composed the literary underground of the Enlightenment. Here are the ambitious writers who crowded into Paris seeking fame and fortune within the Republic of Letters, but who instead sank into the miserable world of Grub Street — victims of a closed world of protection and privilege. Venting their frustrations in an illicit literature of vitriolic pamphlets, libelles, and chroniques scandaleuses, these "Rousseaus of the gutter" desecrated everything sacred in the social order of the Old Regime. Here too are the workers who printed their writings and the clandestine booksellers who distributed them. While censorship, a monopolistic guild, and the police contained the visible publishing industry within the limits of official orthodoxies, a prolific literary underworld disseminated a vast illegal literature that conveyed a seditious ideology to readers everywhere in France. Covering their traces in order to survive, the creators of this eighteenth-century counterculture have virtually disappeared from history. By drawing on an ingenious selection of previously hidden sources, such as police ledgers and publishers' records, Robert Darnton reveals for the first time the fascinating story of that forgotten underworld. The activities of the underground bear on a broad range of issues in history and literature, and they directly concern the problem of uncovering the ideological origins of the French Revolution. This engaging book illuminates those issues and provides a fresh view of publishing history that will inform and delight the general reader.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674536576](#)

- [89] Hans-Peter Duerr. ***Dreamtime: Concerning the Boundary between Wilderness and Civilization***. Blackwell. 1985.

Argues that man creates a cultural order inside which he lives. Outside of that form of life is the wilderness: the outer wilderness of untamed nature and the inner psychological wilderness of areas of personality hidden in everyday life. Only by stepping outside his culture can man understand his cultural self. Only by experiencing the wilderness outside our normal system of living can we understand what we are as civilized beings within our form of life. He suggests that primitive peoples have a better understanding than modern scientific man of this need to step outside the cultural order in order to understand what is inside it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631155481](#)

- [90] Lucien Febvre, Beatrice Gottlieb. ***The Problem of Unbelief in the 16th Century: The Religion of Rabelais***. Harvard University Press. 1985.

Lucien Febvre's magisterial study of sixteenth century religious and intellectual history, published in 1942, is at long last available in English, in a translation that does it full justice. The book is a modern classic. Febvre, founder with Marc Bloch of the journal *Annales*, was one of France's leading historians, a scholar whose field of expertise was the sixteenth century. This book, written late in his career, is regarded as his masterpiece. Despite the subtitle, it is not primarily a study of Rabelais; it is a study of the mental life, the mentality, of a whole age. Febvre worked on the book for ten years. His purpose at first was polemical: he set out to demolish the notion that Rabelais was a covert atheist, a freethinker ahead of his time. To expose the anachronism of that view, he proceeded to a close examination of the ideas, information, beliefs, and values of Rabelais and his contemporaries. He combed archives and local records, compendia of popular lore, the work of writers from Luther and Erasmus to Ronsard, the verses of obscure neo-Latin poets. Everything was grist for his mill: books about comets, medical texts, philological treatises, even music and architecture. The result is a work of extraordinary richness of texture, enlivened by a wealth of concrete details — a compelling intellectual portrait of the period by a historian of rare insight, great intelligence, and vast learning. Febvre wrote with Gallic flair. His style is informal, often witty, at times combative, and colorful almost to a fault. His idiosyncrasies of syntax and vocabulary have defeated many who have tried to read, let alone translate, the French text. Beatrice Gottlieb has succeeded in rendering his prose accurately and readably, conveying a sense of Febvre's strong, often argumentative personality as well as his brilliantly intuitive feeling for Renaissance France.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674708261](#)

- [91] Dennis Tedlock. ***Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings***. Simon & Schuster. 1985.

Popol Vuh, the Quich Mayan book of creation, is not only the most important text in the native languages of the Americas, it is also an extraordinary document of the human imagination. It begins with the deeds of Mayan gods in the darkness of a primeval sea and ends with the radiant splendor of the Mayan lords who founded the Quich kingdom in the Guatemalan highlands. Originally written in Mayan hieroglyphs, it was transcribed into the Roman alphabet in the sixteenth century. This new edition of Dennis Tedlock's unabridged, widely

praised translation includes new notes and commentary, newly translated passages, newly deciphered hieroglyphs, and over forty new illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [067145241X](#)

- [92] Norah M. Titley. **Persian Miniature Painting and Its Influence on the Art of Turkey and India.** University of Texas Press. 1984.

The illustrated Persian manuscripts in the Department of Oriental Manuscripts and Printed Books in the British Library, the subject of this book, form one of the finest collections in the world. Besides representing nearly every major and provincial school in Persian painting, the justly famous collection contains manuscripts which demonstrate the influence that Persian artists had on the illustrative art of Ottoman Turkey and of Sultanate and Mughal India. As well as manuscripts, the artists themselves were imported by Muslim patrons into both India and Turkey, to teach and to work with indigenous artists. The latter, who were to develop their own distinctive styles over the years, owed much of their traditions of painting to the Persian artists. This book seeks both to trace the development of Persian painting from the 14th to the 19th century, and to outline the influence of Persian artists elsewhere. The color plates are all reproductions from manuscripts in the British Library, as are many of the black-and-white illustrations. The other illustrations are of paintings from several different collections, mainly of miniatures in styles not represented in the British Library. Several are of less well-known examples, and will be of particular value to those familiar with the subject. The word Persian, so long used in the context of the miniature painting of Iran, has been retained in order not to cause confusion with pre-Islamic Iranian art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292764847](#)

- [93] Theodor W. Adorno, Samuel Weber, Shierry Weber NicholSEN. **Prisms.** MIT Press. 1982.

Prisms, essays in cultural criticism and society, is the work of a critic and scholar who has had a marked influence on contemporary American and German thought. It displays the unusual combination of intellectual depth, scope, and philosophical rigor that Adorno was able to bring to his subjects, whether he was writing about astrology columns in Los Angeles newspapers, the special problems of German academics immigrating to the United States during the Nazi years, or Hegel's influence on Marx. In these essays, Adorno explores a variety of topics, ranging from Aldous Huxley's *Brave New World* and Kafka's *The Castle* to Jazz, Bach, Schoenberg, Proust, Veblen's theory of conspicuous consumption, museums, Spengler, and more. His writing throughout is knowledgeable, witty, and at times archly opinionated, but revealing a sensitivity to the political, cultural, economic, and aesthetic connections that lie beneath the surfaces of everyday life. Theodor W. Adorno (1903-1969) was a student of philosophy, musicology, psychology, and sociology at Frankfurt where he later became Professor of Philosophy and Sociology and Co-Director of the Frankfurt School. During the war years he lived in Oxford, in New York, and in Los Angeles, continuing to produce numerous books on music, literature, and culture. *Prisms* is included in the series, *Studies in Contemporary German Social Thought*, edited by Thomas McCarthy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026201064X](#)

- [94] Munro S. Edmonson. **The Ancient Future of the Itza: The Book of Chilam Balam of Tizimin.** University of Texas Press. 1982.

The title of Edmonson's work refers to the Mayan custom of first predicting their history and then living it, and it may be that no other peoples have ever gone so far in this direction. The Book of Chilam Balam was a sacred text prepared by generations of Mayan priests to record the past and to predict the future. The official prophet of each twenty-year rule was the Chilam Balam, or Spokesman of the Jaguar — the Jaguar being the supreme authority charged with converting the prophet's words into fact. This is a literal but poetic translation of one of fourteen known manuscripts in Yucatecan Maya on ritual and history. It pictures a world of all but incredible numerological order, slowly yielding to Christianity and Spanish political pressure but never surrendering. In fact, it demonstrates the surprising truth of a secret Mayan government during the Spanish rule, which continued to collect tribute in the names of the ruined Classic cities and preserved the essence of the Mayan calendar as a legacy for the tradition's modern inheritors. The history of the Yucatecan Maya from the seventh to the nineteenth century is revealed. And this is history as the Maya saw it — of a people concerned with lords and priests, with the cosmology which justified their rule, and with the civil war which they perceived as the real dimension of the colonial period. A work of both history and literature, the *Tizimin* presents a great deal of Mayan thought, some of which has been suspected but not previously documented. Edmonson's skillful reordering of the text not only makes perfect historical sense but also resolves the long-standing problem of correlating the two colonial Mayan calendars. The book includes both interpretative and literal translations, as well as the Maya parallel couplets and extensive annotations on each page. The beauty of the sacred text is illuminated by the literal translation, while both versions unveil the magnificent historical, philosophical, and social traditions of the most sophisticated native culture in the New World. The prophetic history of the *Tizimin* creates a portrait of the continuity and vitality, of the ancient past and the foreordained future of the Maya.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292703538](#)

- [95] Jacques Le Goff, Arthur Goldhammer. **Time, Work, and Culture in the Middle Ages.** University of Chicago Press.

1982.

Jacques Le Goff is a prominent figure in the tradition of French medieval scholarship, profoundly influenced by the Annales school, notably, Bloch, Febvre, and Braudel, and by the ethnographers and anthropologists Mauss, Dumezil, and Levi-Strauss. In building his argument for "another Middle Ages" (un autre moyen age), Le Goff documents the emergence of the collective mentality from many sources with scholarship both imaginative and exact.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226470814](#)

- [96] Robert Lawlor. **Sacred Geometry: Philosophy & Practice**. Thames & Hudson. 1982.

An introduction to the geometry which, as modern science now confirms, underlies the structure of the universe. The thinkers of ancient Egypt, Greece and India recognized that numbers governed much of what they saw in their world and hence provided an approach to its divine creator. Robert Lawlor sets out the system that determines the dimension and the form of both man-made and natural structures, from Gothic cathedrals to flowers, from music to the human body. By also involving the reader in practical experiments, he leads with ease from simple principles to a grasp of the logarithmic spiral, the Golden Proportion, the squaring of the circle and other ubiquitous ratios and proportions. Art and Imagination: These large-format, gloriously-illustrated paperbacks cover Eastern and Western religion and philosophy, including myth and magic, alchemy and astrology. The distinguished authors bring a wealth of knowledge, visionary thinking and accessible writing to each intriguing subject. 202 illustrations and diagrams, 56 in two colors.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500810303](#)

- [97] Thomas Campanella, D.J. Donno. **City of the Sun: A Poetical Dialogue**. University of California Press. 1981.

Among Renaissance utopias, The City of the Sun is perhaps second in importance only to More's more famous work. There are striking similarities between Campanella's utopia and More's, but also striking differences which reflect both changed historical circumstances and the highly original nature of Campanella's thought. La Citta del Sole is one of many books written by Tommaso Campanella — philosopher, scientist, astrologer, and poet — while imprisoned in Naples for his part in rebellion against the Spanish and ecclesiastical authorities who ruled his native Calabria. This first faithful and complete English translation by Daniel J. Donno is presented opposite the critically established Italian text, with essential explanatory notes and an introductory essay. Students of Italian culture, of the history of science, and of political, philosophical, and religious thought will welcome the publication of this authoritative edition of Campanella's best-known work.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520040341](#)

- [98] T. Walter Herbert Jr. **Marquesan Encounters: Melville and the Meaning of Civilization**. Harvard University Press. 1980.

... confrontations between nineteenth-century Americans and the 'savages' of the Marquesas Islands. • 1. Characters in Search of an Audience • 2. City on a Hill • 3. Liberating Satan's Slaves • 4. Educating Nature's Children • 5. Heart of Darkness • 6. What It Means to be a Cannibal.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674550668](#)

- [99] Odell Shepard. **Lore of the Unicorn**. Harper Collins. 1979.

Lore of the Unicorn by Odell Shepard Fascinating, delightfully readable book traces development of various aspects of the unicorn legend in mythology, folklore, magic, medicine, literature, art and commerce. • "It is a book rich with curious lore, the product ... of careful and intensive research; yet it is written with charm and with affection for the elusive animal which for milleniums has entranced men's imaginations." • Text enhanced with 28 carefully selected illustrations. Introduction. Table Of Contents • Introduction • 1. The Gorgeous East • 2. The Holy Hunt • 3. Shaping Fantasies • 4. East And West • 5. The Treasure of His Brow • 6. The Battle of • 7. Rumours • 8. Conjectures • 9. Certainties • 10. Reflections.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060907215](#)

- [100] Katharine Mary Briggs. **The Vanishing People: Fairy Lore and Legends**. Pantheon Books. 1978.

Internationally acclaimed as one of Britain's most respected folklore scholars, Katharine Briggs (1898-1980) was also one of the most popular authors in the field. These "Selected Works provide facsimile editions of her landmark writings, spanning the whole of her publishing career, from 1959 to 1980. she draws upon folklore, oral history, and scholarly research to illustrate the extraordinary range of "others" once believed to live along side humans, though usually invisible. As in many things, different cultures all over the world held amazingly similar beliefs about this topic, considered rather esoteric today. This collection of tales and traditions is fascinating, but perhaps even more valuable is the appendix to The Vanishing People, in which she includes a glossary of the types of fairies (woodwives, water horses, and their like), an

index of tale types (visits to fairyland, changelings, etc.), and an index of motifs (taboo, transformation, and magical substances, for instance.) Interesting reading and a great reference.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394502485](#)

- [101] Tristram Potter Coffin. **The Female Hero in Folklore and Legend.** Pocket Books. 1978.

From the beginning of time, man has been in awe of the mysteries of nature which seem to elevate woman to a position much nearer to the gods than any other we know. It is no small wonder, then, that so many legends center on sex. • In *The Female Hero in Folklore and Legend*, distinguished folklorist Tristram Potter Coffin considers the most legendary women — Cleopatra, Helen of Troy, Guinevere, Eleanor of Aquitaine, Mata Hari, and Sara Bernhardt among them — separating the fact from fiction that surrounds these full-blooded figures who had their faults but nonetheless achieved far-reaching influence over their men and their worlds. • [Internet Archive](#).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671813927](#)

- [102] William M. Ivins. **On the Rationalization of Sight.** Da Capo Press. 1976.

William Ivins, Jr. was the first curator of prints at the Metropolitan Museum of Art, a position he held from 1916 to 1946. Although he had no training as an art historian — he was an economist and lawyer — he built up the museum's holdings to form one of the most important print collections in the world today. Not at home with the minute scholarship of the academic historian, Ivins' writing reflected the lawyer's need to make a case, and it is the freshness and simplicity of his approach that made his *Prints and Visual Communication* and *Notes on Prints* modern classics. In this study, Ivins again imaginatively constructs a forceful argument concerning the role that perspective played in the development of Western thought. Perspective, he asserts, provided a simple but logical scheme for representing the relationship between people's perception of objects and the location of those objects in space. But beyond the creation of a system for accurate pictorial representation, Ivins demonstrates that the theories of Alberti, Durer, and Peterin (the Viator) enabled people to symbolize mathematically their sensuous awareness of nature and to classify phenomena which could not be adequately encompassed by verbal symbols alone. In this application of mathematics to the perception of the physical world, Ivins finds the basis of modern scientific thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [030680011X](#)

- [103] Philippe Aries. **Centuries of Childhood: A Social History of Family Life.** Vintage Books. 1965.

The theme of this extraordinary book is the evolution of the modern conception of family life and the modern image; of the nature of children. Aries traces the evolution of the concept of childhood from the end of the Middle Ages, when the child was regarded as a small adult, to the present child-centered society, by means of diaries, paintings, games, and school curricula. • Ironically, he finds that individualism, far from triumphing in our time, has been held in check by the family, and that the increasing power of the tightly-knit family circle has flourished at the expense of the rich-textured communal society of earlier times. Translated from the French by Robert Baldick.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394702867](#)

- [104] Johan Huizinga. **Homo Ludens: A Study of the Play-Element in Culture.** Martino Fine Books. 1950.

In "Homo Ludens," the classic evaluation of play that has become a "must-read" for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of "Homo Ludens," or "Man the player" through Medieval Times, the Renaissance, and into our modern civilization. Huizinga defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. "Homo Ludens" defines play for generations to come.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1614277060](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
240	2015	Marshall	Prisoners of Geography: Ten Maps that explain Everything about the World
240	2014	Santillana	Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth
241	2009	Gere	Knossos and the Prophets of Modernism
241	2007	Eco	On Ugliness
241	2005	Castronova	Synthetic Worlds: The Business and Culture of Online Games
241	2005	Galinsky	Cambridge Companion to the Age of Augustus
242	2005	Harrison	Dominion of the Dead
242	2005	Rowland	From Heaven to Arcadia: The Sacred and the Profane in the Renaissance
242	2005	Thane	A History of Old Age
242	2005	Wex	Born To Kvetch: Yiddish Language and Culture in All Its Moods
243	2004	Brisson	How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology
243	2004	Eco	History of Beauty
243	2003	Travis	Evolution, Gender, and Rape
243	2002	Godwin	Pagan Dream of the Renaissance
244	2002	Moore	God's Beauty Parlor: And Other Queer Spaces in and Around the Bible
244	2001	Abbott	A History of Celibacy
244	2001	Barkan	Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture
244	2001	Guest	Eating Their Words: Cannibalism and the Boundaries of Cultural Identity
245	2001	Heraclitus	Fragments: The Collected Wisdom of Heraclitus
245	2001	Huffman	Robert Fludd: Essential Readings
245	2001	Kossy	Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes
245	2001	Pleij	Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life
245	2001	Stump	Cambridge Companion to Augustine
246	2001	Thornhill	A Natural History of Rape: Biological Bases of Sexual Coercion
246	2001	Winkler	Classical Myth and Culture in the Cinema
246	2000	Combs	Synchronicity: Through the Eyes of Science, Myth and the Trickster
246	1999	East	Geography Behind History
246	1999	Potter	Life, Death, and Entertainment in the Roman Empire
247	1998	Bedini	Pope's Elephant
247	1998	Mier	Memoirs of Fray Servando Teresa de Mier
247	1998	Feeney	Literature and Religion at Rome: Cultures, Contexts, and Beliefs
247	1998	Hodgen	Early Anthropology in the Sixteenth and Seventeenth Centuries
248	1998	Hyde	Trickster Makes This World: Mischief, Myth and Art
248	1998	Miller	Anatomy of Disgust
248	1998	Opie	Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat
248	1997	Norfolk	Pope's Rhinoceros
249	1996	Irwin	Arabian Nights: A Companion
249	1995	duBois	Sappho Is Burning
249	1995	Rey	History of Pain
249	1995	Shershow	Puppets and "Popular" Culture
249	1995	Sibley	Geographies of Exclusion: Society and Difference in the West
250	1995	Steiner	Scandal of Pleasure: Art in an Age of Fundamentalism
250	1995	Warnke	Political Landscape: The Art History of Nature
250	1995	Wiedemann	Emperors and Gladiators
250	1994	Auguet	Cruelty and Civilization: The Roman Games
251	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them
251	1994	Buxton	Imaginary Greece: The Contexts of Mythology

251	1994	Cole	Oxford Book of Aging
251	1994	Foote	Re-reading Cultural Geography
252	1994	Land	Viewer As Poet: The Renaissance Response to Art
252	1994	Roberts	Shakespearean Wild: Geography, Genus, and Gender
252	1994	Zipes	Fairy Tale as Myth/Myth as Fairy Tale
252	1993	Barton	Sorrows of the Ancient Romans: The Gladiator and the Monster
253	1993	Casey	Getting Back Into Place: Toward a Renewed Understanding of the Place-World
253	1993	Duncan	Place/Culture/Representation
253	1993	During	Cultural Studies Reader
253	1993	Ellmann	Hunger Artists: Starving, Writing, and Imprisonment
254	1993	Fowden	Egyptian Hermes: A Historical Approach to the Late Pagan Mind
254	1993	Rathje	Rubbish!: The Archaeology of Garbage
254	1993	Tuan	Passing Strange and Wonderful: Aesthetics, Nature, And Culture
254	1993	Wilkinson	Amazing Buildings
254	1992	Fortney	Mysterious Places: Ancient Sites & Lost Cultures
254	1992	Richlin	Pornography and Representation in Greece and Rome
254	1992	Sanders	Lost Tribes and Promised Lands: The Origins of American Racism
255	1992	Sorkin	Variations on a Theme Park: The New American City and the End of Public Space
255	1992	Taylor	Disfiguring: Art, Architecture, Religion
255	1992	Todorov	Conquest of America: The Question of the Other
255	1992	VandenBroeck	Gothic High
255	1991	Berlant	Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life
256	1991	duBois	Torture and Truth
256	1991	Lesser	His Other Half: Men Looking at Women Through Art
256	1991	Malti-Douglas	Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing
256	1991	Oelschlaeger	Idea of Wilderness: From Prehistory to the Age of Ecology
257	1991	Perlin	A Forest Journey: The Role of Wood in the Development of Civilization
257	1991	Zeitlin	Before Sexuality
257	1990	Delumeau	Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries
257	1990	Goff	Your Money or Your Life: Economy and Religion in the Middle Ages
257	1989	Bloch	Utopian Function of Art and Literature: Selected Essays
258	1989	Davenport	Every Force Evolves a Form: Twenty Essays
258	1989	Lawner	I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance
258	1989	Winkler	Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece
258	1988	Campbell	Power of Myth
258	1988	Harbison	Pharaoh's Dream: Secret Life of Stories
259	1988	Minsky	Society of Mind
259	1988	Ross	Emergence of Social Space: Rimbaud and the Paris Commune
259	1987	Bernal	Black Athena: The Afroasiatic Roots of Classical Civilization
259	1987	Scarry	Body in Pain: The Making and Unmaking of the World
260	1985	Darnton	Literary Underground of the Old Regime
260	1985	Duerr	Dreamtime: Concerning the Boundary between Wilderness and Civilization
260	1985	Febvre	Problem of Unbelief in the 16th Century: The Religion of Rabelais
260	1985	Tedlock	Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings
261	1984	Titley	Persian Miniature Painting and Its Influence on the Art of Turkey and India
261	1982	Adorno	Prisms
261	1982	Edmonson	Ancient Future of the Itza: The Book of Chilam Balam of Tizimin
261	1982	Goff	Time, Work, and Culture in the Middle Ages
262	1982	Lawlor	Sacred Geometry: Philosophy & Practice
262	1981	Campanella	City of the Sun: A Poetical Dialogue

262	1980	Herbert	Marquesan Encounters: Melville and the Meaning of Civilization
262	1979	Shepard	Lore of the Unicorn
262	1978	Briggs	Vanishing People: Fairy Lore and Legends
263	1978	Coffin	Female Hero in Folklore and Legend
263	1976	Ivins	On the Rationalization of Sight
263	1965	Aries	Centuries of Childhood: A Social History of Family Life
263	1950	Huizinga	Homo Ludens: A Study of the Play-Element in Culture



Figure 5.12: *The Fountain of Youth* (Cranach, 1546) [Wikipedia: Public Domain]

5.6 Modern Culture

- [1] Keira V. Williams. *Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture*. LSU Press. 2019.

With this remarkable study, historian Keira V. Williams shows how fictional matriarchies — produced for specific audiences in successive eras and across multiple media — constitute prescriptive, solution-oriented thought experiments directed at contemporary social issues. In the process, *Amazons in America* uncovers a rich tradition of matriarchal popular culture in the United States. • Beginning with late-nineteenth-century anthropological studies, which theorized a universal prehistoric matriarchy, Williams explores how representations of women-centered societies reveal changing ideas of gender and power over the course of the twentieth century and into the present day. She examines a deep archive of cultural artifacts, both familiar and obscure, including L. Frank Baum's *The Wizard of Oz* series, Progressive-era fiction like Charlotte Perkins Gilman's utopian novel *Herland*, the original 1940s *Wonder Woman* comics, midcentury films featuring nuclear families, and feminist science fiction novels from the 1970s that invented prehistoric and futuristic matriarchal societies. While such texts have, at times, served as sites of feminist theory, Williams unpacks their cyclical nature and, in doing so, pinpoints some of the premises that have historically hindered gender equality in the United States. • Williams also delves into popular works from the twenty-first century, such as Tyler Perry's *Madea* franchise and DC Comics/Warner Bros.' globally successful film *Wonder Woman*, which attest to the ongoing presence of matriarchal ideas and their capacity for combating patriarchy and white nationalism with visions of rebellion and liberation. *Amazons in America* provides an indispensable critique of how anxieties and fantasies about women in power are culturally expressed, ultimately informing a broader discussion about how to nurture a stable, equitable society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080717047X](#)

- [2] Neal Wyatt, Joyce G. Saricks. *The readers' advisory guide to Genre Fiction (3rd ed)*. ALA Editions. 2019.

Everyone's favorite guide to fiction that's thrilling, mysterious, suspenseful, thought-provoking, romantic, and just plain fun is back and better than ever in this completely revamped and revised edition. A must for every readers'; advisory desk, this resource is also a useful tool for collection development librarians and students in LIS programs. Inside, RA experts Wyatt and Saricks. Both insightful and comprehensive, this matchless guidebook will help librarians become familiar with many different fiction genres, especially those they do not regularly read, and aid library staff in connecting readers to books they're sure to love. . • 311 pages pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [083891781X](#)

- [3] Stephen Joyce. **Transmedia storytelling and the apocalypse**. Palgrave Macmillan. 2018.

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as *The Walking Dead* and *The Terminator*, *Transmedia Storytelling and the Apocalypse* offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning... .

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3319939513

- [4] Sam Maggs, Ruth Amos, Emma Grange. **Marvel Fearless and Fantastic! Female Super Heroes Save the World**. DK Children. 2018.

Daring. Determined. Curious. Kind. More than 50 female Super Heroes from Marvel Comics take center stage in this inspiring book for girls and women of all ages. • How did Captain Marvel gain superhuman powers? When was Shuri crowned queen of Wakanda? From Gamora to Wasp, this beautiful illustrated book celebrates diverse female Super Heroes who use their strength, intelligence, and courage to save the world. More than 50 character profiles explore the origins and achievements of fierce fan-favorites such as Ms. Marvel, America Chavez, Squirrel Girl, and Black Widow. With a foreword by Marvel Comics writer Kelly Thompson, DK's *Fearless and Fantastic!* is the ultimate feminist tribute to Marvel Comics' most powerful women and girls. This book will be a treasured gift for comic book fans and beginners, and fans of 2019's hugely popular *Captain Marvel* movie. • Illustrated with stunning comic book artwork, and featuring four chapters based on personal qualities — Determined, Daring, Compassionate, and Curious — this book for girls and women will create new fans of comics, and inspire the comic book creators of the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 146547885X

- [5] Racial Worldmaking. **Mark C. Jerng**. Fordham University Press. 2018.

Examines the relationship between race representation and popular fiction from 1893 to the present, as well as its impact on historiography, economics, and law • CONTENTS • Introduction: Racial Worldmaking • PART I: YELLOW PERIL GENRES* 1. Worlds of Color • 2. Futures Past of Asiatic Racialization • PART II: PLANTATION ROMANCE • 3. Romance and Racism after the Civil War • 4. Reconstructing Racial Perception • PART III: SWORD AND SORCERY • 5. The "Facts" of Blackness and Anthropological Worlds • 6. Fantasies of Blackness and Racial Capitalism • PART IV: ALTERNATE HISTORY • 7. Racial Counterfactuals and the Uncertain Event of Emancipation • 8. Alternate Histories of World War II. Or, How the Race Concept Organizes the World • Conclusion: On the Possibilities of an Antiracist Racial Worldmaking. • 284 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0823277763

- [6] Ian Mortimer. **Millennium: From Religion to Revolution: How Civilization Has Changed Over a Thousand Years**. Pegasus Books. 2017.

In *Millennium*, bestselling historian Ian Mortimer takes the reader on a whirlwind tour of the last ten centuries of Western history. It is a journey into a past vividly brought to life and bursting with ideas, that pits one century against another in his quest to measure which century saw the greatest change. • We journey from a time when there was a fair chance of your village being burned to the ground by invaders — and dried human dung was a recommended cure for cancer — to a world in which explorers sailed into the unknown and civilizations came into conflict with each other on an epic scale. Here is a story of godly scientists, fearless adventurers, cold-hearted entrepreneurs, and strong-minded women — a story of discovery, invention, revolution, and cataclysmic shifts in perspective. • *Millennium* is a journey into the past like no other. Our understanding of human development will never be the same again, and the lessons we learn along the way are profound ones for us all.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1681775476

- [7] Vera Nunning, Ansgar Nunning, Birgit Neumann. **Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture)**. De Gruyter. 2016.

Taking as its point of departure Nelson Goodman's theory of symbol systems as delineated in his seminal book "Ways of Worldmaking", this volume gauges the possibilities and perspectives offered by the worldmaking approach as a model for the study of culture. • Its main objectives are to explore the usefulness and scope of the approach for the study of culture and to supplement Goodman's philosophy of worldmaking with a number of complementary disciplinary perspectives, literary and cultural approaches, and new questions and

applications. It focuses on three key issues or concepts which illuminate ways of worldmaking and their interdisciplinary relevance and ramifications, viz. (1) theoretical approaches to ways of worldmaking, (2) the impact of media on ways of worldmaking, and (3) narratives as ways of worldmaking. • The volume serves to demonstrate how specific media and narratives affect the worlds that are created, and shows how these worlds are established as socially relevant. It also illustrates the extent to which ways of worldmaking are imbued with cultural values, and thus inevitably implicated in power relations. • 372 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3110486032

- [8] Stephen Benedict Dyson. **Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica**. Johns Hopkins University Press. 2015.

To help students think critically about international relations and politics, Stephen Benedict Dyson examines the fictional but deeply political realities of three television shows: Star Trek, Game of Thrones, and Battlestar Galactica. Deeply familiar with the events, themes, characters, and plot lines of these popular shows, students can easily draw parallels from fictive worlds to contemporary international relations and political scenarios. In Dyson's experience, this engagement is frequently powerful enough to push classroom conversations out into the hallways and onto online discussion boards. In *Otherworldly Politics*, Dyson explains how these shows are plotted to offer alternative histories and future possibilities for humanity. Fascinated by politics and history, science fiction and fantasy screenwriters and showrunners suffuse their scripts with real-world ideas of empire, war, civilization, and culture, lending episodes a compelling intricacy and contemporary resonance. Dyson argues that science fiction and fantasy television creators share a fundamental kinship with great minds in international relations. Creators like Gene Roddenberry, George R. R. Martin, and Ronald D. Moore are world-builders of no lesser creativity, Dyson argues, than theorists such as Woodrow Wilson, Kenneth Waltz, and Alexander Wendt. Each of these thinkers imagines a realm, specifies the rules of its operation, and by so doing seeks to teach us something about ourselves and how we interact with one another. A vital spur to creative thinking for scholars and an accessible introduction for students, this book will also appeal to fans of these three influential shows. • 163 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1421417162

- [9] William Hughes, David Punter, Andrew Smith. **The Encyclopedia of the Gothic**. Wiley Blackwell. 2015.

The *Encyclopedia of the Gothic* features a series of newly-commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught and researched, along with the development of the genre and its impact on contemporary culture. • Comprises over 200 newly commissioned entries written by a stellar cast of over 130 experts in the field. • Arranged in A-Z format across two fully cross-referenced volumes. • Represents the definitive reference guide to all aspects of the Gothic. • Provides comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that define, shape, and inform the genre. • Extends beyond a purely literary analysis to explore Gothic elements of film, music, drama, art, and architecture. • Explores the development of the genre and its impact on contemporary culture. • 838 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1119064600

- [10] Michele Root-Bernstein. **Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences**. Rowman and Littlefield. 2014.

How can parents, educators, business leaders and policy makers nurture creativity, prepare for inventiveness and stimulate innovation? One compelling answer, this book argues, lies in fostering the invention of imaginary worlds, a.k.a. worldplay. First emerging in middle childhood, this complex form of make-believe draws lifelong energy from the fruitful combustions of play, imagination and creativity. • Unfortunately, trends in modern life conspire to break down the synergies of creative play with imaginary worlds. Unstructured playtime in childhood has all but disappeared. Invent-it-yourself make-believe places have all but succumbed in adolescence to ready-made computer games. Adults are discouraged from playing as a waste of time with no relevance to the workplace. Narrow notions of creativity exile the fictive imagination to fantasy arts. • And yet, as Michele Root-Bernstein demonstrates by means of historical inquiry, quantitative study and contemporary interview, spontaneous worldplay in childhood develops creative potential, and strategic worldplay in adulthood inspires innovations in the sciences and social sciences as well as the arts and literature. Inventing imaginary worlds develops the skills society needs for inventing the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1475809794

- [11] Cary Marshall Jones Elza. **Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity**. ProQuest. 2013.

[ProQuest view](#) • This dissertation focuses on the figure of the boundary-crossing girl in late nineteenth and early twentieth century popular culture. She begins to appear in popular texts of the mid-nineteenth century with Lewis Carroll's *Alice in Wonderland*, and continues to play an important role in negotiating the tensions between spirituality and technology in modernity. From Alice, to Wendy in *Peter Pan*, to

Dorothy in *The Wizard of Oz*, this figure looms large in not just children's literature and entertainment, but popular culture in general. • I look at some lesser-known adaptations of these canonical texts: the early Alice films in 1903, 1910, and 1915; J.M. Barrie's screenplay adaptation of his wildly successful play; L. Frank Baum's multimedia stage productions and film versions of *Oz*; and Walt Disney's *Alice Comedies*, a series of live-action/animated shorts that ran from 1923-1927, kicking off his career. • Through analysis of these adaptations, this dissertation contributes to, and diverges from, previous work on modernity, gender, spirituality, and media technology. While work has been done on how women serve as avatars or representations of spirituality or the imaginary (as mediums, for instance), and on the use of female figures to represent emerging technologies, the figure I look at crisscrosses both of these roles and functions to manage the paradoxes and tensions which arise from competing images of femininity and modernity. • The use of a pre-pubescent, unfixed, blank slate of a character as a protagonist enables the producers of these texts to engage in spectacular feats of world-building, using cutting-edge technologies to produce imaginary lands with not just unprecedented realism, but the authenticity, innocence, and even spiritual nature associated with the little girl in late nineteenth and early twentieth-century Western culture. • These representations of boundary-crossing girls and the imaginary lands they inhabit evolve alongside developments in religious and occult thought, philosophy, psychology, and consumer culture; looking at the narrative of girls in imaginary worlds allows me to trace the relationships between these discourses and the use of new media technologies over a significant period of change in Western society. • 433 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1267988428

- [12] Niicolas Rasmussen. ***On Speed: The Many Lives of Amphetamine***. New York University Press. 2008.

Life in the Fast Lane: The author on the CHE • Uppers. Crank. Bennies. Dexies. Greenies. Black Beauties. Purple Hearts. Crystal. Ice. And, of course, Speed. • Whatever their street names at the moment, amphetamines have been an insistent force in American life since they were marketed as the original antidepressants in the 1930s. • *On Speed* tells the remarkable story of their rise, their fall, and their surprising resurgence. • Along the way, it discusses the influence of pharmaceutical marketing on medicine, the evolving scientific understanding of how the human brain works, the role of drugs in maintaining the social order, and the centrality of pills in American life. • Above all, however, this is a highly readable biography of a very popular drug. • And it is a riveting story. Incorporating extensive new research, *On Speed* describes the ups and downs (fittingly, there are mostly ups) in the history of amphetamines, and their remarkable pervasiveness. • For example, at the same time that amphetamines were becoming part of the diet of many GIs in World War II, an amphetamine-abusing counterculture began to flourish among civilians. • In the 1950s, psychiatrists and family doctors alike prescribed amphetamines for a wide variety of ailments, from mental disorders to obesity to emotional distress. • By the late 1960s, speed had become a fixture in everyday life: up to ten percent of Americans were thought to be using amphetamines at least occasionally. • Although their use was regulated in the 1970s, it didn't take long for amphetamines to make a major comeback, with the discovery of Attention Deficit Disorder and the role that one drug in the amphetamine family — Ritalin — could play in treating it. • Today's most popular diet-assistance drugs differ little from the diet pills of years gone by, still speed at their core. • And some of our most popular recreational drugs — including the "mellow" drug, Ecstasy — are also amphetamines. • Whether we want to admit it or not, writes Rasmussen, were still a nation on speed.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0814776019

- [13] T.L. Taylor. ***Play Between Worlds: Exploring Online Game Culture***. MIT Press. 2006.

In *Play Between Worlds*, T. L. Taylor examines multiplayer gaming life as it is lived on the borders, in the gaps — as players slip in and out of complex social networks that cross online and offline space. Taylor questions the common assumption that playing computer games is an isolating and alienating activity indulged in by solitary teenage boys. Massively multiplayer online games (MMOGs), in which thousands of players participate in a virtual game world in real time, are in fact actively designed for sociability. Games like the popular *Everquest*, she argues, are fundamentally social spaces. Taylor's detailed look at *Everquest* offers a snapshot of multiplayer culture. Drawing on her own experience as an *Everquest* player (as a female *Gnome Necromancer*) — including her attendance at an *Everquest* Fan Faire, with its blurring of online — and offline life — and extensive research, Taylor not only shows us something about games but raises broader cultural issues. She considers "power gamers," who play in ways that seem closer to work, and examines our underlying notions of what constitutes play — and why play sometimes feels like work and may even be painful, repetitive, and boring. She looks at the women who play *Everquest* and finds they don't fit the narrow stereotype of women gamers, which may cast into doubt our standardized and preconceived ideas of femininity. And she explores the questions of who owns game space — what happens when emergent player culture confronts the major corporation behind the game.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262201631

- [14] Paco Underhill. ***Call of the Mall: The Geography of Shopping by the Author of Why We Buy***. Simon & Schuster. 2005.

Paco Underhill, the Margaret Mead of shopping and author of the huge international bestseller *Why We Buy*, now takes us to the mall, a place every American has experienced and has an opinion about. The result is a bright, ironic, funny, and shrewd portrait of the mall — America's gift to personal consumption, its most powerful icon of global commercial muscle, the once new and now aging national town square, the place where we convene in our leisure time. It's about the shopping mall as an exemplar of our commercial and social culture, the place where

our young people have their first taste of social freedom and where the rest of us compare notes. Call of the Mall examines how we use the mall, what it means, why it works when it does, and why it sometimes doesn't.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0743235924](#)

- [15] Anya Peterson Royce. **Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective**. AltaMira Press. 2004.

Anya Peterson Royce turns the anthropological gaze on the performing arts, attempting to find broad commonalities in performance, art, and artists across space, time, and culture. She asks general questions as to the nature of artistic interpretation, the differences between virtuosity and artistry, and how artists interplay with audience, aesthetics, and style. To support her case, she examines artists as diverse as Fokine and the Ballets Russes, Tewa Indian dancers, 17th century commedia dell'arte, Japanese kabuki and butoh, Zapotec shamans, and the mime of Marcel Marceau, adding her own observations as a professional dancer in the classical ballet tradition. Royce also points to the recent move toward collaboration across artistic genres as evidence of the universality of aesthetics. Her analysis leads to a better understanding of artistic interpretation, artist-audience relationships, and the artistic imagination as crosscultural phenomena. Over 29 black and white photographs and drawings illustrate the wide range of Royce's crosscultural approach. Her wellcrafted volume will be of great interest to anthropologists, arts researchers, and students of cultural studies and performing arts.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0759102244](#)

- [16] Steven Connor. **The Book of Skin**. Cornell University Press. 2003.

Skin, Steven Connor argues, has never been more visible. The Book of Skin explores the multiple functions of the skin in the cultures of the West. In this vividly illustrated book, Connor draws on evidence from a variety of sources including literary and other forms of public and private writing, especially medical texts, as well as painting, photography, and film, folklore and popular song. Because of its newfound visibility, skin has never been at once so manifest and so in jeopardy as it is today. This dilemma becomes evident, in Connor's view, if we examine how skin is displayed and manipulated as a site of inscription. In order to trace our culture's anxious concerns with the materiality and mortality of skin, Connor's analysis ranges from the human body itself to photography, from Medieval leprosy, Renaissance flaying, and eternal syphilis to cosmetics, plastic surgery, and skin cancers. Connor examines the chromatics of skin color and pigmentation, blushing, suntanning, paleness, darkening, tattooing, cutting, the Turin shroud, the Mummy, and the Invisible Man. He also offers engaging explanations for why particular colors are ascribed to feelings and conditions such as green for envy, purple for rage, and yellow for cowardice. Connor's insights into the obvious and yet unfamiliar terrain of the skin and its place in Western culture ameliorates the intensities and attenuations of touch in cultural history. The Book of Skin bears out James Joyce's claim that "modern man has an epidermis rather than a soul."

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801488931](#)

- [17] Angela Hague, David Lavery. **Teleparody — Predicting/Preventing the TV Discourse of Tomorrow**. Wallflower Press. 2002.

Umberto Eco once observed that parody "must never be afraid of going too far. If its aim is true, it simply heralds what others will later produce, unblushing, with impassive and assertive gravity." In a cautionary attempt to dissuade those who may be tempted, Teleparody fearlessly does go too far in its compilation of reviews of not-yet-existing, but all-too-possible contributions to television studies. In the tradition of Mad Magazine and the online humor newspaper The Onion, the contributors bring all their critical skills to bear examining the hypothetical scholarship surrounding such TV texts as The Beverly Hillbillies, South Park, the Weather Channel, Mister Rogers and Mister Ed, The Teletubbies, Max Headroom, Sally Field, and reality TV.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1903364396](#)

- [18] Robert Jewett, John Shelton Lawrence. **The Myth of the American Superhero**. Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these

antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [19] Vinay Dharwadker. **Cosmopolitan Geographies: New Locations in Literature and Culture**. Routledge. 2000.

This book highlights the best new interdisciplinary research on the theory and practice of cosmopolitanism, with a special focus on the cosmopolitan literatures of Europe, Asia, Africa, and North America, from medieval times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041592507X](#)

- [20] Umberto Eco, Robert Lumley. **Apocalypse Postponed**. Indiana University Press. 2000.

An erudite and witty collection of Umberto Eco's essays on mass culture from the 1960s through the 1980s, including major pieces which have not been translated into English before. The discussion is framed by opposing characterizations of current intellectuals as apocalyptic and opposed to all mass culture, or as integrated intellectuals, so much a part of mass culture as to be unaware of serving it. Organized in four main parts, "Mass Culture: Apocalypse Postponed," "Mass Media and the Limits of Communication," "The Rise and Fall of Counter-Cultures," and "In Search of Italian Genius," Eco looks at a variety of topics and cultural productions, including the world of Charlie Brown, distinctions between highbrow and lowbrow, the future of literacy, Chinese comic strips, whether countercultures exist, Fellini's *Ginger and Fred*, and the Italian genius industry.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253318513](#)

- [21] Jonathan Lethem. **The Vintage Book of Amnesia: An Anthology of Writing on the Subject of Memory Loss**. Vintage Books. 2000.

Jonathan Lethem is perhaps our most active literary voice mining the genre margins of our culture. In this unique collection he creates an anthology that no one else could. He draws on the work of such unforgettables as Julio Cortazar, who presents a man caught between the ancient and modern worlds unable to say which is real; Philip K. Dick, who tells the story of a man trapped on a spaceship of the somnolent, unable to sleep and slowly losing his mind; Shirley Jackson, who takes us on a nightmarish trip across town with a young secretary; and Oliver Sacks, who presents us with an aging hippie who possesses no memory of anything that has taken place since the early seventies. What Lethem has done is nothing less than define a new genre of literature — the amnesia story — and in the process he invites us to sit down, pick up the book, and begin to forget. Also including: John Franklin Bardin, Donald Barthelme, Thomas M. Disch, Karn Joy Fowler, David Grand, Anna Kavan, Haruki Murakami, Flann O'Brien, Edmund White, and many others.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0375706615](#)

- [22] Larry J. Reynolds, Gordon Hutner. **National Imaginaries, American Identities: The Cultural Work of American Iconography**. Princeton University Press. 2000.

From the American Revolution to the present, the United States has enjoyed a rich and persuasive visual culture. These images have constructed, sustained, and disseminated social values and identities, but this unwieldy, sometimes untidy form of cultural expression has received less systematic attention than other modes of depicting American life. Recently, scholars in the humanities have developed a new critical approach to reading images and the cultural work they perform. This practice, American cultural iconography, is generating sophisticated analyses of how images organize our public life. The contributions to this volume exhibit the extraordinary scope and interpretive power of this interdisciplinary study while illuminating the dark corners of the nation's psyche. Drawing on such varied texts and visual media as daguerreotypes, political cartoons, tourist posters, and religious artifacts, these essays explore how pictures and words combine to teach us who we are and who we are not. They examine mimesis in elegant portraits of black Freemasons, industrial-age representations of national parks, and postwar photographs of atomic destruction. They consider how visual culture has described and disclosed the politics of racialized sexuality, whether subconsciously affirming it in the shadows of film noir or deliberately contesting it through the interethnic incest of John Sayles's *Lone Star*. Students of literature, film, and history will find that these essays extend the frontier of American studies. The contributors are Maurice Wallace, Dennis Berthold, Alan Trachtenberg, Shirley Samuels, Jenny Franchot, Cecelia Tichi, Eric Lott, Bryan C. Taylor, and Jos E. Limn.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691009953](#)

- [23] Diana Tixier Herald. **Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)**. Libraries Unlimited. 1999.

Presents annotated lists of fantasy titles, grouped by subgenre, with interest levels, and award indicators — and includes a discussion of fantasy, providing a historical overview and working definition of the genre. • 260 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563086557](#)

- [24] Richard Keller Simon. **Trash Culture**. University of California Press. 1999.

Seinfeld as a contemporary adaptation of Etherege's Restoration comedy of manners *The Man of Mode*? • Friends as a reworking of Shakespeare's romantic comedy *Much Ado About Nothing*? • Star Wars as an adaptation of Spenser's epic poem, *The Faerie Queene*? • The popular culture that surrounds us in our daily lives bears a striking similarity to some of the great works of literature of the past. In television, movies, magazines, and advertisements we are exposed to many of the same stories as those critics who study the great books of Western literature, but we have simply been encouraged to look at those stories differently. • In *Trash Culture*, Richard K. Simon examines the ways in which the great literature and cultural work of the past has been rewritten for today's consumer society, with supermarket tabloids such as *The National Enquirer* and celebrity gossip magazines like *People* serving as contemporary versions of the great dramatic tragedies of the past. Today's advertising repeats the tale of the Golden Age, but inverts the value system of a classic utopia; the shopping mall combines bits and pieces of the great garden styles of Western history, and now adds consumer goods; *Playboy* magazine revises Castiglione's Renaissance courtesy book, *The Book of the Courtier*; and *Cosmopolitan* magazine revises the women's coming-of-age novels of Jane Austen, Gustave Flaubert, and Edith Wharton. • *Trash Culture* concludes that the great books are alive and well, but simply hidden from the critics. It argues for the linking of high and low for the study and appreciation of each form of literature, and the importance of teaching popular culture alongside books of the great tradition in order to understand the critical context in which the books appear. • "Simon (English and humanities, California Polytechnic State Univ.) here maintains that great literature and popular entertainment evoke "comparable experiences." Painstakingly detailing the structures and ideas shared by popular culture and great literature, he compares modern supermarket tabloid and gossip magazine tragedies to the great tragic literature; TV talk shows, sitcoms, and soap operas to the history of the theater; and Star Wars, Star Trek, and Vietnam War movies to *The Faerie Queen*, *Gulliver's Travels*, and Homer. Likewise, advertising, shopping malls, and *Playboy*, he suggests, fulfill historic needs in modern context. A controversial and optimistic view of both literature and popular works, Simon's argument is carefully thought out and surprisingly convincing. Recommended for literature and communication collections." – Gene Shaw, *Library Journal*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052022237](#)

- [25] Deidi von Schaewen, John Maizels, Angelika Taschen. **Fantasy Worlds**. Taschen. 1999.

One day, Ferdinand Cheval, a French postman, came across a stone at Hauterives near Lyon, and was fascinated by its strange, evocative shape. He spent the next three decades collecting stones, shells, and fossils, and used them to build the Palais idéal. Cheval's palace is one of many works of architectural fantasy in this book, the result of over 20 years' research by celebrated architectural photographer Deidi von Schaewen. Like Cheval, the creators of these extraordinary worlds simply started building, with no rules to guide them and, in most cases, no previous artistic experience. These fantasy palaces, bizarre sanctuaries, and colorful sculpture gardens seldom follow a plan. Often the artists continued building for many years, sometimes until their dying day. Their work is impossible to categorise: Art brut, architecture without architects, self-taught art, fantasy architecture in the tradition of Piranesi, non-academic architecture, Outsider Art — none of these definitions quite encapsulates this worldwide phenomenon. Eccentric hideaways like the Tour de l'Apocalypse in Belgium, the Junkerhaus at Lemgo or the Owl House in South Africa appear alongside Simon Rodia's Watts Towers, which dominate the cityscape of Los Angeles. To venture into this world is to immerse oneself in the collective unconscious. The addresses of sites open to the public are listed in the appendix.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3822871907](#)

- [26] Wendy Doniger. **The Implied Spider: Politics and Theology in Myth**. Columbia University Press. 1998.

At this time of heightened political sensitivities, it may seem impossible to make serious comparisons among different cultures. And at a time when human difference is so relentlessly celebrated, it may even seem impossible to talk about the traditions and experiences that join us across race, religion, and nation. Wendy Doniger offers a powerful antidote to the paralysis of postcolonial intellectual life. In this spirited, enlightening book, she shows just how to make sense of, and learn from, the extraordinary diversity of cultures past and present. Tapping a wealth of traditions, from the Hebrew Bible to the Bhagavad Gita, Doniger crafts a new lens for examining other cultures, and finding in the world's myths — its sacred stories — a way to talk about experiences shared across time and space. "Of all things made with words," Doniger writes, "myths span the widest of human concerns, human paradoxes." Myths, she shows, bridge the cosmic and the familiar, the personal and the abstract, the theological and the political. They encourage us to draw various, even opposed, political meanings from a single text as it travels through different historical contexts. And she demonstrates how studying myths from cultures other than our own can be exhilarating and illuminating. Myth, Doniger shows, provides a near-perfect entree to another culture. Even if scholars such as Freud, Jung, and Joseph Campbell typically overstated the universality of major myths and suppressed the distinctive natures of other cultures, postcolonial critics are wrong to argue that nothing good can come from a systematic comparative study of human cultures. Doniger offers an engaged, expansive critical tool kit for doing just that. She suggests critical and responsible ways in which to compare stories — or texts or myths or traditions — from different cultures by revealing patterns of truth from themes that recur time and again. In this book, Doniger helps expand the arena of

meaning we live in, leaping, in her words, "from myth to myth as if they were stepping stones over the gulf that seems to separate cultures." She enables us to see, at last, the "implied spider" that weaves the web of meaning that sustains all human cultures — the fabric of our shared humanity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231111703](#)

- [27] Marguerite Feitlowitz. **A Lexicon of Terror: Argentina and the Legacies of Torture.** Oxford University Press. 1998.

"We were all out in La Charca, and there they were, coming over the ridge, a battalion ready for war against a school-hut full of children." Tanks roaring over farmlands, pregnant mothers tortured, their babies stolen and sold on the black market, homes raided in the dead of night, ordinary citizens kidnapped and never seen again — such were the horrors of Argentina's Dirty War. Now, in *A Lexicon of Terror*, Marguerite Feitlowitz fully exposes the nightmare of sadism, paranoia, and deception the military dictatorship unleashed on the Argentine people, a nightmare that would claim over 30,000 civilians from 1976 to 1983 and whose leaders were recently issued warrants by a Spanish court for the crime of genocide. Feitlowitz explores the perversion of language under state terrorism, both as it's used to conceal and confuse ("The Parliament must be disbanded to rejuvenate democracy") and to domesticate torture and murder. Thus, citizens kidnapped and held in secret concentration camps were "disappeared"; torture was referred to as "intensive therapy"; prisoners thrown alive from airplanes over the ocean were called "fish food." Based on six years of research and moving interviews with peasants, intellectuals, activists, and bystanders, *A Lexicon of Terror* examines the full impact of this catastrophic period from its inception to the present, in which former torturers, having been pardoned and released from prison, live side by side with those they tortured. Passionately written and impossible to put down, Feitlowitz shows us both the horror of the war and the heroism of those who resisted and survived — their courage, their endurance, their eloquent refusal to be dehumanized in the face of torments even Dante could not have imagined.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195106350](#)

- [28] Richard Lehan. **The City in Literature: An Intellectual and Cultural History.** University of California Press. 1998.

This sweeping literary encounter with the Western idea of the city moves from the early novel in England to the apocalyptic cityscapes of Thomas Pynchon. Along the way, Richard Lehan gathers a rich entourage that includes Daniel Defoe, Charles Dickens, Emile Zola, Bram Stoker, Rider Haggard, Joseph Conrad, James Joyce, Theodore Dreiser, F. Scott Fitzgerald, and Raymond Chandler. The European city is read against the decline of feudalism and the rise of empire and totalitarianism; the American city against the phenomenon of the wilderness, the frontier, and the rise of the megalopolis and the decentered, discontinuous city that followed. Throughout this book, Lehan pursues a dialectic of order and disorder, of cities seeking to impose their presence on the surrounding chaos. Rooted in Enlightenment yearnings for reason, his journey goes from east to west, from Europe to America. In the United States, the movement is also westward and terminates in Los Angeles, a kind of land's end of the imagination, in Lehan's words. He charts a narrative continuum full of constructs that "represent" a cycle of hope and despair, of historical optimism and pessimism. Lehan presents sharply etched portrayals of the correlation between rationalism and capitalism; of the rise of the city, the decline of the landed estate, and the formation of the gothic; and of the emergence of the city and the appearance of other genres such as detective narrative and fantasy literature. He also mines disciplines such as urban studies, architecture, economics, and philosophy, uncovering material that makes his study a lively read not only for those interested in literature, but for anyone intrigued by the meanings and mysteries of urban life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520212568](#)

- [29] W.J.T. Mitchell. **The Last Dinosaur Book: The Life and Times of a Cultural Icon.** University of Chicago Press. 1998.

For animals that have been dead millions of years, dinosaurs are extraordinarily pervasive in our everyday lives. Appearing in ads, books, movies, museums, television, toy stores, and novels, they continually fascinate both adults and children. How did they move from natural extinction to pop culture resurrection? What is the source of their powerful appeal? Until now, no one has addressed this question in a comprehensive way. In this lively and engrossing exploration of the animal's place in our lives, W.J.T. Mitchell shows why we are so attached to the myth and the reality of the "terrible lizards." Mitchell aims to trace the cultural family tree of the dinosaur, and what he discovers is a creature of striking flexibility, linked to dragons and mammoths, skyscrapers and steam engines, cowboys and Indians. In the vast territory between the cunning predators of Jurassic Park and the mawkishly sweet Barney, from political leviathans to corporate icons, from paleontology to Barnum and Bailey, Mitchell finds a cultural symbol whose plurality of meaning and often contradictory nature is emblematic of modern society itself. As a scientific entity, the dinosaur endured a near-eclipse for over a century, but as an image it is enjoying its widest circulation. And it endures, according to Mitchell, because it is uniquely malleable, a figure of both innovation and obsolescence, massive power and pathetic failure — the totem animal of modernity. Drawing unforeseen and unusual connections at every turn between dinosaurs real and imagined, *The Last Dinosaur Book* is the first to delve so deeply, so insightfully, and so enjoyably into our modern dino-obsession.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226532046](#)

- [30] Meyda Yegenoglu. **Colonial Fantasies: Towards a Feminist Reading of Orientalism.** Cambridge University Press. 1998.

Meyda Yegenoglu investigates the intersection between postcolonial and feminist criticism, via the Western fascination with the veiled women of the Orient. Linking representations of cultural and sexual difference, she shows the Oriental woman to have functioned as the veiled interior of Western identity. Her original and compelling argument calls into question dualistic conceptions of identity and difference, West and East, masculinist assumptions of Orientalism, and Western feminist discourses that seek to "liberate" the veiled woman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521626587](#)

- [31] Thomas Frank. **The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism.** University of Chicago Press. 1997.

While the youth counterculture remains the most evocative and best-remembered symbol of the cultural ferment of the 1960s, the revolution that shook American business during those boom years has gone largely unremarked. In this fascinating and revealing study, Thomas Frank shows how the youthful revolutionaries were joined and even anticipated by such unlikely allies as the advertising industry and the men's clothing business. • "[Thomas Frank is] perhaps the most provocative young cultural critic of the moment." – Gerald Marzorati, *New York Times Book Review* • "An indispensable survival guide for any modern consumer." – *Publisher's Weekly*, starred review • "Frank makes an ironclad case not only that the advertising industry cunningly turned the countercultural rhetoric of revolution into a rallying cry to buy more stuff, but that the process itself actually predated any actual counterculture to exploit." – Geoff Pevere, *Toronto Globe and Mail* • "The Conquest of Cool helps us understand why, throughout the last third of the twentieth century, Americans have increasingly confused gentility with conformity, irony with protest, and an extended middle finger with a populist manifesto. ... His voice is an exciting addition to the soporific public discourse of the late twentieth century." – T.J. Jackson Lears, *In These Times* • "An invaluable argument for anyone who has ever scoffed at hand-me-down counterculture from the '60s. A spirited and exhaustive analysis of the era's advertising." – Brad Wieners, *Wired Magazine* • "Tom Frank is ... not only old-fashioned, he's anti-fashion, with a place in his heart for that ultimate social faux pas, leftist politics." – Roger Trilling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226259919](#)

- [32] Declan Kiberd. **Inventing Ireland.** Harvard University Press. 1997.

Just as Ireland has produced many brilliant writers in the past century, so these writers have produced a new Ireland. In a book unprecedented in its scope and approach, Declan Kiberd offers a vivid account of the personalities and texts, English and Irish alike, that reinvented the country after centuries of colonialism. The result is a major literary history of modern Ireland, combining detailed and daring interpretations of literary masterpieces with assessments of the wider role of language, sport, clothing, politics, and philosophy in the Irish revival. In dazzling comparisons with the experience of other postcolonial peoples, the author makes many overdue connections. Rejecting the notion that artists such as Wilde, Shaw, Yeats, Joyce, and Beckett became modern to the extent that they made themselves "European," he contends that the Irish experience was a dramatic instance of experimental modernity and shows how the country's artists blazed a trail that led directly to the magic realism of a Garcia Marquez or a Rushdie. Along the way, he reveals the vital importance of Protestant values and the immense contributions of women to the enterprise. Kiberd's analysis of the culture is interwoven with sketches of the political background, bringing the course of modern Irish literature into sharp relief against a tragic history of conflict, stagnation, and change. *Inventing Ireland* restores to the Irish past a sense of openness that it once had and that has since been obscured by narrow-gauge nationalists and their polemical revisionist critics. In closing, Kiberd outlines an agenda for Irish Studies in the next century and detects the signs of a second renaissance in the work of a new generation of authors and playwrights, from Brian Friel to the younger Dublin writers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674463641](#)

- [33] Hans Richter. **Dada: Art and Anti-Art.** Thames & Hudson. 1997.

"One of the best documents on this extraordinary movement." – *The Sunday Times* • Where and how Dada began is almost as difficult to determine as Homer's birthplace, writes Hans Richter, the artist and film-maker closely associated with this radical and transforming movement from its earliest days. Here he records and traces Dada's history, from its inception in about 1916 in wartime Zurich, to its collapse in Paris in 1922 when many of its members were to join the Surrealist movement, down to the present day when its spirit re-emerged first in the 1960s with, for example, Pop Art. This absorbing eye witness narrative is greatly enlivened by extensive use of Dada documents, illustrations and a variety of texts by fellow Dadaists. It is a unique document of the movement, whether in Zurich, Berlin, Hanover, Paris or New York. The complex relationships and contributions of, among others, Hugo Ball, Tristan Tzara, Picabia, Arp, Schwitters, Hausmann, Duchamp, Ernst and Man Ray, are vividly brought to life. 179 Illustrations, 8 in color.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500200394](#)

- [34] Paula Findlen. **Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy.** University of California Press. 1996.

In 1500 few Europeans regarded nature as a subject worthy of inquiry. Yet fifty years later the first museums of natural history had appeared in Italy, dedicated to the marvels of nature. Italian patricians, their curiosity fueled by new voyages of exploration and the humanist rediscovery of nature, created vast collections as a means of knowing the world and used this knowledge to their greater glory. Drawing on extensive archives of visitors' books, letters, travel journals, memoirs, and pleas for patronage, Paula Findlen reconstructs the lost social world of Renaissance and Baroque museums. She follows the new study of natural history as it moved out of the universities and into sixteenth- and seventeenth-century scientific societies, religious orders, and princely courts. Findlen argues convincingly that natural history as a discipline blurred the border between the ancients and the moderns, between collecting in order to recover ancient wisdom and the development of new textual and experimental scholarship. Her vivid account reveals how the scientific revolution grew from the constant mediation between the old forms of knowledge and the new.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520205081](#)

- [35] Roger Friedland, Deirdre Boden. **NowHere: Space, Time, and Modernity**. University of California Press. 1995.

"NowHere is a fascinating collection of essays, led off by an introduction of shrewd, comprehensive readings of space-time problems in the thought of the leading theorists of modernity and late (post) modernity." – George E. Marcus, Rice University • "NowHere represents one of the liveliest and most original attempts to rethink modernity on the contemporary scene. The focus on real time and real place generates a sense of intensity and urgency that is rare in social science writing." – Sherry B. Ortner, University of Michigan • "Look what Friedland, Boden, and their fellow authors have put into this space: it's about time! ... They establish the inadequacy of the vacant temporal and spatial geometries most social science adopts unthinkingly, point the way to reflection on time and space as rich, dynamic, interacting media, and have a lot of fun along the way." – Charles Tilly, New School for Social Research • "Modernity is indeed the spatio-temporality of the 'now here.' It is the empty time and space of the disciplines and technology as well as the lived time-space of being in the world. This book is a panoramic and sustained investigation of the 'chronoscape' of la condition moderne from the negative space of the painter's tableau, to the proximate immediacy of face-to-face communication, to the eschatological time of Judaic myth. All of this is itself located in the concrete rhythm and place of the contemporary city, the workday, the family, the mass media. This book is essential in order to grasp the spatio-temporal recasting of thought in the social and cultural sciences." – Scott Lash, Lancaster University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520080181](#)

- [36] Linda Nochlin. **The Body in Pieces: The Fragment As a Metaphor of Modernity**. Thames & Hudson. 1995.

By the end of the eighteenth century a sense of anxiety and crisis began to preoccupy European writers and artists in their relationship to the heroic past, from antiquity on. The grandness of that intellectual tradition could no longer fit into the framework of the present, and artists felt overwhelmed by the magnitude of past heroic accomplishment. Beginning with artists such as Fuseli, this was soon reflected in artistic representation. The partial image, the "crop," fragmentation, ruin and mutilation — all expressed nostalgia and grief for the loss of a vanished totality, a utopian wholeness. Often, such feelings were expressed in deliberate destructiveness and this became the new way of seeing: the notion of the modern. The "crop" constituted a distinctively modern view of the world, the essence of modernity itself. The French Revolution was not only an historical event that instituted and canonized deliberate fragmentation, but also in some cases the reverse: Jacques-Louis David and other Neo-classical artists tried, at least allegorically and metaphorically, to repair the broken link with the perceived wholeness of the past. In *The Body in Pieces*, Linda Nochlin traces these developments as they have been expressed in representations of the human figure — fragmented, mutilated and fetishistic — by looking at work produced by artists from Neo-classicism and Romanticism to the Impressionists, the Post-Impressionists, the Surrealists and beyond.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500550271](#)

- [37] William R. Leach. **Land of Desire: Merchants, Power, and the Rise of a New American Culture**. Vintage Books. 1994.

This monumental work of cultural history was nominated for a National Book Award. It chronicles America's transformation, beginning in 1880, into a nation of consumers, devoted to a cult of comfort, bodily well-being, and endless acquisition. 24 pages of photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679754113](#)

- [38] Philippe Hamon, Katia Sainson-Frank, Lisa Maguire, Richard Sieburth. **Expositions: Literature and Architecture in Nineteenth-Century France**. University of California Press. 1993.

In *Expositions*, Philippe Hamon leads us on an engaging intellectual stroll through the spaces and representations of the nineteenth-century French metropolis. Inspired by the cultural histories of Walter Benjamin and Wolfgang Schivelbusch, *Expositions* explores the spatial and cultural logic of Haussmann's sweeping Paris boulevards, classic novels by Balzac and Zola, the Bon Marche department store, and the poetry of Baudelaire.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520073258](#)

- [39] Stephen M. Fjellman. **Vinyl Leaves: Walt Disney World and America**. Westview Press. 1992.

Walt Disney World is a pilgrimage site filled with utopian elements, craft, and whimsy. Its a pedestrians world, where the streets are clean, the employees are friendly, and the trains run on time. All of its elements are themed, presented in a consistent architectural, decorative, horticultural, musical, even olfactory tone, with rides, shows, restaurants, scenery, and costumed characters coordinated to tell a consistent set of stories. It is beguiling and exasperating, a place of ambivalence and ambiguity. In Vinyl Leaves Professor Fjellman analyzes each ride and theater show of Walt Disney World and discusses the history, political economy, technical infrastructure, and urban planning of the area as well as its relationship with Metropolitan Orlando and the state of Florida. Vinyl Leaves argues that Disney, in pursuit of its own economic interests, acts as the muse for the allied transnational corporations that sponsor it as well as for the world of late capitalism, where the commodity form has colonized much of human life. With brilliant technological legerdemain, Disney puts visitors into cinematically structured stories in which pieces of American and world culture become ideological tokens in arguments in favor of commodification and techno-corporate control. Culture is construed as spirit, colonialism and entrepreneurial violence as exotic zaniness, and the Other as child. Exhaustion and cognitive overload lead visitors into the bliss of Commodity Zen — the characteristic state of postmodern life. While we were watching for Orwell, Huxley rode into town, bringing soma, cable, and charge cards and wearing mouse ears. This book is the story of our commodity fairyland.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813314720](#)

- [40] Paul Thagard. **Conceptual Revolutions**. Princeton University Press. 1992.

In this path-breaking work, Paul Thagard draws on the history and philosophy of science, cognitive psychology, and the field of artificial intelligence to develop a theory of conceptual change capable of accounting for all major scientific revolutions. The history of science contains dramatic episodes of revolutionary change in which whole systems of concepts have been replaced by new systems. Thagard provides a new and comprehensive perspective on the transformation of scientific conceptual systems. Thagard examines the Copernican and the Darwinian revolutions and the emergence of Newton's mechanics, Lavoisier's oxygen theory, Einstein's theory of relativity, quantum theory, and the geological theory of plate tectonics. He discusses the psychological mechanisms by which new concepts and links between them are formed, and advances a computational theory of explanatory coherence to show how new theories can be judged to be superior to previous ones.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691024901](#)

- [41] Marjorie Garber. **Vested Interests: Cross-dressing and Cultural Anxiety**. Routledge. 1991.

Beginning with the bold claim, "There can be no culture without the transvestite," Marjorie Garber explores the nature and significance of cross-dressing and of the West's recurring fascination with it. Vested Interests is a tour de force of cultural criticism: its investigations range across history, literature, film, photography, and popular and mass culture, from Shakespeare to Mark Twain, from Oscar Wilde to Peter Pan, from transsexual surgery and transvestite "sororities" to Madonna, Flip Wilson, Rudolph Valentino and Elvis Presley. What, Garber asks, does clothing have to do with sexuality? How do dress codes contribute to the organization of society? How is passing as a man or a woman related to racial passing? Is transvestitism a sign of homosexuality? What are the politics of drag? Why are cross-dressing rituals so commonly a part of the male power elite? How do transvestites appear — and disappear — in detective fiction? Is religious costume a kind of cross-dressing? Why is Peter Pan played by a woman? The books fifteen chapters include "Cross-Dressing for Success," "Fetish Envy," "The Chic of Araby," "Phantoms of the Opera," "Black and White TV" (on transvestitism in African-American literature and culture), "Spare Parts" (on transsexual surgery, the surgical construction of gender) and "Red Riding Hood and the Wolf in Bed." Rich in anecdote and insight, Vested Interests offers a provocative and entertaining view of our ongoing obsession with dressing up — and with the power of clothes.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415900727](#)

- [42] Sharon Zukin. **Landscapes of Power: From Detroit to Disney World**. University of California Press. 1991.

The momentous changes which are transforming American life call for a new exploration of the economic and cultural landscape. In this book Sharon Zukin links our ever-expanding need to consume with two fundamental shifts: places of production have given way to spaces for services and paperwork, and the competitive edge has moved from industrial to cultural capital. From the steel mills of the Rust Belt, to the sterile malls of suburbia, to the gentrified urban centers of our largest cities, the "creative destruction" of our economy — a process by which a way of life is both lost and gained — results in a dramatically different landscape of economic power. Sharon Zukin probes the depth and diversity of this restructuring in a series of portraits of changed or changing American places. Beginning at River Rouge, Henry Ford's industrial complex in Dearborn, Michigan, and ending at Disney World, Zukin demonstrates how powerful interests shape the spaces we inhabit. Among the landscapes she examines are steeltowns in West Virginia and Michigan, affluent corporate suburbs in Westchester County, gentrified areas of lower Manhattan, and theme parks in Florida and California. In each of these case studies, new strategies of investment and employment are filtered through existing institutions, experience in both production and consumption, and represented in material products, aesthetic forms, and new perceptions of space and time. The current transformation differs from those of the past in that individuals and institutions now have far greater power to alter the course of change, making the creative destruction of landscape the most

important cultural product of our time. Zukin's eclectic inquiry into the parameters of social action and the emergence of new cultural forms defines the interdisciplinary frontier where sociology, geography, economics, and urban and cultural studies meet.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520072219](#)

- [43] Anthony F. Aveni. **Empires of Time: Calendars, Clocks and Cultures**. Tauris. 1990.

Humanity has always felt a powerful need to impose scale and order on that most elusive and transient of elements: time. But what ends do our clocks and calendars really serve? • This fascinating book, written by noted astronomer and anthropologist, Anthony Aveni, explores the complex interaction of science and culture that creates the many definitions of time. • "A fascinating book about what makes time tick." – ALA Booklist.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1850432155](#)

- [44] Simon J. Bronner. **Piled Higher and Deeper: The Folklore of Campus Life**. August House. 1990.

Describes college customs, beliefs, jargon, traditions, legends, jokes, pranks, and games.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874831547](#)

- [45] Anne F. Hyde. **American Vision: Far Western Landscape and National Culture 1820-1920**. New York University Press. 1990.

Combining cultural and social history, this study demonstrates the impact the Far West has had on the development of a national culture in the United States. When Americans first set eyes on the West, its combination of plain, mountain, and desert embarrassed and even frightened them, but by the end of the century, Americans had come to look at the region with pride. These new responses required the development of new words and forced observers to develop new, particular American forms of description. Hyde's analysis of Western resorts, first as bulwarks against the landscape and later as extensions of the scenery, gives special focus to the argument. These grand and unmatched structures provide physical evidence of the growing influence of the Far West on American culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814734669](#)

- [46] David Miller. **Dark Eden: The Swamp in Nineteenth-Century American Culture**. Cambridge University Press. 1990.

An important though little understood aspect of the response to nature of nineteenth-century Americans is the widespread interest in the scenery of swamps, jungles and other waste lands. Dark Eden focuses on this developing interest in order to redefine cultural values during a transformative period of American history. Professor Miller shows how, for many Americans in the period around the Civil War, nature came to be regarded less as a source of high moral insight and more as a sanctuary from an ever more urbanized and technological environment. In the swamps and jungles of the South a whole range of writers found a set of strange and exotic images by which to explore the changing social realities of the times and the deep-seated personal pressures that accompanied them.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521375533](#)

- [47] Robert Fishman. **Bourgeois Utopias: The Rise And Fall of Suburbia**. Basic Books. 1989.

A noted urban historian traces the story of the suburb from its origins in nineteenth-century London to its twentieth-century demise in decentralized cities like Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465007473](#)

- [48] Friedrich Nietzsche, Walter Kaufmann. **Beyond Good & Evil: Prelude to a Philosophy of the Future**. Vintage Books. 1989.

Represents Nietzsche's attempt to sum up his philosophy. In nine parts the book is designed to give the reader a comprehensive idea of Nietzsche's thought and style. With an inclusive index of subjects and persons.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679724656](#)

- [49] Linda S. Kauffman. **Discourses of Desire: Gender, Genre, and Epistolary Fictions**. Cornell University Press. 1988.

Kauffman looks at a neglected genre — the love letter written by literary heroines. Tracing the development of the genre from Ovid to the twentieth-century novel, she explores the important implications of these amatory discourses for an understanding of fictive representation in general.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801495105](#)

- [50] Alan Dundes, Carl Pagter. **When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire.** Wayne State University Press. 1987.

Office copier folklore — those tattered sheets of cartoons, mottoes, zany poems, defiant sayings, parodies, and crude jokes that regularly circulate in office buildings everywhere — is the subject of this innovative study. This type of folklore represents a major form of tradition in modern America, and the authors have compiled this raw data for scholarship — and entertainment. These creations of the Paperwork Empire comment on topics and problems that concern all urban Americans. No one and nothing escapes their raunchy wit and sarcasm. Bosses, ethnic groups, minorities, the sexes, alternative lifestyles, politics, welfare, government workers, the law, bureaucracy, and even "The Night Before Christmas" all come under fire to form a biting, and hilarious, commentary on modern American society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814318673](#)

- [51] Melbin. **Night As Frontier.** Free Press. 1987.

Argues that night offers a new frontier of economic opportunity and social escape, shows how more businesses are making use of around-the-clock shiftwork, and discusses the problems associated with night work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0029209404](#)

- [52] David S. Landes. **Revolution in Time: Clocks and the Making of the Modern World, First Edition.** Harvard University Press/Belknap. 1983.

The mechanical clock was one of the technological advances that brought Western civilisation to a position of world leadership. The book details how and why this breakthrough occurred through an historical journey.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674768027](#)

- [53] Rosalind H. Williams. **Dream Worlds: Mass Consumption in Late Nineteenth Century France.** University of California Press. 1982.

In Dream Worlds, Rosalind Williams examines the origins and moral implications of consumer society, providing a cultural history of its emergence in late nineteenth-century France.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043553](#)

- [54] David Brodsky. **L.A. Freeway: An Appreciative Essay.** University of California Press. 1981.

Traces the history of the Los Angeles Freeway, looks at the effect it has had on the community, and considers the modern parkway as a unique environment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520040686](#)

- [55] Susan Sontag. **Illness As Metaphor.** Farrar Straus & Giroux. 1978.

Illness as Metaphor is a nonfiction work written by Susan Sontag and published in 1978. She challenged the "blame the victim" mentality behind the language society often uses to describe diseases and those who suffer from them.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374174431](#)

- [56] Lawrence Halprin. **The RSVP Cycles: Creative Processes in the Human Environment.** George Braziller. 1970.

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are symbolizations of processes which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavour. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally — for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human

beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco. Both sources — the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundamentals from a deep involvement in activity. In both fields, the process is like an iceberg — 9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires — atavistic ones at that. In both, values, though there, are not really demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the other arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness. I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, allowing for participation, feedback, and communications.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807605573](#)



Figure 5.13: *Graffiti in memory of Frank Frazetta (Jim Vision, 2014)* [Wikipedia: Public Domain] [Works: Museum Syndicate]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
268	2019	Williams	Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture
268	2019	Wyatt	readers' advisory guide to Genre Fiction (3rd ed)
269	2018	Joyce	Transmedia storytelling and the apocalypse
269	2018	Maggs	Marvel Fearless and Fantastic! Female Super Heroes Save the World
269	2018	Worldmaking	Mark C. Jerng
269	2017	Mortimer	Millennium: From Religion to Revolution: How Civilization Has Changed Over a Thousand Years
269	2016	Nunning	Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture)
270	2015	Dyson	Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica
270	2015	Hughes	Encyclopedia of the Gothic
270	2014	Root-Bernstein	Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences
270	2013	Elza	Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity
271	2008	Rasmussen	On Speed: The Many Lives of Amphetamine
271	2006	Taylor	Play Between Worlds: Exploring Online Game Culture
271	2005	Underhill	Call of the Mall: The Geography of Shopping by the Author of Why We Buy
272	2004	Royce	Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective
272	2003	Connor	Book of Skin
272	2002	Hague	Teleparody — Predicting/Preventing the TV Discourse of Tomorrow
272	2002	Jewett	Myth of the American Superhero
273	2000	Dharwadker	Cosmopolitan Geographies: New Locations in Literature and Culture
273	2000	Eco	Apocalypse Postponed
273	2000	Lethem	Vintage Book of Amnesia: An Anthology of Writing on the Subject of Memory Loss
273	2000	Reynolds	National Imaginaries, American Identities: The Cultural Work of American Iconography
273	1999	Herald	Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)
274	1999	Simon	Trash Culture
274	1999	Schaewen	Fantasy Worlds
274	1998	Doniger	Implied Spider: Politics and Theology in Myth
275	1998	Feitlowitz	A Lexicon of Terror: Argentina and the Legacies of Torture
275	1998	Lehan	City in Literature: An Intellectual and Cultural History
275	1998	Mitchell	Last Dinosaur Book: The Life and Times of a Cultural Icon
275	1998	Yegenoglu	Colonial Fantasies: Towards a Feminist Reading of Orientalism
276	1997	Frank	Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism
276	1997	Kiberd	Inventing Ireland
276	1997	Richter	Dada: Art and Anti-Art
276	1996	Findlen	Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy
277	1995	Friedland	NowHere: Space, Time, and Modernity
277	1995	Nochlin	Body in Pieces: The Fragment As a Metaphor of Modernity
277	1994	Leach	Land of Desire: Merchants, Power, and the Rise of a New American Culture
277	1993	Hamon	Expositions: Literature and Architecture in Nineteenth-Century France
278	1992	Fjellman	Vinyl Leaves: Walt Disney World and America
278	1992	Thagard	Conceptual Revolutions
278	1991	Garber	Vested Interests: Cross-dressing and Cultural Anxiety
278	1991	Zukin	Landscapes of Power: From Detroit to Disney World
279	1990	Aveni	Empires of Time: Calendars, Clocks and Cultures
279	1990	Bronner	Piled Higher and Deeper: The Folklore of Campus Life

279	1990	Hyde	American Vision: Far Western Landscape and National Culture 1820-1920
279	1990	Miller	Dark Eden: The Swamp in Nineteenth-Century American Culture
279	1989	Fishman	Bourgeois Utopias: The Rise And Fall of Suburbia
279	1989	Nietzsche	Beyond Good & Evil: Prelude to a Philosophy of the Future
279	1988	Kauffman	Discourses of Desire: Gender, Genre, and Epistolary Fictions
280	1987	Dundes	When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire
280	1987	Melbin	Night As Frontier
280	1983	Landes	Revolution in Time: Clocks and the Making of the Modern World, First Edition
280	1982	Williams	Dream Worlds: Mass Consumption in Late Nineteenth Century France
280	1981	Brodsly	L.A. Freeway: An Appreciative Essay
280	1978	Sontag	Illness As Metaphor
280	1970	Halprin	RSVP Cycles: Creative Processes in the Human Environment

Chapter 6

Journeys & Creativity



Figure 6.1: Map of the Voyage of the Argonauts (Ortelius, 1624) [Wikipedia: Public Domain]



Figure 6.2: Map of Odysseus' wanderings (Ulysses' Errores) (Ortelius, 1624) [Wikipedia: Public Domain]

6.1 Journeys, Voyages, & Quests

- [1] Toiya Kristen Finley. **Narrative Tactics for Mobile and Social Games**. CRC Press. 2018.

Despite its significant growth over the past five years, the mobile and social videogame industry is still maturing at a rapid rate. Due to various storage and visual and sound asset restrictions, mobile and social gaming must have innovative storytelling techniques. Narrative Tactics grants readers practical advice for improving narrative design and game writing for mobile and social games, and helps them rise to the challenge of mobile game storytelling. The first half of the book covers general storytelling techniques, including worldbuilding, character design, dialogue, and quests. In the second half, leading experts in the field explore various genres and types of mobile and social games, including educational games, licensed IP, games for specific demographics, branding games, and free to play (F2P).

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1351651250](#)

- [2] Stefan Rabitsch. **Star Trek and the British Age of Sail: the Maritime influence throughout the series and films**. McFarland. 2018.

Clear all moorings, one-half impulse power and set course for a mare incognitum ... A popular culture artifact of the New Frontier/Space Race era, Star Trek is often mistakenly viewed as a Space Western. However, the Western format is not what governs the worldbuilding of Star Trek, which was, after all, also pitched as "Hornblower in space." Star Trek is modeled on the world of the "British Golden Age of Sail" as it is commonly found in the genre of sea fiction. This book re-historicizes and remaps the origins of the franchise and subsequently the entirety of its fictional world — the Star Trek continuum — on an as yet uncharted transatlantic bearing.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1476664633](#)

- [3] James Gleick. **Time Travel: A History**. James Gleick. 2016.

From the acclaimed author of *The Information and Chaos*, here is a mind-bending exploration of time travel: its subversive origins, its evolution in literature and science, and its influence on our understanding of time itself. • The story begins at the turn of the previous century, with the young H.G. Wells writing and rewriting the fantastic tale that became his first book and an international sensation: *The Time Machine*. It was an era when a host of forces was converging to transmute the human understanding of time, some philosophical and some technological: the electric telegraph, the steam railroad, the discovery of buried civilizations, and the perfection of clocks. James Gleick tracks the evolution of time travel as an idea that becomes part of contemporary culture — from Marcel Proust to Doctor Who, from Jorge Luis Borges to Woody Allen. He investigates the inevitable looping paradoxes and examines the porous boundary between pulp fiction and modern physics. Finally, he delves into a temporal shift that is unsettling our own moment: the instantaneous wired world, with its all-consuming present and vanishing future.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0307908798](#)

- [4] Giorgio de Santillana, Hertha von Dechen. **Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth**. Nonpareil Books. 2014.

Ever since the Greeks coined the language we commonly use for scientific description, mythology and science have developed separately. But what came before the Greeks? What if we could prove that all myths have one common origin in a celestial cosmology? What if the gods, the places they lived, and what they did are but ciphers for celestial activity, a language for the perpetuation of complex astronomical data? Drawing on scientific data, historical and literary sources, the authors argue that our myths are the remains of a preliterate astronomy, an exacting science whose power and accuracy were suppressed and then forgotten by an emergent Greco-Roman world view. This fascinating book throws into doubt the self-congratulatory assumptions of Western science about the unfolding development and transmission of knowledge. This is a truly seminal and original thesis, a book that should be read by anyone interested in science, myth, and the interactions between the two.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0879232153

- [5] Kuno Meyer, Alfred Trubner Nutt. **The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition.** Nabu Press. 2014.

Excerpt from The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga The old-Irish tale which is here edited and fully translated for the first time, has come down to us in seven MSS. of different age and varying value. It is unfortunate that the oldest copy (U), that contained on p.121a of the Leabhar na h Uidhre, a MS. written about 1100 A.D., is a mere fragment, containing but the very end of the story from lil in chertle dia dernaind (62 of my edition) to the conclusion. The other six MSS. all belong to a much later age, the fourteenth, fifteenth, and sixteenth centuries respectively. • Bran mac Febail embarks upon a quest to the Other World. One day while Bran is walking, he hears beautiful music, so beautiful, in fact, that it lulls him to sleep. Upon awakening, he sees a beautiful silver branch in front of him. He returns to his royal house, and while his company is there, an Otherworld woman appears, and sings to him a poem about the land where the branch had grown. In this Otherworld, it is always summer, there is no want of food or water, and no sickness or despair ever touches the perfect people. She tells Bran to voyage to the Land of Women across the sea, and the next day he gathers a company of men to do so. After two days, he sees a man on a chariot speeding towards him. The man is Manannan mac Lir, and he tells Bran that he is not sailing upon the ocean, but upon a flowery plain. He also reveals to Bran that there are many men riding in chariots, but that they are invisible. He tells Bran of how he is to beget his son in Ireland, and that his son will become a great warrior. Bran leaves Manannan mac Lir, and comes to the Isle of Joy. All the people upon the Isle of Joy laugh and stare at him, but will not answer his calls. When Bran sends a man ashore to see what the matter is, the man starts to laugh and gape just like the others. Bran leaves him and sails farther. He then reaches the Land of Women, but is hesitant to go ashore. However, the leader of the women throws a magical clew (ball of yarn) at him which sticks to his hand. She then pulls the boat to shore, and each man pairs off with a woman, Bran with the leader. For what seems to be one year, although it is in actuality many more, the men feast happily in the Land of Women until Nechtan Mac Collbran feels homesickness stir within him. The leader of the women is reluctant to let them go, and warns them not to step upon the shores of Ireland. Bran and his company sail back to Ireland. The people that have gathered on the shores to meet him do not recognize his name except in their legends. Nechtan Mac Collbran, upset, jumps off the boat onto the land. Immediately, Nechtan Mac Collbran turns to ashes. Bran and his company relate the rest of their story to the Irish, and then sail across the sea, never to be seen again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1294764624

- [6] Stephen T. Asma. **On Monsters: An Unnatural History of our Worst Fears.** Oxford. 2011.

Hailed as "a feast" (Washington Post) and "a modern-day bestiary" (The New Yorker), Stephen Asma's On Monsters is a wide-ranging cultural and conceptual history of monsters — how they have evolved over time, what functions they have served for us, and what shapes they are likely to take in the future. Beginning at the time of Alexander the Great, the monsters come fast and furious — Behemoth and Leviathan, Gog and Magog, Satan and his demons, Grendel and Frankenstein, circus freaks and headless children, right up to the serial killers and terrorists of today and the post-human cyborgs of tomorrow. Monsters embody our deepest anxieties and vulnerabilities, Asma argues, but they also symbolize the mysterious and incoherent territory beyond the safe enclosures of rational thought. Exploring sources as diverse as philosophical treatises, scientific notebooks, and novels, Asma unravels traditional monster stories for the clues they offer about the inner logic of an era's fears and fascinations. In doing so, he illuminates the many ways monsters have become repositories for those human qualities that must be repudiated, externalized, and defeated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0199798095

- [7] Katie Salen, Robert Torres, Loretta Wolozin, Rebecca Rufo-Tepper, Arana Shapiro, MacArthur Foundation. **Quest to Learn: Developing the School for Digital Kids.** MIT Press. 2011.

[Open Access page](#) • In the series of [MacArthur Foundation Reports on Digital Media and Learning](#) • The design for Quest to Learn, an innovative school in New York City that offers a 'game-like' approach to learning. Quest to Learn, an innovative school for grades 6 to 12 in New York City, grew out of the idea that gaming and game design offer a promising new paradigm for curriculum and learning. The designers of Quest to Learn developed an approach to learning that draws from what games do best: drop kids into inquiry-based, complex problem spaces that are built to help players understand how they are doing, what they need to work on, and where to go next. Content is not treated as dry information but as a living resource; students are encouraged to interact with the larger world in ways that feel relevant,

exciting, and empowering. Quest to Learn opened in the fall of 2009 with 76 sixth graders. In their first semester, these students learned — among other things — convert fractions into decimals in order to break a piece of code found in a library book; to use atlases and read maps to create a location guide for a reality television series; and to create video tutorials for a hapless group of fictional inventors. This research and development document outlines the learning framework for the school, making the original design available to others in the field. Elements in development include a detailed curriculum map, a budget, and samples of student and teacher handbooks • (Keywords: innovation • education innovation • hands on learning • educational games • learning games • primary education • primary school • secondary education • secondary school • middle school • high school • alternative schooling • game-based learning • game-based teaching • alternative education • public schools • New York schools • New York City schools • NYC schools • Q2L • curriculum map • budget • creative schools • games and learning). • Mission • The Quest to Learn Community 18 Game-Based Learning and Knowing 29 Curriculum and Instruction • Curriculum Structure • Key Characteristics • Sample Discovery Mission and Quests • School Design Team.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262515658](#)

- [8] Cathy Gere. **Knossos and the Prophets of Modernism**. University of Chicago Press. 2009.

In the spring of 1900, British archaeologist Arthur Evans began to excavate the palace of Knossos on Crete, bringing ancient Greek legends to life just as a new century dawned amid far-reaching questions about human history, art, and culture. With *Knossos and the Prophets of Modernism*, Cathy Gere relates the fascinating story of Evans's excavation and its long-term effects on Western culture. After the World War I left the Enlightenment dream in tatters, the lost paradise that Evans offered in the concrete labyrinth — pacifist and matriarchal, pagan and cosmic — seemed to offer a new way forward for writers, artists, and thinkers such as Sigmund Freud, James Joyce, Giorgio de Chirico, Robert Graves, and Hilda Doolittle. Assembling a brilliant, talented, and eccentric cast at a moment of tremendous intellectual vitality and wrenching change, Cathy Gere paints an unforgettable portrait of the age of concrete and the birth of modernism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226289532](#)

- [9] Teofilo Folengo, Ann E. Mullaney. **Baldo, Volume 2 XIII-XXV**. Harvard University Press. 2008.

Teofilo Folengo (1491-1544) was born in Mantua and joined the Benedictine order, but became a runaway monk and a satirist of monasticism. In 1517 he published, under the pseudonym Merlin Coccaio, the first version of his macaronic narrative poem *Baldo*, later enlarged and elaborated. It blended Latin with various Italian dialects in hexameter verse, inventing a deliberately droll language whose humor depends on the mixture of high and low tonalities. An important example of the mock-heroic epic, the work was a model for Rabelais and was frequently reprinted. *Baldo*, the hero of these picaresque adventures, is a descendant of French royalty who starts out as something of a juvenile delinquent. The poem narrates episodes which include imprisonment; battles with local authorities, pirates, shepherds, witches, and demons; and a journey to the underworld. Throughout *Baldo* is accompanied by various companions, among them a giant, a centaur, a magician, and his best friend Cingar, a wickedly inventive trickster ("practicus ad beffas"). This edition provides the first English translation of this hilarious send-up of ancient epic and Renaissance chivalric romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674031245](#)

- [10] Jeff Howard. **Quests**. CRC Press. 2008.

This unique take on quests, incorporating literary and digital theory, provides an excellent resource for game developers. Focused on both the theory and practice of the four main aspects of quests (spaces, objects, actors, and challenges) each theoretical section is followed by a practical section that contains exercises using the *Neverwinter Nights Aurora Toolset*. Howard has created a Syllabus, designed for a college-level course, that instructors can use and modify as desired.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568813473](#)

- [11] Ingrid D. Rowland. **Giordano Bruno: Philosopher/Heretic**. Farrar Straus & Giroux. 2008.

Giordano Bruno is one of the great figures of early modern Europe, and one of the least understood. Ingrid D. Rowland's pathbreaking life of Bruno establishes him once and for all as a peer of Erasmus, Shakespeare, and Galileo, a thinker whose vision of the world prefigures ours. By the time Bruno was burned at the stake as a heretic in 1600 on Rome's Campo dei Fiori, he had taught in Naples, Rome, Venice, Geneva, France, England, Germany, and the magic Prague of Emperor Rudolph II. His powers of memory and his provocative ideas about the infinity of the universe had attracted the attention of the pope, Queen Elizabeth — and the Inquisition, which condemned him to death in Rome as part of a year-long jubilee. Writing with great verve and sympathy for her protagonist, Rowland traces Bruno's wanderings through a sixteenth-century Europe where every certainty of religion and philosophy had been called into question and shows him valiantly defending his ideas (and his right to maintain them) to the very end. An incisive, independent thinker just when natural philosophy was transformed into modern science, he was also a writer of sublime talent. His eloquence and his courage inspired thinkers across Europe, finding expression in the work of Shakespeare and Galileo. *Giordano Bruno* allows us to encounter a legendary European figure as if for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809095246](#)

- [12] Teofilo Folengo, Ann E. Mullaney. **Baldo, Volume 1 I-XII**. Harvard University Press. 2007.

Teofilo Folengo (1491-1544) was born in Mantua and joined the Benedictine order, but became a runaway monk and a satirist of monasticism. In 1517 he published, under the pseudonym Merlin Cocaio, the first version of his macaronic narrative poem *Baldo*, later enlarged and elaborated. It blended Latin with various Italian dialects in hexameter verse, inventing a deliberately droll language whose humor depends on the mixture of high and low tonalities. An important example of the mock-heroic epic, the work was a model for Rabelais and was frequently reprinted. *Baldo*, the hero of these picaresque adventures, is a descendant of French royalty who starts out as something of a juvenile delinquent. The poem narrates episodes which include imprisonment; battles with local authorities, pirates, shepherds, witches, and demons; and a journey to the underworld. Throughout *Baldo* is accompanied by various companions, among them a giant, a centaur, a magician, and his best friend Cingar, a wickedly inventive trickster ("practicus ad beffas"). This edition provides the first English translation of this hilarious send-up of ancient epic and Renaissance chivalric romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674025210](#)

- [13] Jeff Hoke. **Museum of Lost Wonder**. Weiser Books. 2006.

The *Museum of Lost Wonder* is a book with a mission, simply stated: To illuminate life's mysteries. The execution is nearly indescribable. Think McSweeney's production values and design pyrotechnics. Think traditional esoteric symbols in a childhood garden of wonder. Think graphic novel and an adult version of the coolest activity book ever made. And you'll be somewhere in the neighborhood. Jeff Hoke has created a history of the human imagination with visual cues and clues and wonderment about and around everything you ever thought and everything you wish you'd been crafty enough to think. He has built a museum accessible to all, in book format, arranged with 7 halls (representing the seven stages of alchemical process) in which the questions of the universe unfold. All one needs to enter is some basic understanding of the human experience. Open *The Museum of Lost Wonder*, and step into an alternative world full of beautiful drawings, interesting historical tidbits, thoughtful challenges to common myths, and projects and pursuits to complete at home. Pages pull out with cutouts for building models. Hoke's museum is graphic novel meets quantum physics meets mythical journey meets spirit. Hoke begins with *The Calcinatio Hall* where the featured exhibit is *The Beginning of Everything* and leads us into halls like *The Sublimatio Hall*, with the exhibit *How To Have Visions*. In *The Separatio Hall* the exhibit *Where Are You Going* challenges us in our own journey. Through each hall we are led into an exhibit that questions our own understanding of life and urges us into new ways of thinking. As in wandering the great, immense halls of an ancient museum with endless corridors and fascinating exhibits, the reader is instantly pulled into this enormously imaginative pursuit. Each page is full of depth and questions. And each hall features a special fold-out interactive page. *The Museum of Lost Wonder* is a ray of hope in a dreary world. It is an oasis in an age when we are inundated everywhere we go with messages of consumption and materialism. It is an invitation into the imagination of a brilliant artist as well as a welcome back into your own imagination. It is a call to challenge your mind and your mind's eye to re-assess what you believe to be true and what you know to be true. Once you enter the museum, there is no turning back. For the price of admission you get a whole new perspective on the meaning of life and your purpose in it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1578633648](#)

- [14] David Standish. **Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface**. Da Capo Press. 2006.

Beliefs in mysterious underworlds are as old as humanity. But the idea that the earth has a hollow interior was first proposed as a scientific theory in 1691 by Sir Edmond Halley (of comet fame), who also suggested that there might be life down there as well. *Hollow Earth* traces the many surprising, marvelous, and just plain weird permutations his ideas have taken over the centuries. Both Edgar Allan Poe and (more famously) Jules Verne picked up the torch in the nineteenth century, the latter with his science fiction epic *A Journey to the Center of the Earth*. The notion of a hollow earth even inspired a religion at the turn of the twentieth century — Koreshanity, which held not only that the earth was hollow, but also that were all living on the inside. Utopian novels and adventures abounded at this same time, including L. Frank Baum's hollow earth addition to the *Oz* series and Edgar Rice Burroughs's *Pellucidar* books chronicling a stone-age hollow earth. In the 1940s an enterprising science-fiction magazine editor convinced people that the true origins of flying saucers lay within the hollow earth, relics of an advanced alien civilization. And there are still devout hollow earthers today, some of whom claim there is a New Age utopia lurking beneath the earth's surface, with at least one entrance near Mt. Shasta in California. *Hollow Earth* travels through centuries and cultures, exploring how each era's relationship to the idea of a hollow earth mirrored its hopes, fears, and values. Illustrated with everything from seventeenth-century maps to 1950s pulp art to movie posters and more, *Hollow Earth* is for anyone interested in the history of strange ideas that just won't go away.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306813734](#)

- [15] David King. **Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World**. Harmony. 2005.

The untold story of a fascinating Renaissance man on an adventurous hunt for a lost civilizationan epic quest through castles, courts, mythologies, and the spectacular world of the imagination. What do Zeus, Apollo, and the gods of Mount Olympus have in common with

Odin, Thor, and the gods of Valhalla? What do these, in turn, have to do with the shades of Hades, the pharaohs of Egypt, and the glories of fabled Atlantis? In 1679, Olof Rudbeck stunned the world with the answer: They could all be traced to an ancient lost civilization that once thrived in the far north of Rudbeck's native Sweden. He would spend the last thirty years of his life hunting for the evidence that would prove this extraordinary theory. Chasing down clues to that lost golden age, Rudbeck combined the reasoning of Sherlock Holmes with the daring of Indiana Jones. He excavated what he thought was the acropolis of Atlantis, retraced the journeys of classical heroes, opened countless burial mounds, and consulted rich collections of manuscripts and artifacts. He eventually published his findings in a 2,500-page tome titled *Atlantica*, a remarkable work replete with heroic quests, exotic lands, and fabulous creatures. Three hundred years later, the story of Rudbeck's adventures appears in English for the first time. It is a thrilling narrative of discovery as well as a cautionary tale about the dangerous dance of genius and madness.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1400047528

- [16] Laleh Bakhtiar. *Sufi: Expressions of the Mystic Quest*. Thames & Hudson. 2004.

A beautifully illustrated introduction to Sufism, the mystic tradition of Islam. Sufism is the inner dimension of Islam, expressing hidden archetypes in concrete symbols. To the Sufi, both the ritual of the worshipper and the work of the craftsman evoke the life that resides within all things: the preparedness of matter to answer the call of God. The basis of Sufism, as of all Islam, lies in the twin doctrines of the Unity of Being ("There is no god but God") and the Universal Prototype ("Muhammad is the Prophet of God"). Through the Sufi themes of the descending arc of Creation, the foundation of the human soul, and its return through the ascending arc of the Quest, Laleh Bakhtiar brings to light the spiritual reality that underlies the forms and rhythms of the Islamic tradition. Her introduction is suitable for both novice and experienced readers. 137 Illustrations, 30 in color.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 050081015X

- [17] Radcliffe G. Edmonds III. *Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets*. Cambridge University Press. 2004.

Plato, Aristophanes, and the creators of the "Orphic" gold tablets employ the traditional tale of a journey to the realm of the dead to redefine, within the mythic narrative, the boundaries of their societies. Rather than being the relics of a faded ritual tradition or the products of Orphic influence, these myths can only reveal their meanings through this detailed analysis of the specific ways in which each author makes use of the tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521834341

- [18] David Lindsay, John Clute, Loren Eiseley. *A Voyage to Arcturus*. Bison Books. 2002.

A stunning achievement in speculative fiction, *A Voyage to Arcturus* has inspired, enchanted, and unsettled readers for decades. It is simultaneously an epic quest across one of the most unusual and brilliantly depicted alien worlds ever conceived, a profoundly moving journey of discovery into the metaphysical heart of the universe, and a shockingly intimate excursion into what makes us human and unique. After a strange interstellar journey, Maskull, a man from Earth, awakens alone in a desert on the planet Tormance, seared by the suns of the binary star Arcturus. As he journeys northward, guided by a drumbeat, he encounters a world and its inhabitants like no other, where gender is a victory won at dear cost; where landscape and emotion are drawn into an accursed dance; where heroes are killed, reborn, and renamed; and where the cosmological lures of Shaping, who may be God, torment Maskull in his astonishing pilgrimage. At the end of his arduous and increasingly mystical quest waits a dark secret and an unforgettable revelation. *A Voyage to Arcturus* was the first novel by writer David Lindsay (1878-1945), and it remains one of the most revered classics of science fiction. This commemorative edition features an introduction by noted scholar and writer of speculative fiction John Clute and a famous essay by Loren Eiseley.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0803280041

- [19] Burke O. Long. *Imagining the Holy Land: Maps, Models, and Fantasy Travels*. Indiana University Press. 2002.

The photographs, maps, travelers accounts, and physical reconstructions that are the subject of this book once fired the popular imagination with fantasies of a place called "the Holy Land." It was a singular space of religious imagining, multilayered and charged with symbolism. As Burke O. Long shows, there are many holy lands, and they have been visualized in many ways since the 19th century. At the Chautauqua Institute in New York, visitors could walk down Palestine Avenue to "Palestine" and a model of Jerusalem, or along North Avenue to a scale model of the "Jewish Tabernacle." At the St. Louis Worlds Fair of 1904, a replica of Ottoman Jerusalem covered 11 acres, while 300 miles to the southeast a seven-story-high Christ of the Ozarks stood above a modern re-creation of the Holy Land set in the Arkansas hills. For home viewing, there were tours of the Holy Land via stereoscopic photographs, books such as *Picturesque Palestine*, and numerous accounts by travelers whose visions of the Holy Land shaped and were shaped by American forms of Christianity and Judaism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253341361

- [20] Tom Stoppard. **Voyage: The Coast of Utopia, Part I**. Faber & Faber Plays. 2002.

This play is one of three sequential, self-contained plays which tell the story of some of the main actors in the drama of Russian radical opposition in the years pivoted on the European revolutions of 1848. The trilogy spans the early 1830s and the late 1860s, the period of activity of Alexander Herzen, the founder of Russian populism. Herzen's career intersected several others of equal interest, including those of Michael Bakunin, the progenitor of anarchism who challenged Marx for the political souls of the masses; of the writer Ivan Turgenev; and of Vissarion Belinsky, the brilliant, erratic young critic whose name continued to reverberate through the Bolshevik ascendancy 70 years after his early death.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0571216617

- [21] William Huffman. **Robert Fludd: Essential Readings**. North Atlantic Books. 2001.

Renaissance man, Elizabethan philosopher, and scholar Robert Fludd sought to integrate the whole of human knowledge within a divine and hierarchically ordered cosmology. After completing his education at Oxford University, he journeyed throughout Europe seeking the knowledge of mystics, scientists, musicians, physicians, and alchemists, leading to the publication of many historically influential works on science, medicine, and philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1556433735

- [22] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things**. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0814766838

- [23] Charles Segal. **Singers, Heroes, and Gods in the Odyssey**. Cornell University Press. 2001.

One of the special charms of the Odyssey, according to Charles Segal, is the way it transports readers to fascinating places. Yet despite the appeal of its narrative, the Odyssey is fully understood only when its style, design, and mythical patterns are taken into account as well. Bringing a new richness to interpretation of this epic, Segal looks closely at key forms of social and personal organization which Odysseus encounters in his voyages. Segal also considers such topics as the relationship between bard and audience, the implications of the Odyssey's self-consciousness about its own poetics, and Homer's treatment of the nature of poetry.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801487269

- [24] Mark Twain, Michael Patrick Hearn, E.W. Kemble. **The Annotated Huckleberry Finn**. W.W. Norton. 2001.

A sumptuous annotated edition of the great American novel. "All modern American literature comes from one book by Mark Twain called Huckleberry Finn," Ernest Hemingway once declared. First published in 1885, the book has delighted millions of readers, while simultaneously riling contemporary sensibilities, and is still banned in many schools and libraries. Now, Michael Patrick Hearn, author of the best-selling The Annotated Wizard of Oz, thoroughly reexamines the 116-year heritage of that archetypal American boy, Huck Finn, and follows his adventures along every bend of the mighty Mississippi River. Hearn's copious annotations draw on primary sources including the original manuscript, Twain's revisions and letters, and period accounts. Reproducing the original E. W. Kemble illustrations from the first edition, as well as countless archival photographs and drawings, some of them previously unpublished, The Annotated Huckleberry Finn is a book no family's library can do without; it may well prove to be the classic edition of the great American novel. 274 illustrations, two-color throughout.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0393020398

- [25] Miles Harvey. *The Island of Lost Maps: A True Story of Cartographic Crime*. Random House. 2000.

"Every once in a blue moon you read a book that leaves you absolutely breathless, reminding you of the bright, hidden worlds within our world. This is that book, a glimmering, supersonic journey into terra incognita, where Miles Harvey, acting as writer and sleuth, pursues America's greatest map thief. This is a riveting, hilarious book of twists and turns, unexpected confessions and deep human truths. You will not rest until the last page." – Michael Paterniti, author of *Driving Mr. Albert: A Trip Across America with Einstein's Brain* • *The Island of Lost Maps* is the story of a curious crime spree: the theft of scores of valuable centuries-old maps from some of the most prominent research libraries in the United States and Canada. The perpetrator was the Al Capone of cartography, a man with the unlikely name of Gilbert Bland, Jr., an enigmatic antiques dealer from south Florida whose cross-country slash-and-dash operation went virtually undetected until he was caught in December 1995. • This is also the spellbinding story of author Miles Harvey's quest to understand America's greatest map thief, a chameleon who changed careers and families without ever looking back. Gilbert Bland was a cipher, a blank slate — for Harvey, journalistic terra incognita. Filling in Bland's life was like filling in a map, and grew from an investigation into an intellectual adventure. Harvey listens to the fury of the librarians from whom Bland stole. He introduces us to America's foremost map mogul, a millionaire maverick who predicted the boom in map collecting. He retraces Bland's life, from his run-ins with the law to his troubled service in Vietnam. And finally, with the aid of an FBI agent, Harvey discovers the *Island of Lost Maps*. The deeper Miles Harvey investigates, the more we are drawn into this fascinating subculture of collectors, experts, and enthusiasts, all of them gripped by an obsession both surreal and sublime. Capturing that passion in perfect pitch, *The Island of Lost Maps* is an intriguing story of exploration, craftsmanship, villainy, and the lure of the unknown.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0375501517](#)

- [26] Fray Servando Teresa de Mier, Susana Rotker, Helen Lane. *The Memoirs of Fray Servando Teresa de Mier*. Oxford University Press. 1998.

On December 12, 1794, Fray Servando preached a sermon in Mexico City claiming that the Indies had been converted by St. Thomas long before the Spaniards arrived. Because the Spanish cited the "conversion of the heathen" as the justification of their conquest of the New World, Servando's words were deemed subversive. As a result, he was arrested by the Inquisition and exiled to Spain — only to escape and spend 10 years traveling throughout Europe, as none other than a French priest. So began the grand adventure of Fray Servando's life, and of this gripping memoir. Here is an invitation hard for any reader to resist: a glimpse of the European "Age of Enlightenment" through the eyes of a fugitive Mexican friar. Fray Servando's account of Europe is clear-sighted, hilarious — and certainly not included in the travel literature of that era. In this memoir, one sees a portrait of manners and morals that is a far cry from the "civilized" spirit that the Empire wanted to impose on its Colonies. This book takes a look at history from an upside-down perspective, asking this question: who were the real savages, the colonizers themselves, or the supposed "savages" they were struggling to convert? After ten years, Fray Servando finally returned home to an independent Mexico, where he served the new government before his death. Heretic and rebel, fugitive and visionary, character in a novel and father of his country — Fray Servando Teresa de Mier was all of these things. This memoir truly captures the passionate spirit of a fantastic man.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195106733](#)

- [27] Wendy Doniger. *The Implied Spider: Politics and Theology in Myth*. Columbia University Press. 1998.

At this time of heightened political sensitivities, it may seem impossible to make serious comparisons among different cultures. And at a time when human difference is so relentlessly celebrated, it may even seem impossible to talk about the traditions and experiences that join us across race, religion, and nation. Wendy Doniger offers a powerful antidote to the paralysis of postcolonial intellectual life. In this spirited, enlightening book, she shows just how to make sense of, and learn from, the extraordinary diversity of cultures past and present. Tapping a wealth of traditions, from the Hebrew Bible to the Bhagavad Gita, Doniger crafts a new lens for examining other cultures, and finding in the world's myths — its sacred stories — a way to talk about experiences shared across time and space. "Of all things made with words," Doniger writes, "myths span the widest of human concerns, human paradoxes." Myths, she shows, bridge the cosmic and the familiar, the personal and the abstract, the theological and the political. They encourage us to draw various, even opposed, political meanings from a single text as it travels through different historical contexts. And she demonstrates how studying myths from cultures other than our own can be exhilarating and illuminating. Myth, Doniger shows, provides a near-perfect entree to another culture. Even if scholars such as Freud, Jung, and Joseph Campbell typically overstated the universality of major myths and suppressed the distinctive natures of other cultures, postcolonial critics are wrong to argue that nothing good can come from a systematic comparative study of human cultures. Doniger offers an engaged, expansive critical tool kit for doing just that. She suggests critical and responsible ways in which to compare stories — or texts or myths or traditions — from different cultures by revealing patterns of truth from themes that recur time and again. In this book, Doniger helps expand the arena of meaning we live in, leaping, in her words, "from myth to myth as if they were stepping stones over the gulf that seems to separate cultures." She enables us to see, at last, the "implied spider" that weaves the web of meaning that sustains all human cultures — the fabric of our shared humanity.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231111703](#)

- [28] Miriam Estensen. *Discovery: the Quest for the great South Land*. Allen & Unwin. 1998.

Six centuries before the birth of Christ, people began to imagine an immense land at the bottom of the world, a land of marvels, enormous wealth, and mystery. The story begins among Greek philosophers on the shores of the Mediterranean. It ends two millennia later in the vast Southern Ocean. At the heart of "Discovery" is the power of a myth and the adventures and sacrifices of those who pursued it. This is the story of how an imagined place was made real, how the speculations of visionaries became Terra Incognita and then Australia.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1864484977

- [29] Lewis Hyde. **Trickster Makes This World: Mischief, Myth and Art.** Farrar Straus & Giroux. 1998.

Lewis Hyde's ambitious and captivating *Trickster Makes This World* brings to life the playful and disruptive side of the human imagination as it is embodied in the trickster mythology. Most at home on the road or at the twilight edge of town, tricksters are consummate boundary-crossers, slipping through keyholes, breaching walls, subverting defense systems. Always out to satisfy their inordinate appetites, lying, cheating, and stealing, tricksters are a great bother to have around, but paradoxically they are also indispensable culture heroes. In North America, Coyote taught the race how to dress, sing, and shoot arrows. In West Africa, Eshu discovered the art of divination so that suffering humans might know the purposes of heaven. In Greece, Hermes the Thief invented the art of sacrifice, the trick of making fire, and even language itself. Hyde revisits these old stories, then holds them up against the life and work of more recent creators: Picasso, Marcel Duchamp, John Cage, Allen Ginsberg, Maxine Hong Kingston, Frederick Douglass, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0374279284

- [30] Wayne Erickson. **Mapping The Faerie Queene: Quest Structures and the World of the Poem.** Routledge. 1996.

This book analyzes the "Faerie Queen's" setting, examining Spenser's quest structures and his ideas about epic, romance, and history. Critics almost invariably treat Spenser's Faeryland as coextensive with the world of the poem, but this is not the case; rather, Faeryland is part of an epic cosmos reaching from heaven and the abode of the classical deities to demonic underground realms. Spenser situates Faeryland within a specific spatial and temporal terrestrial geography in which locations outside Faeryland represent various heroic settings in political history. The politico-historical world built around Faeryland is ripe for analysis by contemporary historicist critics. Spenser uses political geography, in conjunction with the time-inclusive medium of Faeryland, to coordinate several transhistorical quests that create a pattern of temporal mediations among sixth-century British, 16th-century English, and biblical and prophetic versions of history. He juxtaposes chronicle history, empirical historiography, and cultural myth while manipulating genre to create a world capable of accommodating his grand romantic epic design. In mapping the world of "The Faerie Queene," the book provides a widened context for Spenser's quest structures, a significant contribution to the study of the poem's relation to history, and a new perspective from which to view Spenser's debts to classical epic, Italian romantic epic, and his native medieval inheritance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0815316585

- [31] John Goldthwaite. **The Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America.** Oxford University Press. 1996.

The Man in the Moon has dropped down to earth for a visit. Over the hedge, a rabbit in trousers is having a pipe with his evening paper. Elsewhere, Alice is passing through a looking glass, Dorothy riding a tornado to Oz, and Jack climbing a beanstalk to heaven. To enter the world of children's literature is to journey to a realm where the miraculous and the mundane exist side by side, a world that is at once recognizable and real — and enchanted. Many books have probed the myths and meanings of children's stories, but Goldthwaite's *Natural History* is the first exclusively to survey the magic that lies at the heart of the literature. From the dish that ran away with the spoon to the antics of Brer Rabbit and Dr. Seuss's Cat in the Hat, Goldthwaite celebrates the craft, the invention, and the inspired silliness that fix these tales in our minds from childhood and leave us in a state of wondering to know how these things can be. Covering the three centuries from the fairy tales of Charles Perrault to Maurice Sendak's *Where the Wild Things Are*, he gathers together all the major imaginative works of America, Britain, and Europe to show how the nursery rhyme, the fairy tale, and the beast fable have evolved into modern nonsense verse and fantasy. Throughout, he sheds important new light on such stock characters as the fool and the fairy godmother and on the sources of authors as diverse as Carlo Collodi, Lewis Carroll, and Beatrix Potter. His bold claims will inspire some readers and outrage others. He hails *Pinocchio*, for example, as the greatest of all children's books, but he views C.S. Lewis's *The Chronicles of Narnia* as a parable that is not only murderously misogynistic, but deeply blasphemous as well. Fresh, incisive, and utterly original, this rich literary history will be required reading for anyone who cares about children's books and their enduring influence on how we come to see the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195038061

- [32] Donald S. Johnson. **Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were.** Walker. 1996.

Phantom Islands of the Atlantic tells the strange tales of seven lands, conjured out of myth, human error, and occasionally a captain's hubris but nonetheless appearing on maps for centuries — even though many of them never actually existed. Writing with an intimate knowledge of the Atlantic, Donald S. Johnson sheds light on each island's dark origins and solves the mystery of its cartographic life through an intricate

exploration of history and myth. From the Isle of Demons, born of a fable created by pious Christians, to the elusive Buss Island, the creation of an ambitious explorer, these islands are a fascinating legacy of the Age of Discovery. Beautifully illustrated with dozens of maps and engravings, *Phantom Islands of the Atlantic* brings these fanciful lands to life in a remarkable historical odyssey into the human spirit of exploration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802713203

- [33] Rosalind Kerven, Penelope Lively. **The Mythical Quest: in Search of Adventure, Romance & Enlightenment.** Pomegranate Artbooks. 1996.

Myths and legends involving quests and journeys are among some of the oldest stories known to us and are found in many cultures around the world. Throughout history, people have told stories of heroes and heroines struggling to reach a goal that is just beyond their grasp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0764900080

- [34] Edward W. Soja. **Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places.** Blackwell. 1996.

Contemporary critical studies have recently experienced a significant spatial turn. In what may eventually be seen as one of the most important intellectual and political developments in the late twentieth century, scholars have begun to interpret space and the embracing spatiality of human life with the same critical insight and emphasis that has traditionally been given to time and history on the one hand, and social relations and society on the other. Thirdspace is both an enquiry into the origins and impact of the spatial turn and an attempt to expand the scope and practical relevance of how we think about space and such related concepts as place, location, landscape, architecture, environment, home, city, region, territory, and geography. The book's central argument is that spatial thinking, or what has been called the geographical or spatial imagination, has tended to be bicameral, or confined to two approaches. Spatiality is either seen as concrete material forms to be mapped, analyzed, and explained; or as mental constructs, ideas about and representations of space and its social significance. Edward Soja critically re-evaluates this dualism to create an alternative approach, one that comprehends both the material and mental dimensions of spatiality but also extends beyond them to new and different modes of spatial thinking. Thirdspace is composed as a sequence of intellectual and empirical journeys, beginning with a spatial biography of Henri Lefebvre and his adventurous conceptualization of social space as simultaneously perceived, conceived, and lived. The author draws on Lefebvre to describe a trialectics of spatiality that threads through all subsequent journeys, reappearing in many new forms in bell hooks evocative exploration of the margins as a space of radical openness; in post — modern spatial feminist interpretations of the interplay of race, class, and gender; in the postcolonial critique and the new cultural politics of difference and identity; in Michel Foucault's heterotopologies and trialectics of space, knowledge, and power; and in interpretative tours of the Citadel of downtown Los Angeles, the Exopolis of Orange County, and the Centrum of Amsterdam.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1557866759

- [35] Albert Rothenberg. **Creativity and Madness: New Findings and Old Stereotypes.** Johns Hopkins University Press. 1994.

Intrigued by history's list of "troubled geniuses," Albert Rothenberg investigates how two such opposite conditions — outstanding creativity and psychosis — could coexist in the same individual. Rothenberg concludes that high-level creativity transcends the usual modes of logical thought — and may even superficially resemble psychosis. But he also discovers that all types of creative thinking generally occur in a rational and conscious frame of mind, not in a mystically altered or transformed state. Far from being the source — or the price — of creativity, Rothenberg discovers, psychosis and other forms of mental illness are actually hindrances to creative work. Disturbed writers and absent-minded professors make great characters in fiction, but Rothenberg has uncovered an even better story — the virtually infinite creative potential of healthy human beings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801849772

- [36] Jack Zipes. **Fairy Tale as Myth/Myth as Fairy Tale.** University Press of Kentucky. 1994.

Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as *Beauty and the Beast*, *Snow White and the Seven Dwarves*, and *Rumpelstiltskin* have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's *Snow White* as an expression of American male individualism, film and literary interpretations of L. Frank Baum's *The Wizard of Oz* as critiques of American myths, and Robert Bly's *Iron John* as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813108349

- [37] Paul Rebillot. **The Call to Adventure: Bringing the Hero's Journey to Daily Life.** Harper Collins. 1993.

This guide provides a psychic map to guide the reader through the steps of change that take place as people move from one state of being to another. It is a gateway to understanding the living experience of the hero archetype in people's lives. The challenges of change and inevitable crises that arise are more bearable when their function is known in relationship to the surrounding world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062507095](#)

- [38] David Ariel. **Mystic Quest: An Introduction to Jewish Mysticism.** Schocken. 1992.

The Mystic Quest is a lucid, accessible introduction to the esoteric mystical tradition in Judaism known as Kabbalah. Jewish mysticism is a rich and varied tradition of secret teachings and practices that has been a part of Judaism since antiquity. Ariel locates the Jewish mystical tradition within the context of Jewish history and traces its evolution throughout the ages, concluding with the role of mysticism in contemporary Judaism. David S. Ariel is president of the Cleveland College of Jewish Studies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805210032](#)

- [39] Valerie Irene Jane Flint. **The Imaginative Landscape of Christopher Columbus.** Princeton University Press. 1992.

Rather than focusing on the well-rehearsed facts of Columbus's achievements in the New World, Valerie Flint looks instead at his imaginative mental images, the powerful "fantasies" that gave energy to his endeavors in the Renaissance. With him on his voyages into the unknown, he carried medieval notions gleaned from a Mediterranean tradition of tall tales about the sea, from books he had read, and from the mappae-mundi, splendid schematic maps with fantastic inhabitants. After investigating these sources of Columbus's views, Flint explains how the content of his thinking influenced his reports on his discoveries. Finally, she argues that problems besetting his relationship with the confessional teaching of the late medieval church provided the crucial impelling force behind his entire enterprise. As Flint follows Columbus to the New World and back, she constantly relates his reports both to modern reconstructions of what he really saw and to the visual and literary sources he knew. She argues that he declined passively to accept authoritative pronouncements, but took an active part in debate, seeking to prove and disprove theses that he knew to be controversial among his contemporaries. Flint's efforts to take Columbus seriously are so convincing that his belief that he had approached the site of the earthly Paradise seems not quaint but eminently sensible on his own terms.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691056811](#)

- [40] Ilan Stavans. **Imagining Columbus: The Literary Voyage.** Twayne. 1992.

With the Columbian quincentennial have come a spate of books devoted to one or another aspect of the Italian mariner and his famous 1492 voyage. None, however, has taken the bold, creative approach of this new volume: to explore Columbus's "fifth voyage," the one depicted in hundreds of literary musings by writers worldwide over the past half-millennium. *Imagining Columbus: The Literary Voyage* is Ilan Stavans's stunning contribution to the literature on Columbus. "My purpose," says Stavans, "is to revisit, to investigate, to play with the asymmetrical geometries of the admiral's literary adventures in the human imagination." Arguing that writers have portrayed Columbus in three ways — as prophet or messiah, as ambitious goldseeker, and as conventional, unremarkable man — Stavans examines a veritable treasure trove of poems, novels, short stories, dramas, and other works on Columbus. Organizing his material into two main parts, Stavans first takes up "Mapmaking," inspecting the two opposing views of the celebration of the quincentennial; discussing the most notable biographies of Columbus, including those by Washington Irving and Samuel Eliot Morison; and providing the necessary biographical data on Columbus's life and achievements. Then, in "The Literary Character," Stavans takes up the geographic and historical development of Columbus as a narrative figure in literature, devoting a chapter to each of the three literary views of the admiral — portrayals by writers as diverse as Walt Whitman, Alejo Carpentier, James Fenimore Cooper, Friedrich Nietzsche, Nikos Kazantzakis, Ruben Dario, Michael Dorris and Louise Erdrich, Philip Freneau, Stephen Marlowe, and scores of others. In a brilliantly imaginative conclusion, Stavans attempts to foresee what the future might bring. "My goal," he says, "is to describe some of the unwritten books on the mariner, the apocryphal titles that are likely to be published in the next 100 years."

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805788514](#)

- [41] Van Den Georges Abbeele. **Travel As Metaphor: From Montaigne to Rousseau.** University of Minnesota Press. 1991.

A detailed reading of Montaigne, Descartes, Montesquieu, and Rousseau, underscoring the foundational and potentially liberating force of travel in early modern French philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816619344](#)

- [42] Felipe Fernandez-Armesto. **The Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking.** HarperCollins. 1991.

A region-by-region look at the progress of world exploration recreates the process of discovery by illustrating successive visions of the world over the centuries — from 1200 B.C. to the mapping of Antarctica in 1970.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062700324

- [43] Carl D. Malmgren. **Worlds Apart: Narratology of Science Fiction**. Indiana University Press. 1991.

"[Malmgren] succeeds in formulating a typology of science fiction that will become a standard reference for some years to come." – Choice • "... the most intelligently organized and effectively argued general study of SF that I have ever read." – Rob Latham, SFRA Review • "... required reading for its evenhanded overview of so much of the previous critical/theoretical material devoted to science fiction." – American Book Review • Worlds Apart provides a comprehensive theoretical model for science fiction by examining the worlds of science fiction and the discourse which inscribes them. Malmgren identifies the basic science fiction types, including alien encounters, alternate societies and worlds, and fantasy, and examines the role of the reader in concretizing and interpreting these science fiction worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253336457

- [44] Jean Delumeau. **Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries**. Palgrave Macmillan. 1990.

In the thirteenth century, the most common experience of fear was the fear of death. Now, we are most fearful of terrors within our own psyches. Delumeau traces the development of human fear within Western civilization from the primitive fear of the physical reality of death to the complex, Christian-based fears surrounding sin, death, and the soul's immortality. During the medieval era, death became synonymous with the Day of Judgment (when unseen travesties were finally punished). For those who lived sinful lives, sermons of hellfire and damnation bound these fears of sin and death together. Rituals of confession developed in order to save and relieve the penitent from the tortuous eternity of the damned. Delumeau's assiduous study of sin and fear from the thirteenth to the eighteenth centuries is a history of the birth of the modern individual, and of the evolution of modern views of death and evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312035829

- [45] Richard Martin. **The Language of Heroes: Speech and Performance in the Iliad**. Cornell University Press. 1990.

Drawing on recent studies in ethnography and sociolinguistics, Richard Martin here sets forth a poetics of Homeric speeches, which he sees not merely as poetic creations but as the representation of an actual form of speaking in a traditional culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801423538

- [46] Jean-Pierre Mileur. **The Critical Romance: The Critic As Reader, Writer, Hero**. University of Wisconsin Press. 1990.

Jean-Pierre Mileur asserts that the literary tradition, the great tradition of the Romantics, is now being carried on by criticism, and that modern criticism is a late Romantic literary genre, a distinctive form of the romance. By collapsing the boundaries between the literary and the literary-critical traditions, Mileur embarks on a thought-provoking analysis of literary criticism. Criticism becomes a modern version of the age-old quest romance, and the critic becomes a romantic hero a brooding figure fraught with self-doubt who strives, like Browning's Childe Roland, despite knowledge of certain failure. The Critical Romance is an exciting intervention in the critical study of criticism, and makes a significant contribution to the study of Romanticism as well.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0299124142

- [47] Beattie Rubens, Oliver Taplin. **Odyssey Around Odysseus**. Penguin Character Books. 1989.

The producers of the BBC Radio 4 series "An Odyssey Round Odysseus" go on an odyssey of their own, in search of Homer's world, and the world around him while he was creating his perennial figure.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0563207833

- [48] R.J. Stewart. **The Underworld Initiation: A Journey Towards Psychic Transformation**. Aquarian Press. 1989.

Provides a unique insight into the initiatory path of Western esoteric system. • The authentic core of the Western Mysteries revealed through oral traditions, Celtic myth and legend. • The UnderWorld Initiation, a powerful system of altering consciousness in a dynamic and far-reaching manner, the central symbols of which survive in songs and ballads whose roots are in the Celtic or pre-Celtic past. • The non-Qabalistic Tree of Life. • The Summoning of the Ancestors. • The Dark Queen and the Seer. • The Tongue that Cannot Lie. • 320 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0850303990

- [49] Ian Cameron. **Lost Paradise: the Exploration of the Pacific**. Salem House. 1987.

Amplly illustrated throughout, *Lost Paradise* reveals — in a narrative of extreme readability — both the triumph of the Pacific voyages and the tragedy of their aftermath on the indigineous peoples. 40 full-color and 100 black-and-white photographs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0881622753](#)

- [50] Kevin Crossley-Holland. **The Oxford Book of Travel Verse**. Oxford University Press. 1987.

Here is a poetry collection sure to delight and inspire the adventurous traveler and the armchair dreamer alike. As pilgrims, missionaries and explorers, as soldiers, diplomats, merchants and tourists, the British have for many centuries ventured forth to see the world. Among them have been great poets like Marvell, Shelley, Coleridge, and Rossetti, and some whose voices are less well-known, brought together for the first time in an anthology that charts the British abroad as reflected in their verse. The romantic passion of Wordsworth and Byron, fired by the awesome landscape of the Alps or the glories of Italy, is tempered by the reaction of travelers faced with discomfort, delay and disappointment: James Boswell in Mannheim, Miss Emily Brittle on her way to India, and David Constantine watching for dolphins.

Poet-adventurers and poet-diplomats, writing about voyages with Captain Cook and expeditions to Mt. Everest, the British in India and the Russian character and landscape, rub shoulders with sacred voyagers to the Holy Land and the contemporary day-visitor to France.

Reflecting on their reactions to the new America are William McGonagall and Rudyard Kipling. While in the present century Lawrence Durrell, Alan Ross and D. J. Enright take us to Australia, the Far East and South America. At the end, the reader will have traveled to almost every country in the world and enjoyed selections from some five centuries of verse.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192141562](#)

- [51] John Frye, Harriet Frye. **North to Thule: an Imagined Narrative of the Famous 'lost' sea voyage of Pytheas of Massalia in the 4th Century B.C.**. Algonquin Books. 1985.

Recreates the voyage of Pytheas from Massalia — modern Marseilles — to Britain and Scandinavia in the fourth century BC.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0912697202](#)

- [52] John Layard, Anne S. Bosch. **Celtic Quest: Sexuality and Soul in Individuation**. Spring. 1985.

A deep Jungian study of the Welsh Arthurian Mabinogi story Culhwch and Olwen. • Introductory: The Two Mothers • Culhwch and Arthur: Ego and Self • The Quest: Custennin, His Wife and Son • Olwen: The Anima • Ysbaddaden Pencawr: And Arthur • The Tasks: Introductory and Ysgithyrwyn • The Tasks: Twrch Trwyth • The Tasks Fulfilled: Wnach the Giant • The Tasks Fulfilled: Mabon Son of Modron • The Tasks Fulfilled: Canines, Ants, Beard, May Eve • The Tasks Fulfilled: Ysgithyrwyn, Menw, Cauldron • The Tasks Fulfilled: The Hunt of the Twrch Trwyth • The Tasks Fulfilled: The Slaying of the Hag • The Final Scene: Culhwch Wins Olwen • Appendices: I The Diamond Body On Athene and Hephaestus: II Anima and Animus • III Splitting Open the Head • IV The Incest Taboo Linguistic Notes • List of Place and Personal Names Bibliography Index • Illustrations: Route of the Twrch Trwyth (map) Taigitu • Diamond Body Brother-Sister Pairs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882141104](#)

- [53] Marshall Sahlins. **Islands of History**. University of Chicago Press. 1985.

Marshall Sahlins centers these essays on islands — Hawaii, Fiji, New Zealand — whose histories have intersected with European history. But he is also concerned with the insular thinking in Western scholarship that creates false dichotomies between past and present, between structure and event, between the individual and society. Sahlins's provocative reflections form a powerful critique of Western history and anthropology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226733572](#)

- [54] Nikolai Tolstoy. **The Quest for Merlin**. Little, Brown. 1985.

Did Merlin really exist, or is he part of a fairy tale? Nikolai Tolstoy eloquently argues that the wizard Merlin did in fact exist. Through the use of diverse and rare literary sources, he shows Merlin to have been a historical figure — one of the last heirs to druidic tradition. 16 pages of black-and-white photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316850667](#)

- [55] Frank Delaney, Jorge Lewinski. **James Joyce's Odyssey: A Guide to the Dublin of Ulysses**. Henry Holt. 1984.

Re-creates Joyce's Dublin of the early twentieth century, comparing it with the modern city, with detailed maps that follow the routes of the principal characters of "Ulysses" in their travels around Dublin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030604575

- [56] John Mandeville, C.W.R.D. Moseley. **The Travels of Sir John Mandeville**. Penguin Classics. 1984.

Ostensibly written by an English knight, the Travels purport to relate his experiences in the Holy Land, Egypt, India and China. Mandeville claims to have served in the Great Khan's army, and to have travelled in "the lands beyond" — countries populated by dog-headed men, cannibals, Amazons and Pygmies. Although Marco Polo's slightly earlier narrative ultimately proved more factually accurate, Mandeville's was widely known, used by Columbus, Leonardo da Vinci and Martin Frobisher, and inspiring writers as diverse as Swift, Defoe and Coleridge. This intriguing blend of fact, exaggeration and absurdity offers both fascinating insight into and subtle criticism of fourteenth-century conceptions of the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140444351

- [57] Sheldon Renan. **Treasure: in Search of the Golden Horse**. Warner Books. 1984.

A challenging puzzle book features a prize of more than five-hundred-thousand dollars for the correct solution.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0446381608

- [58] Christine Brooke-Rose. **A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic**. Cambridge University Press. 1981.

This 1981 book is a study of wide range of fiction, from short stories to tales of horror, from fairy-tales and romances to science fiction, to which the rather loose term "fantastic" has been applied. Cutting across this wide field, Professor Brooke-Rose examines in a clear and precise way the essential differences between these types of narrative against the background of realistic fiction. In doing so, she employs many of the methods of modern literary theory from Russian formalism to structuralism, while at the same time bringing to these approaches a sharp critical intuition and sound common sense of her own. The range of texts considered is broad: from Poe and James to Tolkien; from Flann O'Brien to the American postmodernism. This book should prove a source of stimulation to all teachers and students of modern literary theory and genre, as well as those interested in "fantastic" literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521225612

- [59] Edith B. Schnapper. **Inward Odyssey**. Allen & Unwin. 1980.

"The Concept of the Way in the Great Religions of the World". A study of natural images and icons in world religions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0042910153

- [60] Gerald of Wales, Betty Radice, Lewis Thorpe. **The Journey Through Wales and the Description of Wales**. Penguin Classics. 1978.

Scholar, churchman, diplomat and theologian, Gerald of Wales was one of the most fascinating figures of the Middle Ages and The Journey Through Wales describes his eventful tour of the country as a missionary in 1188. In a style reminiscent of a diary, Gerald records the day-to-day events of the mission, alongside lively accounts of local miracles, folklore and religious relics such as Saint Patrick's Horn, and eloquent descriptions of natural scenery that includes the rugged promontory of St David's and the vast snow-covered panoramas of Snowdonia. The landscape is evoked in further detail in The Description, which chronicles the everyday lives of the Welsh people with skill and affection. Witty and gently humorous throughout, these works provide a unique view into the medieval world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443398

- [61] Timothy Severin, Trondur Pattursson. **The Brendan Voyage**. McGraw Hill. 1978.

Could an Irish monk in the sixth century really have sailed all the way across the Atlantic in a small open boat, thus beating Columbus to the New World by almost a thousand years? Relying on the medieval text of St. Brendan, award-winning adventure writer Tim Severin painstakingly researched and built a boat identical to the leather curragh that carried Brendan on his epic voyage. He found a centuries-old, family-run tannery to prepare the ox hides in the medieval way; he undertook an exhaustive search for skilled harness makers (the only people who would know how to stitch the three-quarter-inch-thick hides together); he located one of the last pieces of Irish-grown timber tall enough to make the mainmast. But his courage and resourcefulness were truly tested on the open seas, including one heart-pounding episode when he and his crew repaired a dangerous tear in the leather hull by hanging over the side — their heads sometimes submerged under the

freezing waves — to restitch the leather. A modern classic in the tradition of Kon-Tiki, *The Brendan Voyage* seamlessly blends high adventure and historical relevance. It has been translated into twenty-seven languages since its original publication in 1978. With a new Introduction by Malachy McCourt, author of *A Monk Swimming*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0070563357](#)

- [62] Thomas Wentworth Higginson. **Tales of Atlantis and the Enchanted Islands**. Newcastle. 1977.

Twenty legends revolving around islands of the Atlantic, including the British Isles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770429](#)

- [63] Susan Wittig. **Stylistic and Narrative Structures in the Middle English Romances**. University of Texas Press. 1977.

This volume provides a generic description, based on a formal analysis of narrative structures, of the Middle English noncyclic verse romances. As a group, these poems have long resisted generic definition and are traditionally considered to be a conglomerate of unrelated tales held together in a historical matrix of similar themes and characters. As single narratives, they are thought of as random collections of events loosely structured in chronological succession. Susan Wittig, however, offers evidence that the romances are carefully ordered (although not always consciously so) according to a series of formulaic patterns and that their structures serve as vehicles for certain essential cultural patterns and are important to the preservation of some community-held beliefs. The analysis begins on a stylistic level, and the same theoretical principles applied to the linguistic formulas of the poems also serve as a model for the study of narrative structures. The author finds that there are laws that govern the creation, selection, and arrangement of narrative materials in the romance genre and that act to restrict innovation and control the narrative form. The reasons for this strict control are to be found in the functional relationship of the genre to the culture that produced it. The deep structure of the romance is viewed as a problem-solving pattern that enables the community to mediate important contradictions within its social, economic, and mythic structures. Wittig speculates that these contradictions may lie in the social structures of kinship and marriage and that they have been restructured in the narratives in a practical myth: the concept of power gained through the marriage alliance, and the reconciliation of the contradictory notions of marriage for powers sake and marriage for love's sake. This advanced, thorough, and completely original study will be valuable to medieval specialists, classicists, linguists, folklorists, and Biblical scholars working in oral-formulaic narrative structure.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775415](#)

- [64] Francis Huxley. **The Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages**. Doubleday. 1974.

Over the centuries men have believed that a startling variety of objects and places, people and experiences, are possessed of a strange and overwhelming power. These rites and symbols, beliefs and tabus, which have seemed supernatural and invested with mystery, here come to be considered sacred. Here, Francis Huxley explores some of these sacred mysteries through which men have tried to explain the inexplicable, and control the uncontrollable. • Through the sacred man tries to achieve communion with the divine, and also with his own physical nature. He sets apart, physically or ritually, things that overwhelm him. In particular, Huxley explores the symbolism of the sacred, because it is really in symbolic terms that the sacred can be approached. But because of man's susceptibility to them, symbols can wield their own power: the enactment of a sacred rite can bring about a supernatural experience, an actual experience of the sacred. These shared human experiences — as in rites of reproduction, puberty, the seasons, the stages of life and death — become a primary basis for man's relationship with other men. Huxley shows how through celebrations of the sacred men have discovered their origin and understood the meaning of their lives. This lavishly illustrated book, with over 250 illustrations in black and white and 32 pages in full color, shows some of the objects that men have singled out in their search for the sacred. And, some of the ways men have represented, in art, the world that is apart, sacred, and divine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385046189](#)

- [65] David Divine. **Certain Islands: A personal selection**. Macdonald. 1972.

The islands in this book have been chosen for their special characteristics — islands of discovery and of war, of refuge and terror, of pirates and of gods.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0668026324](#)

- [66] George MacDonald. **Phantastes: A Faerie Romance**. Ballantine Books. 1971.

Introduction by C.S. Lewis • In October 1857, George MacDonald wrote what he described as a kind of fairy tale, in the hope that it will pay me better than the more evidently serious work. This was *Phantastes* — one of MacDonald's most important works; a work which so overwhelmed C.S. Lewis that a few hours after he began reading it he knew he "had crossed a great frontier." He said: I have never concealed the fact that I regarded him as my master; indeed I fancy I have never written a book in which I did not quote from him." • J.R.R. Tolkien

called his fairy tales "stories of power and beauty". • Madeleine L'Engle said, "Surely, George MacDonald is the grandfather of us all — all of us who struggle to come to terms with truth through fantasy." • The book is about the narrator's (Anodos) dream-like adventures in fairyland, where he confronts tree-spirits and the shadow, sojourns to the palace of the fairy queen, and searches for the spirit of the earth. The tale is vintage MacDonald, conveying a profound sadness and a poignant longing for death. • In MacDonald's fairy tales, both those for children and (like this one) those for adults, the "fairy land" clearly represents the spiritual world, or our own world revealed in all of its depth and meaning. At times almost forthrightly allegorical, at other times richly dreamlike (and indeed having a close connection to the symbolic world of dreams), this story of a young man who finds himself on a long journey through a land of fantasy is more truly the story of the spiritual quest that is at the core of his life's work, a quest that must end with the ultimate surrender of the self. The glory of MacDonald's work is that this surrender is both hard won (or lost!) and yet rippling with joy when at last experienced. As the narrator says of a heavenly woman in this tale, "She knew something too good to be told." One senses the same of the author himself. – Doug Thorpe • About the Author (1824-1905): The great nineteenth-century innovator of modern fantasy, whose works influenced C.S. Lewis, J.R.R. Tolkien, C.L. Dodgson, and Charles Williams. "I do not write for children," MacDonald once said, "but for the childlike, whether of five, or fifty, or seventy-five".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345019024](#)

[67] Seon Manley. **Islands: their Lives, Legends, and Lore.** Chilton Book. 1970.

This book will take you to islands all over the world ... happy, volcanic, desert, mythical, holy, primitive, ... Manley makes them come alive with folklore, legends and stories. The book is for those fascinated by, curious about, or want to escape to an Island.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801953626](#)

[68] J.F.C. Harrison. **Quest for the New Moral World: Robert Owen and the Owenites in Britain and America.** Simon & Schuster. 1969.

A biography of Robert Owen — the originator of the Owenism movement, which founded a number of utopian communities, including New Harmony in Indiana. • Owen had many progressive ideas involving education, learning through play and experimentation, and women's rights. Owenism inspired development of a number of Socialist communities. • Philanthropic origins • the Definition of Socialism • the Transmission of Owenism (Millennialism, Education) • building the new moral order at New Lanark • Anatomy of a Movement • the Owenite Legacy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684133113](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
286	2018	Finley	Narrative Tactics for Mobile and Social Games
286	2018	Rabitsch	Star Trek and the British Age of Sail: the Maritime influence throughout the series and films
286	2016	Gleick	Time Travel: A History
286	2014	Santillana	Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth
287	2014	Meyer	Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition
287	2011	Asma	On Monsters: An Unnatural History of our Worst Fears
287	2011	Salen	Quest to Learn: Developing the School for Digital Kids
288	2009	Gere	Knossos and the Prophets of Modernism
288	2008	Folengo	Baldo, Volume 2 XIII-XXV
288	2008	Howard	Quests
288	2008	Rowland	Giordano Bruno: Philosopher/Heretic
289	2007	Folengo	Baldo, Volume 1 I-XII
289	2006	Hoke	Museum of Lost Wonder
289	2006	Standish	Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface
289	2005	King	Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World
290	2004	Bakhtiar	Sufi: Expressions of the Mystic Quest
290	2004	Edmonds	Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets
290	2002	Lindsay	A Voyage to Arcturus
290	2002	Long	Imagining the Holy Land: Maps, Models, and Fantasy Travels
291	2002	Stoppard	Voyage: The Coast of Utopia, Part I
291	2001	Huffman	Robert Fludd: Essential Readings
291	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
291	2001	Segal	Singers, Heroes, and Gods in the Odyssey
291	2001	Twain	Annotated Huckleberry Finn
292	2000	Harvey	Island of Lost Maps: A True Story of Cartographic Crime
292	1998	Mier	Memoirs of Fray Servando Teresa de Mier
292	1998	Doniger	Implied Spider: Politics and Theology in Myth
292	1998	Estensen	Discovery: the Quest for the great South Land
293	1998	Hyde	Trickster Makes This World: Mischievous, Myth and Art
293	1996	Erickson	Mapping The Faerie Queene: Quest Structures and the World of the Poem
293	1996	Goldthwaite	Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America
293	1996	Johnson	Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were
294	1996	Kerven	Mythical Quest: in Search of Adventure, Romance & Enlightenment
294	1996	Soja	Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places
294	1994	Rothenberg	Creativity and Madness: New Findings and Old Stereotypes
294	1994	Zipes	Fairy Tale as Myth/Myth as Fairy Tale
295	1993	Rebillot	Call to Adventure: Bringing the Hero's Journey to Daily Life
295	1992	Ariel	Mystic Quest: An Introduction to Jewish Mysticism
295	1992	Flint	Imaginative Landscape of Christopher Columbus
295	1992	Stavans	Imagining Columbus: The Literary Voyage
295	1991	Abbeele	Travel As Metaphor: From Montaigne to Rousseau
295	1991	Fernandez-Armesto	Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking
296	1991	Malmgren	Worlds Apart: Narratology of Science Fiction

296	1990	Delumeau	Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries
296	1990	Martin	Language of Heroes: Speech and Performance in the Iliad
296	1990	Mileur	Critical Romance: The Critic As Reader, Writer, Hero
296	1989	Rubens	Odyssey Around Odysseus
296	1989	Stewart	Underworld Initiation: A Journey Towards Psychic Transformation
297	1987	Cameron	Lost Paradise: the Exploration of the Pacific
297	1987	Crossley-Holland	Oxford Book of Travel Verse
297	1985	Frye	North to Thule: an Imagined Narrative of the Famous 'lost' sea voyage of Pytheas of Massalia in the 4th Century B.C.
297	1985	Layard	Celtic Quest: Sexuality and Soul in Individuation
297	1985	Sahlins	Islands of History
297	1985	Tolstoy	Quest for Merlin
297	1984	Delaney	James Joyce's Odyssey: A Guide to the Dublin of Ulysses
298	1984	Mandeville	Travels of Sir John Mandeville
298	1984	Renan	Treasure: in Search of the Golden Horse
298	1981	Brooke-Rose	A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic
298	1980	Schnapper	Inward Odyssey
298	1978	Wales	Journey Through Wales and the Description of Wales
298	1978	Severin	Brendan Voyage
299	1977	Higginson	Tales of Atlantis and the Enchanted Islands
299	1977	Wittig	Stylistic and Narrative Structures in the Middle English Romances
299	1974	Huxley	Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages
299	1972	Divine	Certain Islands: A personal selection
299	1971	MacDonald	Phantastes: A Faerie Romance
300	1970	Manley	Islands: their Lives, Legends, and Lore
300	1969	Harrison	Quest for the New Moral World: Robert Owen and the Owenites in Britain and America

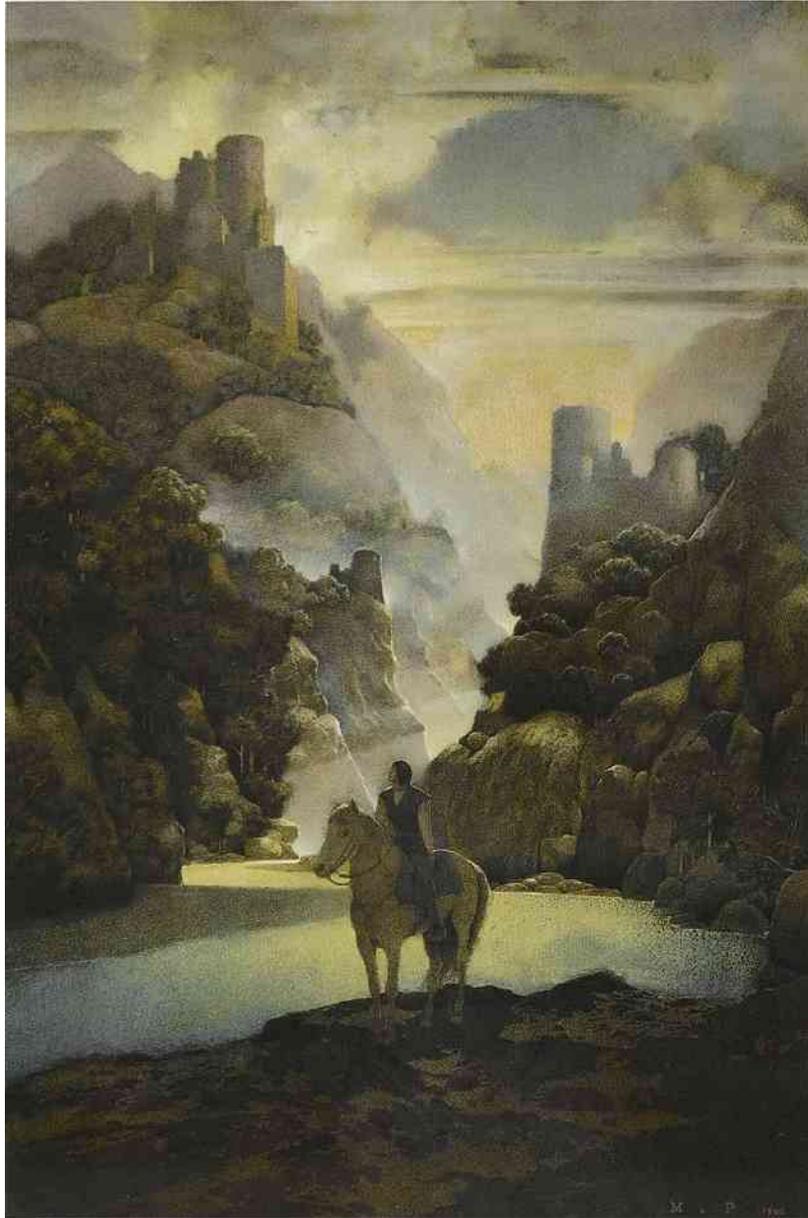


Figure 6.4: *Aucassin seeks for Nicolette* (Parrish, 1903) [Wikipedia: Public Domain]

6.2 The Hero's Journey

- [1] Jane Garry. *Archetypes and Motifs in Folklore and Literature: A Handbook*. Routledge. 2017.

This is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. The reference provides a detailed analysis of the most common archetypes or motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field, and includes accompanying reference citations. Entries are keyed to the Motif-Index of Folk Literature by Stith Thompson and grouped according to that Index's scheme. The reference also includes an introductory essay on the concepts of archetypes and motifs and the scholarship associated with them. This is the only book in English on motifs and themes that is completely folklore oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. It includes in-depth examination of such motifs as: Bewitching; Chance and Fate; Choice of Roads; Death or Departure of the Gods; the Double; Ghosts and Other Revenants; the Hero Cycle; Journey to the Otherworld; Magic Invulnerability; Soothsayer; Transformation; Tricksters.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [135157616X](#)

- [2] Jean Shinoda Bolen. **Goddesses in Everywoman: Powerful Archetypes in Women's Lives.** HarperCollins. 2014.

A classic work of female psychology that uses seven archetypal goddesses as a way of describing behavior patterns and personality traits is being introduced to the next generation of readers with a new introduction by the author. • Psychoanalyst Jean Bolen's career soared in the early 1980s when *Goddesses in Everywoman* was published. Thousands of women readers became fascinated with identifying their own inner goddesses and using these archetypes to guide themselves to greater self-esteem, creativity, and happiness. • Bolen's radical idea was that just as women used to be unconscious of the powerful effects that cultural stereotypes had on them, they were also unconscious of powerful archetypal forces within them that influence what they do and how they feel, and which account for major differences among them. Bolen believes that an understanding of these inner patterns and their interrelationships offers reassuring, true-to-life alternatives that take women far beyond such restrictive dichotomies as masculine/feminine, mother/lover, careerist/housewife. And she demonstrates in this book how understanding them can provide the key to self-knowledge and wholeness. • Dr. Bolen introduced these patterns in the guise of seven archetypal goddesses, or personality types, with whom all women could identify, from the autonomous Artemis and the cool Athena to the nurturing Demeter and the creative Aphrodite, and explains how to decide which to cultivate and which to overcome, and how to tap the power of these enduring archetypes to become a better "heroine" in one's own life story.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062321129

- [3] Raph Koster. **Theory of Fun for Game Design.** O'Reilly Media. 2014.

Now in full color, the 10th anniversary edition of this classic book takes you deep into the influences that underlie modern video games, and examines the elements they share with traditional games such as checkers. At the heart of his exploration, veteran game designer Raph Koster takes a close look at the concept of fun and why it's the most vital element in any game. Why do some games become boring quickly, while others remain fun for years? How do games serve as fundamental and powerful learning tools? Whether you're a game developer, dedicated gamer, or curious observer, this illustrated, fully updated edition helps you understand what drives this major cultural force, and inspires you to take it further. You'll discover that: • Games play into our innate ability to seek patterns and solve puzzles • Most successful games are built upon the same elements • Slightly more females than males now play games • Many games still teach primitive survival skills • Fictional dressing for modern games is more developed than the conceptual elements • Truly creative designers seldom use other games for inspiration • Games are beginning to evolve beyond their prehistoric origins.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1449363210

- [4] Donald E. Palumbo. **The Monomyth in American Science Fiction Films: 28 Visions of the Hero's Journey.** McFarland. 2014.

One of the great intellectual achievements of the 20th century, Joseph Campbell's *The Hero with a Thousand Faces* is an elaborate articulation of the monomyth: the narrative pattern underlying countless stories from the most ancient myths and legends to the films and television series of today. The monomyth's fundamental storyline, in Campbell's words, sees "the hero venture forth from the world of the common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons to his fellow man." Campbell asserted that the hero is each of us — thus the monomyth's endurance as a compelling plot structure. This study examines the monomyth in the context of Campbell's *The Hero* and discusses the use of this versatile narrative in 26 films and two television shows produced between 1960 and 2009, including the initial *Star Wars* trilogy (1977-1983), *The Time Machine* (1960), *Logan's Run* (1976), *Escape from New York* (1981), *Tron* (1982), *The Terminator* (1984), *The Matrix* (1999), the first 11 *Star Trek* films (1979-2009), and the Sci Fi Channel's miniseries *Frank Herbert's Dune* (2000) and *Frank Herbert's Children of Dune* (2003).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786479116

- [5] Raymond John Howgego. **Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel.** Hordern House. 2013.

The first four volumes of this highly acclaimed Encyclopedia dealt almost exclusively with voyages and travels of indisputable historical reality. In this intriguing final volume the author turns his attention to the curious but compelling alternative literature of exploration; to imaginary, apocryphal and utopian journeys in fabulous lands; and to the abundance of invented, plagiarized and spoof narratives, many of which were accepted in their time as wholly credible but were nothing more than flights of the imagination, blatant deceptions, or monologues of doubtful authenticity. • 543 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1875567690

- [6] Jonah Sachs. **Winning the Story Wars: Why Those Who Tell (and Live) the Best Stories Will Rule the Future.** Harvard Business Press. 2012.

Trying to get your message heard? Build an iconic brand? Welcome to the battlefield. The story wars are all around us. They are the struggle to be heard in a world of media noise and clamor. Today, most brand messages and mass appeals for causes are drowned out before they even reach us. But a few consistently break through the din, using the only tool that has ever moved minds and changed behavior: great stories. With insights from mythology, advertising history, evolutionary biology, and psychology, viral storyteller and advertising expert Jonah Sachs takes readers into a fascinating world of seemingly insurmountable challenges and enormous opportunity. You'll discover how: Social media tools are driving a return to the oral tradition, in which stories that matter rise above the fray. Marketers have become today's mythmakers, providing society with explanation, meaning, and ritual. Memorable stories based on timeless themes build legions of eager evangelists. Marketers and audiences can work together to create deeper meaning and stronger partnerships in building a better world. Brands like Old Spice, The Story of Stuff, Nike, the Tea Party, and Occupy Wall Street created and sustained massive viral buzz. Winning the Story Wars is a call to arms for business communicators to cast aside broken traditions and join a revolution to build the iconic brands of the future. It puts marketers in the role of heroes with a chance to transform not just their craft but the enterprises they represent. After all, success in the story wars doesn't come just from telling great stories, but from learning to live them.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1422143562](#)

- [7] Robert Rorabeck. **Tolkien's Heroic Quest.** Crescent Moon. 2008.

J.R.R. Tolkien was above all else a philologist, a scholarly and expert on the Anglo-Saxon corpus of poetry. Yet, it is not Tolkien's scholarly work which he is primarily remembered for, but his mainstream success with *The Hobbit* and to an even greater extent *The Lord of The Rings*. In actuality, Tolkien's scholarly analysis and Tolkien's fiction and creations in the realm of faerie are not independent endeavors; there is an intrinsic connection between his two realms of writing: Tolkien's creative works owe a great debt to his insight into the areas of scholarly study, specifically within his observations on the poem *The Battle of Maldon* and the Middle English poem, *Sir Gawain and the Green Knight*. Not only does Tolkien bring the literary flavor of these works into his fictional creation, allowing his reader to transcend his time and inhabit a pseudo-era like but much unlike the world of the Anglo-Saxon poems, Tolkien also applies to his creative work his observations of our modern world within *The Battle of Maldon* and the social/ moral distinction which he interprets within *Sir Gawain and the Green Knight*. The encompassing claim of this study is that J.R.R. Tolkien operated as a social critic through his fictional writing, and that Tolkien's developing social criticism has its roots in his critical interpretations of *The Battle of Maldon* and *Sir Gawain and the Green Knight*. J.R.R. Tolkien was primarily concerned with the elevation of man-made social systems over a divine and moral law, and he worked to deconstruct such systems as dangerous and flawed ideology that would inevitably lead to the downfall of man. Tolkien's specific interpretations on the corpus of his study reflect directly back upon the heroics and social mechanics he creates for his fictional realm of Middle-earth. This claim is intended to underline the important relationship between Tolkien's scholarly study and creative endeavor in a way which has not yet been fully developed within the literary criticism on Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1861712391](#)

- [8] Christopher Vogler. **The Writer's Journey: Mythic Structure for Writers.** Michael Wiese Productions. 2007.

The Writer's Journey explores the powerful relationship between mythology and storytelling in a clear, concise style that's made it required reading for movie executives, screenwriters, playwrights, scholars, and fans of pop culture all over the world. The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. • "The perfect manual for developing, pitching and writing stories with universal human themes that will forever captivate a global audience". – Jeff Arch, screenwriter *Sleepless in Seattle* • The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. The previous two editions of this book have sold over 180,000 units, making this book a "classic" for screenwriters, writers, and novelists.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [193290736X](#)

- [9] Robin Hanbury-Tenison. **The Seventy Great Journeys in History.** Thames & Hudson. 2006.

Complemented by nearly four hundred paintings, photographs, maps, and portraits, a compilation of adventure stories chronicles the exploits and accomplishments of the world's greatest explorers, including Marco Polo, David Livingstone, Neil Armstrong, and Ferdinand Magellan, in accounts by Robert Ballard, Simon Winchester, Barry Cunliffe, and other notable authors.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500251290](#)

- [10] Josepha Sherman. **Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies.** August House. 2005.

Science fiction is all around us. Fantasy fiction is just as widely known in today's world of entertainment. But what few readers of science fiction and fantasy realize is that these stories of wizards and starships have much older roots in the world of folklore. Cultures throughout the world share certain references. Every culture has heroes who must fulfill great quests. • CONTENTS: PART ONE. "TO BOLDLY GO..."

• Jason and the Argonauts (*Ancient Greece*) ... • The Journeys of Maeldun (*Finland*) ... • PART TWO. "IT'S A BIRD, IT'S A PLANE..." • Sargon the Mighty (*Ancient Akkad*) • ... • PART THREE. "...IN A GALAXY FAR, FAR AWAY" • The Story of King Cyrus (*Ancient Persia*) • Percival: The Backwoods Knight (*Great Britain*) • ... • PART FOUR. "ONE RING TO RULE THEM ALL..." • I. The Broken Sword or the Sword in the Stone • The Sword in the Stone: The Coming of Arthur (*Great Britain*) • The Sword is Broken: The First Part of the Volsung Saga (*Norse Mythology*) • The Sword Reforged: The Second Part of the Volsung Saga (*Norse Mythology*) • II. The Magic Ring • The Curse of the Ring: The End of the Volsung Saga (*Norse Mythology*)

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0874833876

- [11] Leif Sondergaard, Rasmus Thorning Hansen. **Marvels and Imaginary Journeys and Landscapes in the Middle Ages.** University Press of Southern Denmark. 2005.

People at all levels of medieval society were extremely fascinated by the strange and unknown in the world around them. They tried in various ways to cope with the unfamiliar mysterious, monstrous, marvelous, and miraculous forces in order to understand them and give them a coherent meaning. Voyages were undertaken to remote parts of Asia. Some journeys were real, while others were mere "armchair travels". Most people took the descriptions in travel accounts to be the ultimate truth about the mysterious places in lands far away from Europe. Scholars formed a general view of the God-created cosmos and its seemingly mysterious character, expressed in encyclopedic works, summae, and in medieval maps. *Monsters, Marvels and Miracles* examines such journeys and landscapes in the Middle Age.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 8778388953

- [12] Joseph Campbell, David Kudler. **Pathways to Bliss: Mythology and Personal Transformation.** New World Library. 2004.

Joseph Campbell famously defined myth as "other people's religion." But he also said that one of the basic functions of myth is to help each individual through the journey of life, providing a sort of travel guide or map to reach fulfillment — or, as he called it, bliss. For Campbell, many of the world's most powerful myths support the individual's heroic path toward bliss. • In *Pathways to Bliss*, Campbell examines this personal, psychological side of myth. Like his classic best-selling books *Myths to Live By* and *The Power of Myth*, *Pathways to Bliss* draws from Campbell's popular lectures and dialogues, which highlight his remarkable storytelling and ability to apply the larger themes of world mythology to personal growth and the quest for transformation. Here he anchors mythology's symbolic wisdom to the individual, applying the most poetic mythical metaphors to the challenges of our daily lives. • Campbell dwells on life's important questions. Combining cross-cultural stories with the teachings of modern psychology, he examines the ways in which our myths shape and enrich our lives and shows how myth can help each of us truly identify and follow our bliss.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1577314719

- [13] Joseph Campbell, Phil Cousineau, Stuart L. Brown. **The Hero's Journey: Joseph Campbell on His Life and Work.** New World Library. 2003.

Joseph Campbell, arguably the greatest mythologist of the twentieth century, was certainly one of our greatest storytellers. This masterfully crafted book interweaves conversations between Campbell and some of the people he inspired, including poet Robert Bly, anthropologist Angeles Arrien, filmmaker David Kennard, Doors drummer John Densmore, psychiatric pioneer Stanislav Grof, Nobel laureate Roger Guillemin, and others. Campbell reflects on subjects ranging from the origins and functions of myth, the role of the artist, and the need for ritual to the ordeals of love and romance. With poetry and humor, Campbell recounts his own quest and conveys the excitement of his lifelong exploration of our mythic traditions, what he called the one great story of mankind.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1608681890

- [14] Robert Jewett, John Shelton Lawrence. **The Myth of the American Superhero.** Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally,

the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [15] Don Nardo. **Quests and Journeys: Discovering Mythology**. Lucent Books. 2002.

Examining the meaning and cultural significance behind the myths of various cultures, this book discusses: • Gilgamesh and the search for immortality • Two Greek epic journeys: the adventures of Jason and Odysseus • The journey of Aeneas, father of the Roman race • Celtic quests: the search for love and perfect morality • The recovery of Thor's hammer and other Norse quests • The vision quest and other journeys of the Plains Indians.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1560068558](#)

- [16] Marina Warner. **Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self**. Oxford University Press. 2002.

Metamorphosis is a dynamic principle of creation, vital to natural processes of generation and evolution, growth and decay, yet it also threatens personal identity if human beings are subject to a continual process of bodily transformation. Shape-shifting also belongs in the landscape of magic, witchcraft, and wonder, and enlivens classical mythology, early modern fairy tales and uncanny fictions of the nineteenth and twentieth centuries. In *Fantastic Metamorphoses, Other Worlds*, acclaimed novelist and critic Marina Warner explores the metaphorical power of metamorphoses in the evocation of human personality. Beginning with Ovid's great poem, *The Metamorphoses*, as the founding text of the metamorphic tradition, she takes us on a journey of exploration, into the fantastic art of Hieronymous Bosch, the legends of the Taino people, the life cycle of the butterfly, the myth of Leda and the Swan, the genealogy of the Zombie, the pantomime of Aladdin, the haunting of doppelgangers, the coming of photography, and the late fiction of Lewis Carroll. Beautifully illustrated and elegantly written, *Fantastic Metamorphoses, Other Worlds* is sure to appeal to all readers interested in mythology, art, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198187262](#)

- [17] Caitlin Matthews. **Celtic Book of the Dead**. Grange Books. 2001.

Take a voyage in the company of Celtic heroes to find your life's direction. The *Celtic Book of the Dead* is your guide to the mystical realms of the Celtic Otherworld, where the fullness of personal potential becomes clear. This is not a morbid journey, but a voyage to islands with plenteous salmon, feasting halls, and pillars of silver rising from the sea. There are challenges too, but each has its lesson for our lives today. This pack contains everything you need for your voyage: • Deck of 42 beautifully illustrated cards • Book explaining the background to the Celtic Otherworld and how to use the cards.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1840134410](#)

- [18] N.J. Lowe. **The Classical Plot and the Invention of Western Narrative**. Cambridge University Press. 2000.

This is the story of how Western literature first developed its distinctive taste for the kind of tight, economical plotting still employed in modern fiction and cinema. The book shows how this taste was formed in Greco-Roman antiquity out of a series of revolutions in storytelling, centered on Homer, early tragedy, Hellenistic comedy, and the Greek love-novels of the early centuries AD. Along the way, it draws on cognitive science and current literary theory to offer a resilient yet accessible new theory of what "plot" is and how it works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521771765](#)

- [19] Clyde W. Ford. **The Hero with an African Face: Mythic Wisdom of Traditional Africa**. Bantam. 1999.

"Discovering a deeply meaningful African myth is like finding an old snapshot of myself in a place long forgotten. ... These myths are more than just folk tales or fables. ... Here are epics as grand as Gilgamesh, heroes as hardy as Hercules, heroines as vexing as Venus." And yet, as Clyde Ford discovered, the great myths of Africa were left out of the key works of modern mythology, missing from the sacred stories of world culture. Taking it as his mission to reclaim this lost treasure, he has written a fascinating and important book—one that both brings to life the ancient tales and shows why they matter so much to us today. • African myths convey the perennial wisdom of humanity: the creation of the world, the hero's journey, our relationship with nature, death, and resurrection. From the Ashanti comes the moving account of the grief-stricken Kwasi Benefo's journey to the underworld to seek his beloved wives. From Uganda we learn of the legendary Kintu, who won the love of a goddess and created a nation from a handful of isolated clans. The Congo's epic hero Mwindo is the sacred warrior who shows us the path each person must travel to discover his true destiny. Many myths reveal the intimacy of human and animal spirits, and Ford also explores the archetypal forces of the orishas—the West African deities that were carried to the Americas in the African diaspora. • Ultimately, as Clyde Ford points out, these great myths enable us to see the history of African Americans in a new light—as a hero's journey, a courageous passage to a hard-won victory. *The Hero with an African Face* enriches us all by restoring this vital tradition to the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0553105442](#)

- [20] Stuart Voytilla, Christopher Vogler. **Myth & the Movies: Discovering the Myth Structure of 50 Unforgettable Films.** Michael Wiese Productions. 1999.

With this collection of essays exploring the mythic structure of 50 well-loved U.S. and foreign films, Stuart Voytilla has created a fun and fascinating book for film fans, screenwriters, and anyone with a love of storytelling and pop culture. An informal companion piece to the best-selling *The Writer's Journey* by Christopher Vogler, *Myth And The Movies* applies the mythic structure Vogler developed to films as diverse as "Die Hard," "Singin' in the Rain" and "Boyz N the Hood." This comprehensive book offers a greater understanding of why some films continue to touch and connect with audiences generation after generation. Movies discussed include Annie Hall, Beauty and the Beast, Chinatown, Citizen Kane, E.T., The Fugitive, The Godfather, The Graduate, La Strada, The Piano, Pulp Fiction, Notorious, Raiders of the Lost Ark, The Searchers, The Silence of the Lambs, T2 – Judgment Day, Sleepless in Seattle, Star Wars, Unforgiven, and many more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0941188663

- [21] Joseph Campbell, Diane K. Osbon. **Reflections on the Art of Living: A Joseph Campbell Companion.** HarperPerennial. 1998.

Celebrated scholar Joseph Campbell shares his intimate and inspiring reflections on the art of living in this beautifully packaged book, part of a new series to be based on his unpublished writings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060926171

- [22] David Adams Leeming. **Mythology: the Voyage of the Hero.** Oxford University Press. 1998.

What makes something mythic? What do mythic events and narratives have to do with us? In *Mythology*, David Leeming offers an unusual and effective approach to the subject of mythology by stressing universal themes through myths of many cultures. This anthology collects a wide array of narrative texts from the Bible to English literature to interpretations by Joseph Campbell, C.G. Jung, and others, which illustrate how myths serve whole societies in our universal search for meaning. • Leeming illustrates the various stages or rites of passage of the mythic universal hero, from birth to childhood, through trial and quest, death, descent, rebirth, and ascension. The arrangement of texts by themes such as "Childhood, Initiation and Divine Signs," "The Descent to the Underworld," and "Resurrection and Rebirth" strip mythic characters of their many national and cultural "masks" to reveal their archetypal aspects. Real figures, including Jesus and Mohammed, are also included underlining the theory that myths are real and can be applied to real life. This edition is updated to include additional heroine myths, as well as Navajo, Indonesian, Indian, Chinese, and African tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195119576

- [23] John Matthews. **King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present.** Capricorn Books. 1998.

Two great narrative themes, which link the sacred and the secular, have been passed down to us from the Dark Ages. These are the stories of the heroic, godlike Arthur and of a mystic object of quest, the Holy Grail. John Matthews has created an easily understood survey of the origins and merging of these epic themes and stories. It is a richly woven tapestry of myth and legend, and of love and desire — both sacred and profane. It covers city and temple, knights and monks, and ranges far and wide, from Camelot to Carbonek. In gathering together the strands that make up the stories, the author has examined many of the hundred or so extant texts. He has selected from these — some still untranslated and obscure — to show how the two great themes changed and developed down the centuries as they became inextricably joined. (This book) provides a fascinating survey as well as including five of the traditional stories, retold by the author. In addition, there is a full summary of all sources and an extensive bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1860198635

- [24] Deldon Anne McNeely. **Mercury Rising: Women, Evil and the Trickster Gods.** Spring. 1998.

What can a silly, chaotic figure like a Trickster offer the world? Jungian psychoanalyst Deldon McNeely argues that Trickster's value lies in amplifying and healing splits in the individual and collective psyche and in inviting us to differentiate our comprehension of evil. Tricksters, long held as aspects of the divine in many cultures, are an archetype of transition, guides in the journey of individuation and psychotherapy, and mediators between the conscious and unconscious world, that which is either unseen or banished from consciousness. *Mercury Rising* examines Tricksters in light of contemporary cultural trends, including: — society's current disdain for heroes and the hero archetype; — Tricksters need for mirroring and its implications regarding the narcissistic nature of contemporary culture; — the Trickster's role in psychotherapy in terms of truth, reliability, and grounding; — the relationship between Trickster and the feminine, and the concomitant emergence of feminine values and voices of wisdom; and — feminine influences on the philosophy of ethics as well as current attitudes toward evil, violence, and sex. Inasmuch as Tricksters force us to question our sense of order and morality, as well as our sanity, *Mercury*

Rising explores the hope that the Anima-ated, life-affirming Trickster will flourish and prevail over the death-dealing excesses that threaten to annihilate many species, including our own.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0882143662

- [25] Laurent Bouzereau. **Star Wars: The Annotated Screenplays**. Ballantine. 1997.

Luke Skywalker was Annikin Starkiller • Han Solo was a "huge green-skinned guy with no nose and large gills" • And Princess Leia had a bit part. • Here, at last, is the definitive Star Wars script collection — all three full-length screenplays, presented with the secrets that led to their creation! • Through hours of exclusive interviews with George Lucas, Lawrence Kasdan, Irvin Kershner, and others involved in crafting the original trilogy, Laurent Bouzereau has uncovered the complex process through which life was breathed into the legendary Star Wars saga. Then, by exhaustively annotating the actual scripts, he reveals the fascinating tale behind each step in the evolution of these blockbuster films. • Provides the complete screenplays of the three Star Wars films, and provides background information about how the scripts were developed.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345409817

- [26] Richard Buxton. **Imaginary Greece: The Contexts of Mythology**. Cambridge University Press. 1994.

This is a study of Greek myths in relation to the society in which they were originally told. It does not re-tell the myths; rather, it offers an analysis of how myths played a fundamental role in the lives of the Greeks. The relation between reality and fantasy is discussed by means of three case studies: the landscape, the family, and religion. Most of all, this book seeks to demonstrate how the seemingly endless variations of Greek mythology are a product of its particular people, place, and time.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521338654

- [27] Harold Schechter, Jonna Gormeley Semeiks. **Discoveries: Fifty Stories of the Quest**. Oxford University Press. 1992.

Reflecting today's growing emphasis on multiculturalism, the second edition of this remarkably successful anthology offers twelve additional contributions from the new generation of writers currently revitalizing the short story form, including Amy Tan, Bharati Mukherjee, R.K. Narayan, Stephen Milhauser, Ellen Gilchrist, and Patrick McGrath. Organized around the successive stages of humanity's most durable myth, the hero's quest narrative pattern delineated by renowned mythologist Joseph Campbell, this edition offers a summary and explication of Campbell's analysis of the quest motif, a new biographical introduction to Campbell's life and work, and a section of concise biographical entries on each of the fifty authors. • As in the earlier edition, the quality and quantity of the selections give instructors the freedom to present the stories in whatever order and structure they choose. For those who wish to take advantage of the anthology's thematic organization, the editors provide questions for discussion and possible writing assignments that do not sacrifice the comprehensive diversity of the selections or their identity as distinctive works of literature open to various interpretations. A highly accessible introduction to the technical aspects of the close analysis of fiction, this text also offers a number of special features: two supplementary tables of contents, one organized by alternate themes, and one by the traditional elements of fiction; an introductory essay defining those technical elements and including a sample analysis of one of the stories in the anthology; and a glossary of critical terms.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195068505

- [28] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol**. Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain. Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691020752

- [29] Alexander Eliot, Joseph Campbell, Mircea Eliade. **The Universal Myths: Heroes, Gods, Tricksters, and Others**. Plume. 1990.

This is a survey of the common myths that connect all cultures, Eastern and Western, from ancient times to the present day. They cross boundaries of time, geography and culture — laying a foundation for the religious, social and political heritage of nations and peoples.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452010276](#)

- [30] Maureen Murdock. **The Heroine's Journey: Woman's Quest for Wholeness.** Shambhala. 1990.

This book describes contemporary woman's search for wholeness in a society in which she has been defined according to masculine values. Drawing upon cultural myths and fairy tales, ancient symbols and goddesses, and the dreams of contemporary women, Murdock illustrates the need for — and the reality of — feminine values in Western culture today. • "The Heroine's Journey offers a map of the feminine healing process. Murdock writes in a clear and compassionate voice which draws inspiration from her experiences as a mother, artist, and therapist and from the collective wisdom of the community of women on the path of the goddess. This book speaks to each woman who longs for a spiritually alive feminine self, one who is actively engaged in the world, and who embraces the masculine principle as a mirror of herself. The Heroine's Journey guides the reader in reweaving the threads of her life story into a mantle of empowerment for herself, for other women, and for Gaia, the Planet Herself." – Patrice Wynne, author of *The Womanspirit Sourcebook* and co-founder of the Gaia Bookstore and Catalogue Company.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0877734852](#)

- [31] Joseph Campbell, Bill Moyers. **The Power of Myth.** Doubleday. 1988.

The Power Of Myth launched an extraordinary resurgence of interest in Joseph Campbell and his work. A pre-eminent scholar, writer, and teacher, he has had a profound influence on millions of people. To him, mythology was the "song of the universe, the music of the spheres." With Bill Moyers, one of America's most prominent journalists, as his thoughtful and engaging interviewer, *The Power Of Myth* touches on subjects from modern marriage to virgin births, from Jesus to John Lennon, offering a brilliant combination of intelligence and wit.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385247745](#)

- [32] Elliott Gose. **Mere Creatures: A Study of Modern Fantasy Tales for Children.** University of Toronto Press. 1988.

CONTENTS: • Darwin and myth in the nursery: Just So stories • Id, Ego, and Self: Winnie-the-Pooh • The emergence of the Trickster: The Wind in the Willows • Love, life, and death: Charlotte's Web • The development of the hero: The Jungle Book • Newer wonder tales: The Wizard of Oz and Ozma of Oz • Beyond absurdity: The Mouse and his Child • Epic integration: Watership Down • Archetypal integration: Watership Down • Crossing the border: The Hobbit.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802066747](#)

- [33] Robert Harbison. **Pharaoh's Dream: Secret Life of Stories.** Martin Secker & Warburg. 1988.

Shows us that much of the history of the human mind is lurking in the history of stories. Charting the long development of Western narrative from the ancient epic Gilgamesh to the allegories of Proust, it traces the discovery of personality through two main themes: the decline of magical thinking & the rise of the individual. Far more than a work of literary history, this book shows us not only stories & the world, but ourselves with different eyes. Equally illuminating on genealogical lists in the Bible, the Minoan labyrinth or the meaning of Christmas trees, Harbison reaches through literature to its most compelling invention — the human personality. • CONTENTS • 1. Ancestors of Narrative: Ritual • 2. Earliest Selves: Gilgamesh, Genesis • 3. Monsters: Greek Myth, Norse Tales, Beowulf • 4. Second Thoughts: Chretien de Troyes, Malory • 5. Subjective Allegories: Roman de la Rose, La Vita Nuova • 6. Relativism in Chaucer • 7. The Death of Magic: Sidney and Spenser • 8. Shakespeare's Archaism • 9. Puritan Conscience in Bunyan, Marivaux, and Richardson • 10. Gothic Terror in Walpole, Kleist, Hawthorne, and Kafka • 11. The Perils of Irony: Stendhal, Alas, Machado de Assis, Henry James • 12. Transcendence in Proust.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0436191393](#)

- [34] Anne Petty. **One Ring to Bind Them All.** University of Alabama Press. 1984.

In *One Ring to Bind Them All*, Anne Petty shows that when viewed through the combined methodologies of Joseph Campbell, Vladimir Propp, and Claude Levi-Strauss a folkloristic/mythic structure is seen to underlie Tolkien's epic work. "The Lord of the Rings is 20th-century mythology manifested in the familiar pattern of the three-stage hero quest made popular by Campbell — departure, initiation, and return — and in the elemental motifs of folktales, as discovered by Propp and expanded upon by Levi-Strauss." This cross-disciplinary analysis shows that Tolkien presented to modern readers and other writers a rich array of reinvented mythic archetypes and icons: the desperate quest (good vs. evil); a magical object that embodies or initiates the quest (the ring); the wise wizard who oversees or aids the quest (Gandalf); the reluctant hero, an ordinary person with untapped abilities (Frodo); the hero's loyal friend and supporter (Sam); the warrior king whose true identity is hidden (Strider/Aragorn); and the goddess figure (Galadriel).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0817302158](#)

- [35] Walter Burkert. **Structure and History in Greek Mythology and Ritual**. University of California Press. 1982.

Chapters: The Organization of Myth • The Persistence of Ritual • Transformations of the Scapegoat • Heracles and the Master of Animals • The great goddess Adonis and Hippolytus • "Burkert relegates his learned documentation to the notes and writes in a lively and fluent style. The book is recommended as a major contribution to the interpretation of ancient Greek myth and ritual. The breadth alone of Burkert's learning renders his book indispensable." – Classical Outlook • "Impressive ... founded on a striking knowledge of the complex evidence (literary, epigraphical, archaeological, comparative) for this extensive subject. Burkert offers a rare combination of exact scholarship with imagination and even humor. A brilliant book, in which ... the reader can see at every point what is going on in the author's mind — and that is never uninteresting, and rarely unimportant." – Times Literary Supplement • "Burkert's work is of such magnitude and depth that it may even contribute to that most difficult of tasks, defining myth, ritual, and religion... [He] locates his work in the context of culture and the history of ideas, and he is not hesitant to draw on sociology and biology. Consequently his work is of significance for philosophers, historians, and even theologians, as well as for classicists and historians of Greek culture. His hypotheses are courageous and his conclusions are bold; both establish standards for methodology as well as results." – Religious Studies Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520047707](#)

- [36] Joseph Campbell. **The Mythic Image**. Princeton University Press. 1981.

A paperback edition of Campbell's major study of the mythology of the world's high civilizations over five millennia. It includes nearly 450 illustrations. The text is the same as that of the 1974 edition. Mythologist Joseph Campbell was a masterful storyteller, able to weave tales from every corner of the world into compelling, even spellbinding, narratives. His interest in comparative mythology began in childhood, when the young Joe Campbell was taken to see Buffalo Bill's Wild West Show at Madison Square Garden. He started writing articles on Native American mythology in high school, and the parallels between age-old myths and the mythic themes in literature and dreams became a lifelong preoccupation. Campbell's best-known work is *The Hero with a Thousand Faces* (1949), which became a New York Times paperback best-seller for Princeton in 1988 after Campbell's star turn on the Bill Moyers television program *The Power of Myth*. During his early years as a professor of comparative religion at Sarah Lawrence College, Campbell made the acquaintance of Indologist Heinrich Zimmer, a kindred spirit who introduced him to Paul and Mary Mellon, the founders of Bollingen Series. They chose Campbell's *The Mythic Image* as the culmination of the series, giving it the closing position — number one hundred. A lavishly illustrated and beautifully produced study of the mythology of the world's high civilizations, *The Mythic Image* received a front-cover review in the New York Times Book Review upon publication. Through the medium of visual art, the book explores the relation of dreams to myth and demonstrates the important differences between oriental and occidental interpretations of dreams and life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691018391](#)

- [37] Merlin Stone. **When God Was A Woman: The landmark exploration of the ancient worship of the Great Goddess and the eventual suppression of women's rites**. Mariner Books. 1978.

Here is an invitation to discover a past that has been buried by millennia of Judeo-Christian myth and corresponding social order. Merlin Stone tells us, in fascinating detail, the story of the Goddess who, known by names such as Astarte, Isis, and Ishtar, reigned supreme in the Near and Middle East. There she was revered as the wise creator and the one source of universal order, not simply as a fertility symbol as some histories would have us believe. And under the Goddess, societal roles differed markedly from those in patriarchal Judeo-Christian cultures: women bought and sold property, traded in the marketplace, and inherited title and land from their mothers. • How did the shift from matriarchy to patriarchy come about? By documenting the wholesale rewriting of myth and religious dogmas. Merlin Stone describes an ancient conspiracy in which the Goddess was reimagined as a wanton, depraved figure, a characterization confirmed and perpetuated by one of modern culture's best-known legends — that of Adam and the fallen Eve. • Merlin Stone says in her introduction, "I am not suggesting a return or revival of the ancient female religion. As Sheila Collins writes, 'As women our hope for fulfilment lies in the present and future and not in some mythical golden past...' I do hold the hope, however, that a contemporary consciousness of the once widespread veneration of the female deity as the wise Creatress of the Universe and all life and civilization may be used to cut through the many oppressive and falsely founded patriarchal images, stereotypes, customs and laws that were developed as direct reactions to Goddess worship by the leaders of the later male-worshipping religions." • Ms. Stone insists that this is not intended to be an historical document but rather "an invitation to all women to join in the search to find out who we really are, by beginning to know our own past heritage as more than a broken and buried fragment of a male culture." • Insightful and thought-provoking, this is essential reading for anyone interested in the origin of current gender roles and in rediscovering women's power.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [015696158X](#)

- [38] L. Sprague De Camp. **Literary Swordsmen and Sorcerers**. Arkham House. 1976.

[Wikipedia page for this Book](#) • A standard reference for the "Sword and Sorcery" genre. • CONTENTS • The swords of faerie • Jack of all arts: William Morris • Two men in one: Lord Dunsany • Eldritch Yankee gentleman: H.F. Lovecraft • Superman in a bowler: E.R. Eddison

• The miscast barbarian: Robert E. Howard • Parallel worlds: Fletcher Pratt • Sierran Shaman: Clark Ashton Smith • Merlin in tweeds: J.R.R. Tolkien • The architect of Camelot: T.H. White • Conan's compeers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0870540769](#)

[39] Carl G. Jung, Joseph Campbell. **The Portable Jung**. Penguin. 1976.

This comprehensive collection of writings by the epoch-shaping Swiss psychoanalyst was edited by Joseph Campbell, himself the most famous of Jung's American followers. It comprises Jung's pioneering studies of the structure of the psyche — including the works that introduced such notions as the collective unconscious, the Shadow, Anima and Animus — as well as inquiries into the psychology of spirituality and creativity, and Jung's influential "On Synchronicity," a paper whose implications extend from the I Ching to quantum physics. Campbell's introduction completes this compact volume, placing Jung's astonishingly wide-ranging oeuvre within the context of his life and times. • Carl Gustav Jung was, together with Freud and Adler, one of the three great pioneers in modern psychiatry. He was born in 1865 in Switzerland, where he studied medicine and psychiatry and later became one of Sigmund Freud's early supporters and collaborators. Eventually, serious theoretical disagreements (among them Jung's view of the religious instinct in man) led to a doctrinal and personal break between the two famed psychiatrists. Dr. Jung was the author of many books, and he lived and practiced for many years in his native Zurich. He died in 1961. • Joseph Campbell was interested in mythology since his childhood in New York, when he read books about American Indians, frequently visited the American Museum of Natural History, and was fascinated by the museum's collection of totem poles. He earned his B.A. and M.A. degrees at Columbia in 1925 and 1927 and went on to study medieval French and Sanskrit at the universities of Paris and Munich. After a period in California, where he encountered John Steinbeck and the biologist Ed Ricketts, he taught at the Canterbury School, then, in 1934, joined the literature department at Sarah Lawrence College, a post he retained for many years. During the 1940s and '50s, he helped Swami Nikhilananda to translate the Upanishads and The Gospel of Sri Ramakrishna. The many books by Professor Campbell include The Hero with a Thousand Faces, Myths to Live By, The Flight of the Wild Gander, and The Mythic Image. He edited The Portable Arabian Nights, The Portable Jung, and other works. He died in 1987.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140150706](#)

[40] James Lowell Armstrong. **Voyages of Discovery**. Wiley. 1972.

An anthology of Voyages — literary, biographical and historical by: Conrad, Joseph Campbell, Yeats, Frost, Steinbeck, Christopher Columbus, Angelou, Belloc, Jung, Mark Twain, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0471033308](#)

[41] Karl Galinsky. **The Herakles Theme: the adaptations of the hero in literature from Homer to the Twentieth Century**. Blackwell. 1972.

Galinsky's "Herakles Theme" provides a survey both descriptive and analytical, of the most significant adaptations of Herakles in western literature, from Homer to present day, with particular emphasis upon the more original and creative portraits of the hero.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631140204](#)

[42] Joseph Campbell. **The Hero with a Thousand Faces**. New World Library. 1949.

Since its release in 1949, The Hero with a Thousand Faces has influenced millions of readers by combining the insights of modern psychology with Joseph Campbell's revolutionary understanding of comparative mythology. In these pages, Campbell outlines the Hero's Journey, a universal motif of adventure and transformation that runs through virtually all of the world's mythic traditions. He also explores the Cosmogonic Cycle, the mythic pattern of world creation and destruction. As part of the Joseph Campbell Foundation's Collected Works of Joseph Campbell, this third edition features expanded illustrations, a comprehensive bibliography, and more accessible sidebars. As relevant today as when it was first published, The Hero with a Thousand Faces continues to find new audiences in fields ranging from religion and anthropology to literature and film studies. The book has also profoundly influenced creative artists — including authors, songwriters, game designers, and filmmakers — and continues to inspire all those interested in the inherent human need to tell stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1577315936](#)

[43] Lord Raglan. **The Hero — a Study in Tradition, Myth and Drama**. Dover. 1936.

His mother is a virgin and he's reputed to be the son of a god; he loses favor and is driven from his kingdom to a sorrowful death — sound familiar? In The Hero, Lord Raglan contends that the heroic figures from myth and legend are invested with a common pattern that satisfies the human desire for idealization. Raglan outlines 22 characteristic themes or motifs from the heroic tales and illustrates his theory with events from the lives of characters from Oedipus (21 out of a possible 22 points) to Robin Hood (a modest 13). • A fascinating study that relates details from world literature with a lively wit and style, it was acclaimed by literary critic Stanley Edgar Hyman as "a bold, speculative,

and brilliantly convincing demonstration that myths are never historical but are fictional narratives derived from ritual dramas." • This new edition of *The Hero* (which originally appeared in 1936, some 13 years before Joseph Campbell's *The Hero with a Thousand Faces*) is assured of a lasting popularity. This book will appeal to scholars of folklore and mythology, history, literature, and general readers as well.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486427080](#)

[44] V. Propp, Laurence Scott, Louis A. Wagner, Alan Dundes. **Morphology of the Folktale**. Univ. of Texas Press. 1928.

"Morphology will in all probability be regarded by future generations as one of the major theoretical breakthroughs in the field of folklore in the twentieth century." – Alan Dundes • "Propp's work is seminal ... [and], now that it is available in a new edition, should be even more valuable to folklorists who are directing their attention to the form of the folktale, especially to those structural characteristics which are common to many entries coming from even different cultures." – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292783760](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
304	2017	Garry	Archetypes and Motifs in Folklore and Literature: A Handbook
305	2014	Bolen	Goddesses in Everywoman: Powerful Archetypes in Women's Lives
305	2014	Koster	Theory of Fun for Game Design
305	2014	Palumbo	Monomyth in American Science Fiction Films: 28 Visions of the Hero's Journey
305	2013	Howgego	Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel
305	2012	Sachs	Winning the Story Wars: Why Those Who Tell (and Live) the Best Stories Will Rule the Future
306	2008	Rorabeck	Tolkien's Heroic Quest
306	2007	Vogler	Writer's Journey: Mythic Structure for Writers
306	2006	Hanbury-Tenison	Seventy Great Journeys in History
306	2005	Sherman	Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars Lord of the Rings, Superman, and other popular fantasies
307	2005	Sondergaard	Marvels and Imaginary Journeys and Landscapes in the Middle Ages
307	2004	Campbell	Pathways to Bliss: Mythology and Personal Transformation
307	2003	Campbell	Hero's Journey: Joseph Campbell on His Life and Work
307	2002	Jewett	Myth of the American Superhero
308	2002	Nardo	Quests and Journeys: Discovering Mythology
308	2002	Warner	Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self
308	2001	Matthews	Celtic Book of the Dead
308	2000	Lowe	Classical Plot and the Invention of Western Narrative
308	1999	Ford	Hero with an African Face: Mythic Wisdom of Traditional Africa
309	1999	Voytilla	Myth & the Movies: Discovering the Myth Structure of 50 Unforgettable Films
309	1998	Campbell	Reflections on the Art of Living: A Joseph Campbell Companion
309	1998	Leeming	Mythology: the Voyage of the Hero
309	1998	Matthews	King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present
309	1998	McNeely	Mercury Rising: Women, Evil and the Trickster Gods
310	1997	Bouzereau	Star Wars: The Annotated Screenplays
310	1994	Buxton	Imaginary Greece: The Contexts of Mythology
310	1992	Schechter	Discoveries: Fifty Stories of the Quest
310	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
310	1990	Eliot	Universal Myths: Heroes, Gods, Tricksters, and Others
311	1990	Murdock	Heroine's Journey: Woman's Quest for Wholeness
311	1988	Campbell	Power of Myth
311	1988	Gose	Mere Creatures: A Study of Modern Fantasy Tales for Children
311	1988	Harbison	Pharaoh's Dream: Secret Life of Stories
311	1984	Petty	One Ring to Bind Them All
312	1982	Burkert	Structure and History in Greek Mythology and Ritual
312	1981	Campbell	Mythic Image
312	1978	Stone	When God Was A Woman: The landmark exploration of the ancient worship of the Great Goddess and the eventual suppression of women's rites
312	1976	Camp	Literary Swordsmen and Sorcerers
313	1976	Jung	Portable Jung
313	1972	Armstrong	Voyages of Discovery
313	1972	Galinsky	Herakles Theme: the adaptations of the hero in literature from Homer to the Twentieth Century
313	1949	Campbell	Hero with a Thousand Faces
313	1936	Raglan	Hero — a Study in Tradition, Myth and Drama
314	1928	Propp	Morphology of the Folktale



Figure 6.6: *Creativity in action* (illustration for *Gargantua & Pantagruel*) (Doré, 1854) [Wikipedia: Public Domain]

6.3 Creativity and Improvisation

- [1] Felipe Fernandez-Armesto. **Out of Our Minds: What We Think and How We Came to Think It.** University of California Press. 2019.

To imagine — to see what is not there — is the startling ability that has fueled human development and innovation through the centuries. As a species we stand alone in our remarkable capacity to refashion the world after the picture in our minds. Traversing the realms of science, politics, religion, culture, philosophy, and history, Felipe Fernandez-Armesto reveals the thrilling and disquieting tales of our imaginative leaps — from the first *Homo sapiens* to the present day. Through groundbreaking insights in cognitive science, Fernandez-Armesto explores how and why we have ideas in the first place, providing a tantalizing glimpse into who we are and what we might yet accomplish. Unearthing and historical evidence, he begins by reconstructing the thoughts of our Paleolithic ancestors to reveal the subtlety and profundity of the thinking of early humans. A masterful paean to the human imagination from a wonderfully elegant thinker, *Out of Our Minds* shows that bad ideas are often more influential than good ones; that the oldest recoverable thoughts include some of the best; that ideas of Western origin often issued from exchanges with the wider world; and that the pace of innovative thinking is under threat.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520331079

- [2] William Gibbons, Steven Reale. **Music in the Role-playing Game: Heroes & Harmonies.** Routledge. 2019.

Music in the Role-Playing Game: Heroes & Harmonies offers the first scholarly approach focusing on music in the broad class of video games known as role-playing games, or RPGs. Known for their narrative sophistication and long playtimes, RPGs have long been celebrated by players for the quality of their cinematic musical scores, which have taken on a life of their own, drawing large audiences to live orchestral performances. The chapters in this volume address the role of music in popular RPGs such as *Final Fantasy* and *World of Warcraft*, delving into how music interacts with the gaming environment to shape players' perceptions and engagement. The contributors apply a range of methodologies to the study of music in this genre, exploring topics such as genre conventions around music, differences between music in Japanese and Western role-playing games, cultural representation, nostalgia, and how music can shape deeply personal game experiences. *Music in the Role-Playing Game* expands the growing field of studies of music in video games, detailing the considerable role that music plays in this modern storytelling medium, and breaking new ground in considering the role of genre. Combining deep analysis with accessible personal accounts of authors' experiences as players, it will be of interest to students and scholars of music, gaming, and media studies. *Music in the Role-Playing Game* expands the growing field of studies of music in video games, detailing the considerable role that music plays in this modern storytelling medium, and breaking new ground in considering the role of genre. Combining deep analysis with accessible personal accounts of authors' experiences as players, it will be of interest to students and scholars of music, gaming, and media studies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815369042](#)

- [3] Arthur I. Miller. **The Artist in the Machine: The World of AI-Powered Creativity**. MIT Press. 2019.

Today's computers are composing music that sounds "more Bach than Bach," turning photographs into paintings in the style of Van Gogh's *Starry Night*, and even writing screenplays. But are computers truly creative — or are they merely tools to be used by musicians, artists, and writers? In this book, Arthur I. Miller takes us on a tour of creativity in the age of machines. • Miller, an authority on creativity, identifies the key factors essential to the creative process, from "the need for introspection" to "the ability to discover the key problem." He talks to people on the cutting edge of artificial intelligence, encountering computers that mimic the brain and machines that have defeated champions in chess, Jeopardy!, and Go. In the central part of the book, Miller explores the riches of computer-created art, introducing us to artists and computer scientists who have, among much else, unleashed an artificial neural network to create a nightmarish, multi-eyed dog-cat; taught AI to imagine; developed a robot that paints; created algorithms for poetry; and produced the world's first computer-composed musical, *Beyond the Fence*, staged by Android Lloyd Webber and friends. • But, Miller writes, in order to be truly creative, machines will need to step into the world. He probes the nature of consciousness and speaks to researchers trying to develop emotions and consciousness in computers. Miller argues that computers can already be as creative as humans — and someday will surpass us. But this is not a dystopian account; Miller celebrates the creative possibilities of artificial intelligence in art, music, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262042851](#)

- [4] Huw Lewis-Jones, Philip Pullman. **The Writer's Map: An Atlas of Imaginary Lands**. University of Chicago Press. 2018.

It's one of the first things we discover as children, reading and drawing: Maps have a unique power to transport us to distant lands on wondrous travels. Put a map at the start of a book, and we know an adventure is going to follow. • Displaying this truth with beautiful full-color illustrations, *The Writer's Map* is an atlas of the journeys that our most creative storytellers have made throughout their lives. This magnificent collection encompasses not only the maps that appear in their books but also the many maps that have inspired them, the sketches that they used while writing, and others that simply sparked their curiosity. • Philip Pullman recounts the experience of drawing a map as he set out on one of his early novels, *The Tin Princess*. • Miraphora Mina recalls the creative challenge of drawing up "The Marauder's Map" for the Harry Potter films. • David Mitchell leads us to the Mappa Mundi by way of *Cloud Atlas* and his own sketch maps. • Robert Macfarlane reflects on the cartophilia that has informed his evocative nature writing, which was set off by Robert Louis Stevenson and his map of Treasure Island. • Joanne Harris tells of her fascination with Norse maps of the universe. • Reif Larsen writes about our dependence on GPS and the impulse to map our experience. • Daniel Reeve describes drawing maps and charts for *The Hobbit* film trilogy. • This exquisitely crafted and illustrated atlas explores these and so many more of the maps writers create and are inspired by — some real, some imagined — in both words and images. Amid a cornucopia of over two hundred full-color images, we find here maps of the world as envisaged in medieval times, as well as maps of adventure, sci-fi and fantasy, nursery rhymes, literary classics, and collectible comics. • An enchanting visual and verbal journey, *The Writer's Map* will be irresistible for lovers of maps, literature, and memories — and anyone prone to flights of the imagination.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022659663X](#)

- [5] Christine Charyton. **Creativity and Innovation Among Science and Art: A Discussion of the Two Cultures**. Springer. 2015.

This edited book will address creativity and innovation among the two cultures of science and art. Disciplines within science and art include: medicine (neurology), music therapy, art therapy, physics, chemistry, engineering, music, improvisation, education and aesthetics. This book will be the first of its kind to appeal to a broad audience of students, scholars, scientists, professionals, practitioners (physicians, psychologists, counsellors and social workers), musicians, artists, educators and administrators. In order to understand creativity and innovation across fields, the approach is multidisciplinary. While there is overlap across disciplines, unique domain specific traits exist in each field and are also discussed in addition to similarities. This book engages the reader with the comparison of similarities and differences through dialog across disciplines. Authors of each chapter address creativity and innovation from their own distinct perspective. Each chapter is transdisciplinary in approach. These perspectives entail a representation of their field through research, teaching, service and/or practice.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [144716623X](#)

- [6] Edward de Bono. **The Mechanism of Mind: Understand how your mind works to maximise memory and creative potential**. Random House. 2015.

The Mechanism of Mind presents Edward de Bono's original theories on how the brain functions, processes information and organises it. It explains why the brain, the mechanism, can only work in certain ways and introduces the four basic types of thinking that have gone on to inform his life's work, namely natural thinking, logical thinking, mathematical thinking and lateral thinking. De Bono also outlines his

argument for introducing the word PO as an alternative to the word NO when putting lateral thinking into practice. Drawing on colourful visual imagery to help explain his theories and thought-processes, from light bulbs and sugar cubes to photography and water erosion, *The Mechanism of Mind* remains as fascinating and as insightful as it was when it was first published in 1969. This is a must-read for anyone who wants to gain a greater understanding of how the mind works and organises information and how Edward de Bono came to develop his creative thinking tools.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1473527570

- [7] Edward de Bono. ***Serious Creativity: How to be creative under pressure and turn ideas into action.*** Random House. 2015.

If you want to be the best, focus on your most valuable asset: the power of your creative mind As competition and the pace of change intensify, companies and individuals need to harness their creativity to stay ahead of the field. Under pressure, people often think they can't be creative; many more are convinced they are not creative at all because they have never been "arty". Creative genius Edward de Bono debunks these common notions in this remarkable book. He shows how creativity is a learnable skill — one that everyone can use to improve their performance. He then explains how you can unlock your own creativity to reap the personal and professional rewards it will bring. Learn how to: be creative on demand with de Bono's step-by-step approach add value to ideas and turn them into financial assets boost creativity with the power of lateral thinking break free from old ways of thinking with creative challenging.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1473528038

- [8] Warren F. Motte Jr. ***Oulipo: A Primer of Potential Literature.*** Dalkey Archive Press. 2015.

A remarkable collection of writings by members of the group known as Oulipo, this anthology includes, among others, Italo Calvino, Harry Mathews, Georges Perec, Jacques Roubad, and Raymond Queneau. Founded in Paris in 1960, Oulipo approaches writing in a way that has yet to make its impact in the United States and its creative writing programs. Rather than inspiration, rather than experience, rather than self-expression, the Oulipans view imaginative writing as an exercise dominated by the method of "constraints." While a major contribution to literary theory, Oulipo is perhaps most distinguished as an indispensable guide to writers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1564781879

- [9] Ed Catmull, Amy Wallace. ***Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration.*** Random House. 2014.

NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Huffington Post, Financial Times, Success, Inc., Library Journal. • From Ed Catmull, co-founder (with Steve Jobs and John Lasseter) of Pixar Animation Studios, the Academy Award-winning studio behind *Inside Out* and *Toy Story*, comes an incisive book about creativity in business and leadership — sure to appeal to readers of Daniel Pink, Tom Peters, and Chip and Dan Heath. Fast Company raves that *Creativity, Inc.* just might be the most thoughtful management book ever. *Creativity, Inc.* is a book for managers who want to lead their employees to new heights, a manual for anyone who strives for originality, and the first-ever, all-access trip into the nerve center of Pixar Animation — into the meetings, postmortems, and Braintrust sessions where some of the most successful films in history are made. It is, at heart, a book about how to build a creative culture — but it is also, as Pixar co-founder and president Ed Catmull writes, an expression of the ideas that I believe make the best in us possible. For nearly twenty years, Pixar has dominated the world of animation, producing such beloved films as the *Toy Story* trilogy, *Monsters, Inc.*, *Finding Nemo*, *The Incredibles*, *Up*, *WALL-E*, and *Inside Out*, which have gone on to set box-office records and garner thirty Academy Awards. The joyousness of the storytelling, the inventive plots, the emotional authenticity: In some ways, Pixar movies are an object lesson in what creativity really is. Here, in this book, Catmull reveals the ideals and techniques that have made Pixar so widely admired — and so profitable. As a young man, Ed Catmull had a dream: to make the first computer-animated movie. He nurtured that dream as a Ph.D. student at the University of Utah, where many computer science pioneers got their start, and then forged a partnership with George Lucas that led, indirectly, to his founding Pixar with Steve Jobs and John Lasseter in 1986. Nine years later, *Toy Story* was released, changing animation forever. The essential ingredient in that movies success — and in the thirteen movies that followed — was the unique environment that Catmull and his colleagues built at Pixar, based on leadership and management philosophies that protect the creative process and defy convention, such as: • Give a good idea to a mediocre team, and they will screw it up. But give a mediocre idea to a great team, and they will either fix it or come up with something better. • If you don't strive to uncover what is unseen and understand its nature, you will be ill prepared to lead. • It's not the manager's job to prevent risks. Its the manager's job to make it safe for others to take them. • The cost of preventing errors is often far greater than the cost of fixing them. • A company's communication structure should not mirror its organizational structure. Everybody should be able to talk to anybody. • Praise for *Creativity, Inc.*: "Over more than thirty years, Ed Catmull has developed methods to root out and destroy the barriers to creativity, to marry creativity to the pursuit of excellence, and, most impressive, to sustain a culture of disciplined creativity during setbacks and success." – Jim Collins, co-author of *Built to Last* and author of *Good to Great* • "Too often, we seek to keep the status quo working. This is a book about breaking it." – Seth Godin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0679644504

- [10] William Cheng. **Sound Play: Video Games and the Musical Imagination**. Oxford University Press. 2014.

Video games open portals to fantastical worlds where imaginative play and enchantment prevail. These virtual settings afford us considerable freedom to act out with relative impunity. Or do they? Sound Play explores the aesthetic, ethical, and sociopolitical stakes of people's creative engagements with gaming's audio phenomena — from sonorous violence to synthesized operas, from democratic music-making to vocal sexual harassment. William Cheng shows how video games empower their designers, composers, players, critics, and scholars to tinker (often transgressively) with practices and discourses of music, noise, speech, and silence. Faced with collisions between utopian and alarmist stereotypes of video games, Sound Play synthesizes insights across musicology, sociology, anthropology, communications, literary theory, philosophy, and additional disciplines. With case studies spanning Final Fantasy VI, Silent Hill, Fallout 3, The Lord of the Rings Online, and Team Fortress 2, this book insists that what we do in there — in the safe, sound spaces of games — can ultimately teach us a great deal about who we are and what we value (musically, culturally, humanly) out here.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 019969973

- [11] Michele Root-Bernstein. **Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences**. Rowman and Littlefield. 2014.

How can parents, educators, business leaders and policy makers nurture creativity, prepare for inventiveness and stimulate innovation? One compelling answer, this book argues, lies in fostering the invention of imaginary worlds, a.k.a. worldplay. First emerging in middle childhood, this complex form of make-believe draws lifelong energy from the fruitful combustions of play, imagination and creativity. • Unfortunately, trends in modern life conspire to break down the synergies of creative play with imaginary worlds. Unstructured playtime in childhood has all but disappeared. Invent-it-yourself make-believe places have all but succumbed in adolescence to ready-made computer games. Adults are discouraged from playing as a waste of time with no relevance to the workplace. Narrow notions of creativity exile the fictive imagination to fantasy arts. • And yet, as Michele Root-Bernstein demonstrates by means of historical inquiry, quantitative study and contemporary interview, spontaneous worldplay in childhood develops creative potential, and strategic worldplay in adulthood inspires innovations in the sciences and social sciences as well as the arts and literature. Inventing imaginary worlds develops the skills society needs for inventing the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1475809794

- [12] Edward W. Sarath. **Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society**. State University of New York Press. 2013.

Using insights from Integral Theory, describes how the improvisational methods of jazz can inform education and other fields. Jazz, America's original art form, can be a catalyst for creative and spiritual development. With its unique emphasis on improvisation, jazz offers new paradigms for educational and societal change. In this provocative book, musician and educator Edward W. Sarath illuminates how jazz offers a continuum for transformation. Inspired by the long legacy of jazz innovators who have used meditation and related practices to bring the transcendent into their lives and work, Sarath sees a coming shift in consciousness, one essential to positive change. Both theoretical and practical, the book uses the emergent worldview known as Integral Theory to discuss the consciousness at the heart of jazz and the new models and perspectives it offers. On a more personal level, the author provides examples of his own involvement in educational reform. His design of the first curriculum at a mainstream educational institution to incorporate a significant meditation and consciousness studies component grounds a radical new vision.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1438447221

- [13] Jeff VanderMeer, Jeremy Zerfoss. **Wonderbook: The Illustrated Guide to Creating Imaginative Fiction**. Abrams Image. 2013.

This all-new definitive guide to writing imaginative fiction takes a completely novel approach and fully exploits the visual nature of fantasy through original drawings, maps, renderings, and exercises to create a spectacularly beautiful and inspiring object. Employing an accessible, example-rich approach, Wonderbook energizes and motivates while also providing practical, nuts-and-bolts information needed to improve as a writer. Aimed at aspiring and intermediate-level writers, Wonderbook includes helpful sidebars and essays from some of the biggest names in fantasy today, such as George R. R. Martin, Lev Grossman, Neil Gaiman, Michael Moorcock, Catherynne M. Valente, and Karen Joy Fowler, to name a few. Praise for Wonderbook: "Jammed with storytelling wisdom." – Fast Company's Co.Create blog • "This is the kind of book you leave sitting out for all to see . . . and the kind of book you will find yourself picking up again and again." – Kirkus Reviews online • "If you're looking for a handy guide to not just crafting imaginative fiction like sci-fi, fantasy, and horror, but to writing in general, be sure to pick up a copy of Steampunk Bible author Jeff Vandermeer's lovingly compiled Wonderbook." – Flavorwire • "Jeff Vandermeer and Jeremy Zerfoss have created a kaleidoscopically rich and beautiful book about fiction writing." – Star Tribune • "Because it is so layered and filled with text, tips, and links to online extras, this book can be read again and again by both those who want to learn the craft of writing and those interested in the process of others." – Library Journal.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1419704427

- [14] Jon Peterson. **Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games.** Unreason Press. 2012.

Explore the conceptual origins of wargames and role-playing games in this unprecedented history of simulating the real and the impossible. From a vast survey of primary sources ranging from eighteenth-century strategists to modern hobbyists, *Playing at the World* distills the story of how gamers first decided fictional battles with boards and dice, and how they moved from simulating wars to simulating people. The invention of role-playing games serves as a touchstone for exploring the ways that the literary concept of character, the lure of fantastic adventure and the principles of gaming combined into the signature cultural innovation of the late twentieth century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0615642047

- [15] Mihaly Csikszentmihalyi. **Creativity: Flow and the Psychology of Discovery and Invention.** Harper Collins. 2008.

The bestselling classic on "flow" — the key to unlocking meaning, creativity, peak performance, and true happiness. • Legendary psychologist Mihaly Csikszentmihalyi's famous investigations of "optimal experience" have revealed that what makes an experience genuinely satisfying is a state of consciousness called flow. During flow, people typically experience deep enjoyment, creativity, and a total involvement with life. In this new edition of his groundbreaking classic work, Csikszentmihalyi ("the leading researcher into flow states" — *Newsweek*) demonstrates the ways this positive state can be controlled, not just left to chance. • *Flow: The Psychology of Optimal Experience* teaches how, by ordering the information that enters our consciousness, we can discover true happiness, unlock our potential, and greatly improve the quality of our lives. • "Explores a happy state of mind called flow, the feeling of complete engagement in a creative or playful activity." — *Time*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0061339202

- [16] Travis Prinzi. **Harry Potter & Imagination: The Way Between Two Worlds.** Zossima Press. 2008.

"What we achieve inwardly will change outer reality." Those words, written by Plutarch and quoted by J.K. Rowling in her 2008 Harvard commencement speech, sum up both the Harry Potter series and Travis Prinzi's analysis of the best-selling books in *Harry Potter & Imagination: The Way Between Two Worlds*. • Great imaginative literature places the readers between two worlds — the story world and the world of daily life — and challenges readers to imagine and to act for a better world. • Starting with Harry Potter's great themes, *Harry Potter & Imagination* takes readers on a journey through the transformative power of those themes for both the individual and for culture by placing Rowling's series in its literary, historical, and cultural contexts. • Prinzi explores how fairy stories in general, and Harry Potter in specific, are not merely tales that are read to "escape from the real world," but stories with the power to transform by teaching us to imagine better. • "Harry Potter & Imagination offers a challenging and rewarding tour of the inspirations for and meanings behind J.K. Rowling's lauded series. Travis Prinzi ably explores how the Harry Potter books satisfy fundamental human yearnings, utilize mythological archetypes, and embody their author's social vision. From Arthurian romance and Lovecraftian horror to postmodernism and political theory, Prinzi provides new insights into the Harry Potter phenomenon. *Harry Potter & Imagination* will not only fascinate and entertain readers, but will also convince them that fairy tales matter." Dr. Amy H. Sturgis, editor of *Past Watchful Dragons* • "There is no more insightful commenter on the Harry Potter novels than Travis Prinzi — and *Harry Potter & Imagination* is an ideal showcase for his original thinking and lucid writing. This trail-blazing guidebook into the world of Harry Potter — showing the imaginative way between two worlds — is a must read." — John Granger, author of *The Deathly Hallows Lectures* and other books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0982238517

- [17] Niicolas Rasmussen. **On Speed: The Many Lives of Amphetamine.** New York University Press. 2008.

Life in the Fast Lane: The author on the CHE • Uppers. Crank. Bennies. Dexies. Greenies. Black Beauties. Purple Hearts. Crystal. Ice. And, of course, Speed. • Whatever their street names at the moment, amphetamines have been an insistent force in American life since they were marketed as the original antidepressants in the 1930s. • *On Speed* tells the remarkable story of their rise, their fall, and their surprising resurgence. • Along the way, it discusses the influence of pharmaceutical marketing on medicine, the evolving scientific understanding of how the human brain works, the role of drugs in maintaining the social order, and the centrality of pills in American life. • Above all, however, this is a highly readable biography of a very popular drug. • And it is a riveting story. Incorporating extensive new research, *On Speed* describes the ups and downs (fittingly, there are mostly ups) in the history of amphetamines, and their remarkable pervasiveness. • For example, at the same time that amphetamines were becoming part of the diet of many GIs in World War II, an amphetamine-abusing counterculture began to flourish among civilians. • In the 1950s, psychiatrists and family doctors alike prescribed amphetamines for a wide variety of ailments, from mental disorders to obesity to emotional distress. • By the late 1960s, speed had become a fixture in everyday life: up to ten percent of Americans were thought to be using amphetamines at least occasionally. • Although their use was regulated in the 1970s, it didn't take long for amphetamines to make a major comeback, with the discovery of Attention Deficit Disorder and the role that one drug in the amphetamine family — Ritalin — could play in treating it. • Today's most popular diet-assistance drugs differ little from the diet

pills of years gone by, still speed at their core. • And some of our most popular recreational drugs — including the "mellow" drug, Ecstasy — are also amphetamines. • Whether we want to admit it or not, writes Rasmussen, were still a nation on speed.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814776019](#)

- [18] Walter Isaacson. **Einstein: His Life and Universe**. Simon & Schuster. 2007.

By the author of the acclaimed bestsellers Benjamin Franklin and Steve Jobs, this is the definitive biography of Albert Einstein. How did his mind work? What made him a genius? Isaacson's biography shows how his scientific imagination sprang from the rebellious nature of his personality. His fascinating story is a testament to the connection between creativity and freedom. Based on newly released personal letters of Einstein, this book explores how an imaginative, impertinent patent clerka struggling father in a difficult marriage who couldn't get a teaching job or a doctorate became the mind reader of the creator of the cosmos, the locksmith of the mysteries of the atom, and the universe. His success came from questioning conventional wisdom and marveling at mysteries that struck others as mundane. This led him to embrace a morality and politics based on respect for free minds, free spirits, and free individuals. These traits are just as vital for this new century of globalization, in which our success will depend on our creativity, as they were for the beginning of the last century, when Einstein helped usher in the modern age.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0743264738](#)

- [19] Christopher Vogler. **The Writer's Journey: Mythic Structure for Writers**. Michael Wiese Productions. 2007.

The Writer's Journey explores the powerful relationship between mythology and storytelling in a clear, concise style that's made it required reading for movie executives, screenwriters, playwrights, scholars, and fans of pop culture all over the world. The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. • "… the perfect manual for developing, pitching and writing stories with universal human themes that will forever captivate a global audience". – Jeff Arch, screenwriter Sleepless in Seattle • The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. The previous two editions of this book have sold over 180,000 units, making this book a "classic" for screenwriters, writers, and novelists.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [193290736X](#)

- [20] Edward De Bono. **De Bono's Thinking Course**. Pearson Education. 2006.

Little attention is paid to the skill of thinking. There is a belief that information and intelligence are enough. Intelligence is like the horsepower of a car but thinking is the skill with which the car is driven. There are some highly intelligent people who are poor thinkers and some less intelligent people, who are better at thinking. In this practical book, Edward de Bono lays out some simple but powerful tools with which we can optimise our thinking, decision making and problem solving. Most of the errors of thinking are errors of perception and that is precisely where these tools help. Learn to think and take control of your life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1406612022](#)

- [21] Jeff Hoke. **Museum of Lost Wonder**. Weiser Books. 2006.

The Museum of Lost Wonder is a book with a mission, simply stated: To illuminate life's mysteries. The execution is nearly indescribable. Think McSweeney's production values and design pyrotechnics. Think traditional esoteric symbols in a childhood garden of wonder. Think graphic novel and an adult version of the coolest activity book ever made. And you'll be somewhere in the neighborhood. Jeff Hoke has created a history of the human imagination with visual cues and clues and wonderment about and around everything you ever thought and everything you wish you'd been crafty enough to think. He has built a museum accessible to all, in book format, arranged with 7 halls (representing the seven stages of alchemical process) in which the questions of the universe unfold. All one needs to enter is some basic understanding of the human experience. Open The Museum of Lost Wonder, and step into an alternative world full of beautiful drawings, interesting historical tidbits, thoughtful challenges to common myths, and projects and pursuits to complete at home. Pages pull out with cutouts for building models. Hoke's museum is graphic novel meets quantum physics meets mythical journey meets spirit. Hoke begins with The Calcination Hall where the featured exhibit is The Beginning of Everything and leads us into halls like The Sublimatio Hall, with the exhibit How To Have Visions. In The Separatio Hall the exhibit Where Are You Going challenges us in our own journey. Through each hall we are led into an exhibit that questions our own understanding of life and urges us into new ways of thinking. As in wandering the great, immense halls of an ancient museum with endless corridors and fascinating exhibits, the reader is instantly pulled into this enormously imaginative pursuit. Each page is full of depth and questions. And each hall features a special fold-out interactive page. The Museum of Lost Wonder is a ray of hope in a dreary world. It is an oasis in an age when we are inundated everywhere we go with messages of consumption and materialism. It is an invitation into the imagination of a brilliant artist as well as a welcome back into your own imagination. It is a call to challenge your mind and your mind's eye to re-assess what you believe to be true and what you know to be true. Once you enter the museum, there is no turning back. For the price of admission you get a whole new perspective on the meaning of life and your purpose in it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1578633648

- [22] Deborah Jowitt. **Jerome Robbins: His Life, His Theater, His Dance**. Simon & Schuster. 2005.

In this authoritative biography, Deborah Jowitt explores the life, works, and creative processes of the complex genius Jerome Robbins (1918-1998), who redefined the role of dance in musical theater and is also considered America's greatest native-born ballet choreographer. This meticulously researched and elegantly written story of a life's work is illuminated by photographs, enlivened by anecdotes, and grounded in insights into ballets and musical comedies that have been seen and loved all over the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0684869861

- [23] Daniel Fischlin, Ajay Heble, Ingrid Monson. **The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue**. Wesleyan University Press. 2004.

A breakthrough book in the emergent fields of improvisation and cultural theory, *The Other Side of Nowhere* conveys the spirit and energy of an experimental celebration. The volume is divided into four sections: writings of musicians about improvising; examinations of inter- and cross-cultural dialogue; discussions of social practice and identity; and essays about collaborative dissonance. The 17 essays present jazz improvisation as a cultural practice with far-reaching ramifications. Music is treated not merely as an artistic phenomenon, but as a social force with the power to effect substantial change among people of marginalized races, genders, sexualities and ethnicities. The collection argues that there is a distinctive relationship between the emergence of free jazz, the desire for social justice and activist practices. *The Other Side of Nowhere* is a groundbreaking book that offers multiple perspectives on the art of jazz improvisation it will inspire readers to create, collaborate and dissent. Contributors: John Corbett, Krin Gabbard, Michael Jarrett, George E. Lewis, Nathaniel Mackey, Mark Anthony Neal, Pauline Oliveros, Eddie Prvost, Dana Reason, Michael Snow and Sherrie Tucker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0819566829

- [24] Alice Weaver Flaherty. **The Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain**. Houghton Mifflin. 2004.

What underlies the human ability, desire, and even compulsion to write? Alice Flaherty first explores the brain state called hypergraphia — the overwhelming desire to write — and the science behind its antithesis, writer's block. As a leading neurologist at a major research hospital, Flaherty writes from the front lines of brain research. Her voice, driven and surprisingly original, has its roots in her own experiences of hypergraphia, triggered by a postpartum mood disorder. Both qualifications lend power to Flaherty's riveting connection between the biology of human longing and the drive to communicate. *The Midnight Disease* charts exciting new territory concerning the roles of mind and body in the creative process. Flaherty — whose engagement with her patients and lifelong passion for literature enrich each page — argues for the importance of emotion in writing, illuminates the role that mood disorders play in the lives of many writers, and explores with profound insight the experience of being "visited by the muse." Her understanding of the role of the brain's temporal lobes and limbic system in the drive to write challenges the popular idea that creativity emerges solely from the right side of the brain. Finally, *The Midnight Disease* casts lights on the methods and madness of writers past and present, from Dostoevsky to Conrad, from Sylvia Plath to Stephen King. *The Midnight Disease* brings the very latest brain science to bear on the most compelling questions surrounding human creativity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618230653

- [25] Peter Turchi. **Maps of the Imagination: The Writer as Cartographer**. Trinity University Press. 2004.

Maps of the Imagination takes us on a magic carpet ride over terrain both familiar and exotic. Using the map as a metaphor, fiction writer Peter Turchi considers writing as a combination of exploration and presentation, all the while serving as an erudite and charming guide. He compares the way a writer leads a reader through the imaginary world of a story, novel, or poem to the way a mapmaker charts the physical world. "To ask for a map," says Turchi, "is to say, Tell me a story." With intelligence and wit, the author looks at how mapmakers and writers deal with blank space and the blank page; the conventions they use or consciously disregard; the role of geometry in maps and the parallel role of form in writing; how both maps and writing serve to re-create an individual's view of the world; and the artists delicate balance of intuition with intention. A unique combination of history, critical cartography, personal essay, and practical guide to writing, *Maps of the Imagination* is a book for writers, for readers, and for anyone interested in creativity. Colorful illustrations and Turchi's insightful observations make his book both beautiful and a joy to read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 159534005X

- [26] Christopher Bamford, Philip Zaleski. **An Endless Trace: The Passionate Pursuit of Wisdom in the West**. Codhill Press. 2003.

Two powerful motives weave beneath the surface of our spiritual history: the desire to know and the desire to love. The secret history of the West is the story of saints, mystics, alchemists, poets, and philosophers trying to unite these two streams and celebrate — in the world and in their own persons — the sacred marriage of Logos and Sophia, Word and Wisdom. This book, an impressionistic history of the Western spiritual tradition, follows — from ancient Greece to modern times — the traces of those who sought to know the world and themselves, while realizing that they must overcome themselves to love the world and one another. Included are chapters on Pythagoras, Sophia, Celtic Christianity, the Troubadours, the Grail, the Rose Cross, Renaissance spirituality, Romanticism, nineteenth-century occultism, and twentieth-century esotericism. Inspirational interludes place the whole within an atmosphere of Christian mysticism. Tracking this endless trace of our evolving relationship with one another, God, and Nature, we begin to understand how human consciousness has changed and evolved and perceive the present purpose of humankind.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1930337078

- [27] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life.** Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilate's question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253340942

- [28] Clifford A. Pickover. **The Mathematics of Oz: Mental Gymnastics from Beyond the Edge.** Cambridge University Press. 2002.

Grab a pencil. Relax. Then take off on a mind-boggling journey to the ultimate frontier of math, mind, and meaning as acclaimed author Clifford Pickover, Dorothy, and Dr. Oz explore some of the oddest and quirkiest highways and byways of the numerically obsessed. The thought-provoking mysteries, puzzles, and problems range from zebra numbers and circular primes to Legion's number — a number so big that it makes a trillion pale in comparison. The strange mazes, bizarre consequences, and dizzying arrays of logic problems entertain readers at all levels of mathematical sophistication. The tests devised by enigmatic Dr. Oz to assess human intelligence will tease the brain of even the most avid puzzle fan. They feature a host of mathematical topics: geometry and mazes, sequences, series, sets, arrangements, probability and misdirection, number theory, arithmetic, and even several problems dealing with the physical world. With numerous illustrations, this is an original, fun-filled, and unusual introduction to numbers and their role in creativity, computers, games, practical research, and absurd adventures that teeter on the edge of logic and insanity. Clifford A. Pickover is the author of over twenty highly acclaimed books on such topics as computers and creativity, art, mathematics, black holes, human behavior and intelligence, time travel, alien life, and science fiction. Among his books are *Computers, Pattern, Chaos, and Beauty* (St. Martin's Press, 1990), *Wonders of Numbers* (Oxford University Press, 2000), *Dreaming the Future* (Prometheus, 2001), *The Zen of Magic Squares, Circles, and Stars* (Princeton University Press, 2001), *The Stars of Heaven* (Oxford University Press, 2001), *The Paradox of God and the Science of Omniscience* (Palgrave, 2002). A Ph.D. graduate of Yale University, he is a prolific inventor with dozens of patents, the associate editor for several journals, the author of colorful puzzle calendars, and puzzle contributor to adult and children's magazines. Pickover's computer graphics have been featured on the cover of many popular magazines and on T.V. shows.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521016789

- [29] Lawrence Kramer. **Musical Meaning: Toward a Critical History.** University of California Press. 2001.

Lawrence Kramer has been a pivotal figure in the development of the controversial new musicology, integrating the study of music with social and cultural issues. This accessible and eloquently written book continues and deepens the trajectory of Kramer's thinking as it boldly argues that humanistic, not just technical, meaning is a basic force in music history and an indispensable factor in how, where, and when music is heard. Kramer draws on a broad range of music and theory to show that the problem of musical meaning is not just an intellectual puzzle, but a musical phenomenon in its own right. How have romantic narratives involving Beethoven's "Moonlight" Sonata affected how we hear this famous piece, and what do they reveal about its music? How does John Coltrane's African American identity affect the way we hear him perform a relatively "white" pop standard like "My Favorite Things"? Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic? Focusing on the classical repertoire from Beethoven to Shostakovich and also discussing jazz, popular music, and film and television music, *Musical Meaning* uncovers the historical importance of asking about meaning

in the lived experience of musical works, styles, and performances. Kramer's writing, clear and full of memorable formulations, demonstrates that thinking about music can become a vital means of thinking about general questions of meaning, subjectivity, and value. In addition to providing theoretical advances and insights on particular pieces and repertoires, *Musical Meaning* will be provocative reading for those interested in issues of identity, gender, and cultural theory. This book includes a CD of Kramer's own composition, *Revenants: 32 Variations in C Minor*, which he discusses in his final chapter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520232720](#)

- [30] Charles Segal. **Singers, Heroes, and Gods in the Odyssey**. Cornell University Press. 2001.

One of the special charms of the *Odyssey*, according to Charles Segal, is the way it transports readers to fascinating places. Yet despite the appeal of its narrative, the *Odyssey* is fully understood only when its style, design, and mythical patterns are taken into account as well. Bringing a new richness to interpretation of this epic, Segal looks closely at key forms of social and personal organization which Odysseus encounters in his voyages. Segal also considers such topics as the relationship between bard and audience, the implications of the *Odyssey's* self-consciousness about its own poetics, and Homer's treatment of the nature of poetry.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801487269](#)

- [31] Nick Bantock. **The Artful Dodger: Images and Reflections**. Chronicle Books. 2000.

With sales of his Griffin & Sabine Trilogy surpassing three million copies, it's been said that Nick Bantock has created an original literary genre. Now he brings new meaning to the art of autobiography with *The Artful Dodger: Images and Reflections*, in which he infuses the tale of his professional and artistic life with warmth and wit. *The Artful Dodger* surveys the vast and varied territory that Bantock's work encompasses: from his English art-school days to paperback covers, pure abstract experimentation to pop-up books, Griffin & Sabine to his most recent work. Bantock's own words lend a highly personal, often revealing, always entertaining angle to more than 350 resplendent images. As rich in life as it is in art, *The Artful Dodger* reveals the creative range of a modern graphic master.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811827526](#)

- [32] Geoffrey O'Brien. **The Browser's Ecstasy: A Meditation on Reading**. Counterpoint Press. 2000.

From one of the most original writers now at work, an expansive, learned, and utterly charming reverie on what it means to be lost in a book. Louis Menand, writing in *The New Yorker*, called Geoffrey O'Brien's *The Phantom Empire* "a prose poem about the pleasures and distractions of movie-watching," "an ambitiously literary attempt to write about the [mystery of the] medium as though it were a dream the author had just awakened from." Now, in *The Browser's Ecstasy*, O'Brien has written a prose poem about reading, a playful, epigrammatic nocturne upon the dream-state one falls into when "lost in a book," upon the uncanny, trancelike pleasure of making silent marks on paper utter sounds inside one's head. We call *The Browser's Ecstasy* a "Meditation on Reading," but like any truly original book — and especially the short book that goes both far and deep — it resists easy summary and classification. As Luc Sante once wrote, "The density of O'Brien's work makes word count irrelevant as an index of substance; he is seemingly capable of compressing entire encyclopedias into his parenthetical asides. I defy you to name any precedent for what he does. He's a school unto himself".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158243056X](#)

- [33] Ingrid D. Rowland. **The Ecstatic Journey: Athanasius Kircher in Baroque Rome**. Joseph Regenstein Library. 2000.

The Ecstatic Journey: Athanasius Kircher in Baroque Rome surveys the scientific, religious, and political culture of seventeenth-century Rome through the works of Athanasius Kircher (1602-1680), a German Jesuit at the Roman College. Published in conjunction with an exhibition held in the Department of Special Collections at the University of Chicago's Regenstein Library, this illustrated catalog includes an essay by Ingrid D. Rowland and descriptions of over 100 works. The introduction by E. Sherwood Rowland, 1995 Nobel laureate in Chemistry, offers an appreciation of Kircher and observations on the idea of scientific progress. • "In an age of polymaths, Kircher was perhaps the most polymathic of them all." – Anthony Grafton, Princeton University (Q in NYT 5/25/02) • "[Kircher] made vomiting machines and eavesdropping statues. He transcribed bird song and wrote a book about musicology (still used today). He taught Nicholas Poussin perspective and made a chamber of mirrors to drive cats crazy. He invented the first slide projector and had himself lowered into the mouth of Mount Vesuvius just as it was supposed to erupt. He proved the impossibility of the Tower of Babel. ... With his labyrinthine mind, he was Jorge Luis Borges before Borges." – Sarah Boxer, *New York Times*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [094305625X](#)

- [34] Nicolas Slonimsky. **Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time**. W.W. Norton. 2000.

"A supermarket tabloid of classical music criticism." – From the new foreword by Peter Schickele. • A snakeful of critical venom aimed at the composers and the classics of nineteenth- and twentieth-century music. • Who wrote advanced cat music? What commonplace theme is very much like Yankee Doodle? Which composer is a scoundrel and a giftless bastard? What opera would His Satanic Majesty turn out? Whose name suggests fierce whiskers stained with vodka? And finally, what third movement begins with a dog howling at midnight, then imitates the regurgitations of the less-refined or lower-middle-class type of water-closet cistern, and ends with the cello reproducing the screech of an ungreased wheelbarrow? • For the answers to these and other questions, readers need only consult the "Investicon" at the back of this inspired book and then turn to the full passage, in all its vituperation. • Among the eminent reviewers are George Bernard Shaw, Virgil Thomson, Hans von Blow, Friedrich Nietzsche, Eduard Hanslick, Olin Downes, Deems Taylor, Paul Rosenfeld, and Oscar Wilde. • Itself a classic, this collection of nasty barbs about composers and their works, culled mostly from contemporaneous newspapers and magazines, makes for hilarious reading and belongs on the shelf of everyone who loves — or hates — classical music. With a new foreword by Peter Schickele ("P.D.Q. Bach").

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039332009X](#)

- [35] Maynard Frank Wolfe, Rube Goldberg. **Rube Goldberg: Inventions!**. Simon and Schuster. 2000.

A collection of Rube Goldberg's wackiest inventions features more than two thousand "schematics" from the immensely popular comic for everything from suicide machines to a pick-pocket device designed for politicians.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684867249](#)

- [36] Mary B. Campbell. **Wonder and Science: Imagining Worlds in Early Modern Europe**. Cornell University Press. 1999.

During the early modern period, western Europe was transformed by the proliferation of new worlds — geographic worlds found in the voyages of discovery and conceptual and celestial worlds opened by natural philosophy, or science. The response to incredible overseas encounters and to the profound technological, religious, economic, and intellectual changes occurring in Europe was one of nearly overwhelming wonder, expressed in a rich variety of texts. In the need to manage this wonder, to harness this imaginative overabundance, Mary Baine Campbell finds both the sensational beauty of early scientific works and the beginnings of the divergence of the sciences — particularly geography, astronomy, and anthropology — from the writing of fiction. Campbell's learned and brilliantly perceptive new book analyzes a cross section of texts in which worlds were made and unmade; these texts include cosmographies, colonial reports, works of natural philosophy and natural history, fantastic voyages, exotic fictions, and confessions. Among the authors she discusses are Andre Thevet, Thomas Hariot, Francis Bacon, Galileo, Margaret Cavendish, and Aphra Behn. Campbell's emphasis is on developments in England and France, but she considers works in languages other than English or French which were well known in the polyglot book culture of the time. With over thirty well-chosen illustrations, *Wonder and Science* enhances our understanding of the culture of early modern Europe, the history of science, and the development of literary forms, including the novel and ethnography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801436486](#)

- [37] Harry Mathews, Alastair Brotchie. **Oulipo Compendium**. Atlas Press. 1998.

What do Marcel Duchamp and Italo Calvino have in common? The Oulipo, or Ouvroir de littérature potentielle. Raymond Queneau and Francois Le Lionnais founded their "Workshop for Potential Literature" in 1960 to find out how abstract restrictions could be combined with imaginative writing (as in Georges Perec's notorious novel written without the letter e.) Still formidably active, the Oulipo is now recognised as the most original, productive and provocative literary enterprise to appear since the last war. This Compendium is the first comprehensive survey of the group in any language and it includes, as well as biographical, bibliographical and theoretical information: a complete translation of Queneau's 100,000,000,000 Poems, the work that led to the Oulipo's creation; Jacques Roubaud's extensive account of Oulipian history and practice; full documentation of Oulipian writing techniques, with translated or original examples, many of them full-length works; analyses of important Oulipian works, such as Perec's *Life A User's Manual*, and Calvino's *If on a Winter's Night a Traveller*. Briefer sections are devoted to related groups, among them: The Oupeinpo (potential painting) and its many creative techniques, most of them illustrated; the Oulipopo (potential detective fiction) and its array of methods for inventing and solving crimes; the Oubapo (potential comic strips) and its new ways to combine drawing and text. The Oulipo Compendium abounds in material for writers, teachers and scholars; it also offers a cornucopia of entertainment for curious readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0947757961](#)

- [38] Bruno Nettl, Melinda Russell. **In the Course of Performance: Studies in the World of Musical Improvisation**. University of Chicago Press. 1998.

In the Course of Performance is the first book in decades to illustrate and explain the practices and processes of musical improvisation. Improvisation, by its very nature, seems to resist interpretation or elucidation. This difficulty may account for the very few attempts scholars

have made to provide a general guide to this elusive subject. With contributions by seventeen scholars and improvisers, *In the Course of Performance* offers a history of research on improvisation and an overview of the different approaches to the topic that can be used, ranging from cognitive study to detailed musical analysis. Such diverse genres as Italian lyrical singing, modal jazz, Indian classical music, Javanese gamelan, and African-American girls' singing games are examined. The most comprehensive guide to the understanding of musical improvisation available, *In the Course of Performance* will be indispensable to anyone attracted to this fascinating art. Contributors are Stephen Blum, Sau Y. Chan, Jody Cormack, Valerie Woodring Goertzen, Lawrence Gushee, Eve Harwood, Tullia Magrini, Peter Manuel, Ingrid Monson, Bruno Nettle, Jeff Pressing, Ali Jihad Racy, Ronald Riddle, Stephen Slawek, Chris Smith, R. Anderson Sutton, and T. Viswanathan.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226574113](#)

- [39] Lawrence Norfolk. **The Pope's Rhinoceros**. Vintage Books. 1997.

The highly acclaimed author of *Lempriere's Dictionary*, a *New York Times* Notable Book of 1992, returns with a vivid, antic, and picaresque novel spun around one of history's most bizarre chapters: the sixteenth-century attempt to procure a rhinoceros as a bribe for Pope Leo X. Set in an age of global expansion, *The Pope's Rhinoceros* holds up the history of the rhinoceros as a mirror to the obsessions and corrupt fantasies of the Renaissance. In February 1516, a Portuguese ship sank off the coast of Italy. The *Nostra Senora de Ajuda* had sailed 14,000 miles from the Indian kingdom of Gujarat. Her mission: to bribe the "pleasure-loving Pope" into favoring expansionist Portugal over her rival Spain with the most exotic and least likely of gifts — a living rhinoceros. This strange incident is the germ of truth within the unfettered fantasy of Lawrence Norfolk's intricately plotted, marvelously detailed, seductively intriguing second novel — a triumph of storytelling that is as arcane and erudite as it is compelling and entertaining. Moving from the herring colonies of the Baltic Sea to the West African rainforest, with a cast of characters including a resourceful ex-mercenary, Salvestro; his dimwitted comrade, Bernardo; an order of reclusive monks; and Rome's corrupt cardinals, courtesans, ambassadors, and nobles, *The Pope's Rhinoceros* is at once a fabulous adventure tale and a portrait of an age rushing headlong to its crisis.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0749398744](#)

- [40] Michael O. Riley. **Oz and beyond: the fantasy world of L. Frank Baum**. University of Kansas Press. 1997.

Long before Judy Garland sang "Over the Rainbow", the denizens of Oz had already captivated the American reading public. The quintessential American fairy tale, L. Frank Baum's "The Wonderful Wizard of Oz" has had a singular influence on our culture since it first appeared in 1900. Yet, as Michael Riley shows, Baum's achievement went far beyond this one book, or even the 13 others he wrote about that magic kingdom. The Land of Oz was just one in a whole continent of fantasy countries whose histories, geographies and citizens Baum developed in detail over the course of his writing career. In this "Other-world", Baum created a full-scale mythology that foreshadowed Tolkien's Middle Earth in its imaginative detail. Taking us on an entertaining tour of this endearing and unforgettable Other-world, Riley illuminates Baum's richly creative imagination in the Oz books and other works of fantasy, like the much neglected "Life and Adventures of Santa Claus". He restores for many readers Baum's original conception of Oz as it existed long before other writers were hired to continue the immensely popular series following Baum's death in 1919. Equally important, he shows us how Oz and its companion countries evolved over time, as Baum repeatedly responded to a loyal readership clamouring for an endless supply of Oz stories. While there have been other studies of Baum, this is the one that examines his Other-world in its entirety. "Oz and Beyond" provides a comprehensive analysis of all of Baum's fantasy creations and his evolution as a fantasy writer, demonstrating that Baum had a more consistent and disciplined imagination than is generally recognized. It also explains the influence of Baum's childhood and adult experiences on his writing and illuminates his philosophy concerning nature, civilization and industrialization. Oz's enduring influence on American culture is indisputable — witness its endless replication in books, films, musicals and theme parks. In returning to the original source of that influence, Riley serves as our guide to that land over the rainbow and inspires renewed appreciation for a great writer's magical vision.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [070060832X](#)

- [41] Mihaly Csikszentmihalyi. **Creativity: Flow and the Psychology of Discovery and Invention**. Harper Collins. 1996.

The author of *The Evolving Self* draws on the theories put forth in his best-selling *Flow* to explain the creative process and share personal anecdotes of successful people to show readers how to tap into their own creativity • This book is about what makes life worth living. The creative excitement of the artist at her easel or the scientist in the lab comes as close to the ideal fulfillment as we all hope to, and so rarely do. Professor Mihaly Csikszentmihalyi interviewed more than ninety of possibly the most interesting people in the world — people like actor Ed Asner, authors Robertson Davies and Nadine Gordimer, scientists Jonas Salk and Linus Pauling, and Senator Eugene McCarthy — who have changed the way people in their fields think and work to find out how creativity has been a force in their lives. • In his bestselling book *Flow*, Professor Csikszentmihalyi explored states of "optimal experience" — those times when people report feelings of concentration and deep enjoyment — and showed that what makes experience genuinely satisfying is a state of consciousness called "flow." Here Professor Csikszentmihalyi builds on his flow theory, profiling individuals who have found ways to make flow a permanent feature of their lives and at the same time have contributed to society and culture. This book is not so much about the everyday "creativity" that we all experience but the kind of creativity of artists, scientists, and others that can transform our culture and the way we look at the world. • By studying the creative

lives of exceptional people, Professor Csikszentmihalyi shows us how we can all enhance our everyday lives. His goal is to help us better understand a way of being that is more satisfying and more fulfilling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060171332](#)

- [42] Terry Jones, Brian Froud. **Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research.** Simon & Schuster. 1996.

Once again in desperate need of cash, ex-Monty Python member Jones and renowned faery authority and illustrator Froud team up to present the hilarious sequel to the brilliantly successful Lady Cottington's Pressed Fairy Book. Lady Cottington's previously unknown twin brother, Quentin, employs his "psychic image nebulizing generator" and "psychic odour nasalizing gasificator" to analyze the protoplasmic nature of the mysterious stains left by pressed fairies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684832062](#)

- [43] Raymond Queneau, Harry Mathews, Paul Fournel, Claude Berge, Harry Matthews. **Oulipo Laboratory.** Serpent's Tail. 1996.

The Oulipo was founded in 1960 by a group of leading French writers and mathematicians, it still meets regularly some thirty five years later, making it one of the longest lived and productive literary groupings ever. The Oulipos original aim was to inquire into the possibilities of combining literature and mathematics, but this field of study was soon expanded to include all writing using self-imposed restrictive systems. Remarkable Oulipian works have been written by Queneau, Calvino, Perec, Roubaud, Mathews (to mention only those familiar to English-speaking readers). The group publishes a series of small booklets for circulation among its friends. This anthology reproduces six of them in English facsimile, from among the earliest (no. 3, 1976) to the most recent (no. 70, 1995); it provides the English reader with a taste at least of one of the most sustained and intriguing literary investigations of recent years.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0947757899](#)

- [44] Philip Sandblom. **Creativity and Disease: How Illness Affects Literature, Art and Music.** Marion Boyars Publishers. 1995.

Dr. Sandblom explores the intriguing connections between illness, art and creativity. He elucidates the ways in which specific ailments affect the creative personality. Discussing the influence of mental illness, physical infirmity, pain and addiction on 140 authors, artists and composers—among them Byron, Dostoyevsky and William Styron, artists Goya, Klee and Monet, and composers Mozart, Schumann and Beethoven. In this twelfth revised and enlarged edition of a ground-breaking study on the life and work of some of our greatest artists, Dr. Philip Sandblom explores the intriguing connections between illness, art and creativity. He elucidates the ways in which specific ailments inform and influence the creative personality and discusses the effects of mental illness, drug addiction and severe pain on 140 authors, artists and composers. Many outstanding talents are discussed — among them Byron, Walter Scott, Dostoevsky, Flaubert, Proust and William Saroyan, the artists Goya, Frida Kahlo, Klee, Matisse and Monet, and the composers Mozart, Schumann and Beethoven. Heavily illustrated, the book contains over 100 paintings and drawings in color and black and white. Dr. Philip Sandblom was born in Chicago in 1903 and educated in Sweden where he became professor of surgery and, later, President of the University of Lund. He is an honorary fellow of the Royal College of Surgery in England, Edinburgh and Ireland, and of the American College of Surgeons. • "The fantastic erudition of this volume is heightened by the simplicity of its style: informal, chatty, with sly wit, impressive in range and content." – Annals of Surgery.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0714529419](#)

- [45] Dennis Todd. **Imagining Monsters: Miscreations of the Self in Eighteenth-Century England.** University of Chicago Press. 1995.

In 1726, an illiterate woman from Surrey named Mary Toft announced that she had given birth to seventeen rabbits. Deceiving respected physicians and citizens alike, she created a hoax that held England spellbound for months. In *Imagining Monsters*, Dennis Todd tells the story of this bizarre incident and shows how it illuminates eighteenth-century beliefs about the power of imagination and the problems of personal identity. Mary Toft's outrageous claim was accepted because of a common belief that the imagination of a pregnant woman could deform her fetus, creating a monster within her. Drawing on largely unexamined material from medicine, embryology, philosophy, and popular "monster" exhibitions, Todd shows that such ideas about monstrous births expressed a fear central to scientific, literary, and philosophical thinking: that the imagination could transgress the barrier between mind and body. In his analysis of the Toft case, Todd exposes deep anxieties about the threat this transgressive imagination posed to the idea of the self as stable, coherent, and autonomous. Major works of Pope and Swift reveal that they, too, were concerned with these issues, and *Imagining Monsters* provides detailed discussions of *Gulliver's Travels* and *The Dunciad* illustrating how these writers used images of monstrosity to explore the problematic nature of human identity. It also includes a provocative analysis of Pope's later work that takes into account his physical deformity and his need to defend himself in a society that linked a deformed body with a deformed character.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022680565](#)

- [46] Caroline Alexander. **The Way To Xanadu**. Alfred A. Knopf. 1994.

In Xanadu did Kubla Khan, a stately pleasure-dome decree ... "So begins Samuel Taylor Coleridge's "Kubla Khan," one of the most famous and captivating poems in the English language. It is also the starting point for this mesmerizing and wide-ranging account of Caroline Alexander's quest to experience firsthand the places that collectively inspired Coleridge's legendary poetic vision of the mythic seat of pleasure. Driven by a lifelong fascination with this poetic masterpiece and by her limitless curiosity, Alexander brilliantly reconstructs the origins of Coleridge's haunting images as she leads us across three continents — from the windswept steppes of Inner Mongolia, where the great Khan held sway, to North Florida with its "mighty fountains," to Kashmir's mystical and holy cave of ice, to sacred "Mount Abora" in Ethiopia. Alongside her meticulous literary detective work, Alexander offers us the richly strange histories of these places, and conveys with her unflinching eye their surpassing natural wonder. Her witty and elegant chronicles also present an amazing array of characters — from stony-faced officials upholding the great wall of Chinese bureaucracy to tough-minded Floridians battling the bureaucracy of our own federal government. As Alexander reminds us, Coleridge, who composed his great work in an opium reverie, himself never actually visited the places he evoked so powerfully, but merely read about them in a diverse collection of travel and discovery narratives, which were definitively catalogued in 1927 by the renowned scholar John Livingston Lowes. The power of these works to feed the poet's imagination inspires Alexander's intriguing speculation about the value and purpose of travel writing in our own age. Endlessly entertaining and richly informative, *The Way to Xanadu* is an utterly original blend of travel writing and literary scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679419004](#)

- [47] Subrata Dasgupta. **Creativity in Invention and Design**. Cambridge University Press. 1994.

In this book, creativity in technology is discussed using a computational approach. Examining an important historical episode in computer technology as a case study, namely, the invention of microprogramming by Maurice Wilkes in 1951, the author presents a plausible explanation of the process by which Wilkes may have arrived at his invention. Based on this case study, the author has also proposed some very general hypotheses concerning creativity that appear to corroborate the findings of some psychologists and historians and then suggests that creative thinking is not significantly different in nature from everyday thinking and reasoning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521430682](#)

- [48] Albert Rothenberg. **Creativity and Madness: New Findings and Old Stereotypes**. Johns Hopkins University Press. 1994.

Intrigued by history's list of "troubled geniuses," Albert Rothenberg investigates how two such opposite conditions — outstanding creativity and psychosis — could coexist in the same individual. Rothenberg concludes that high-level creativity transcends the usual modes of logical thought and may even superficially resemble psychosis. But he also discovers that all types of creative thinking generally occur in a rational and conscious frame of mind, not in a mystically altered or transformed state. Far from being the source — or the price — of creativity, Rothenberg discovers, psychosis and other forms of mental illness are actually hindrances to creative work. Disturbed writers and absent-minded professors make great characters in fiction, but Rothenberg has uncovered an even better story — the virtually infinite creative potential of healthy human beings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801849772](#)

- [49] Derek Bailey. **Improvisation: its Nature and Practice in Music**. Da Capo Press. 1993.

Derek Bailey's *Improvisation*, originally published in 1980, and here updated and extended with new interviews and photographs, is the first book to deal with the nature of improvisation in all its forms — Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and free music. By drawing on conversations with some of today's seminal improvisers — including John Zorn, Jerry Garcia, Steve Howe, Steve Lacy, Lionel Salter, Earle Brown, Paco Pea, Max Roach, Evan Parker, and Ronnie Scott — Bailey offers a clear-eyed view of the breathtaking spectrum of possibilities inherent in improvisational practice, while underpinning its importance as the basis for all music-making.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306805286](#)

- [50] Barry Cooper. **Beethoven and the Creative Process**. Clarendon Press. 1993.

Beethoven's habit of composing by making many preliminary drafts and sketches was sufficiently unusual to attract attention even during his lifetime, and his creative process has attracted a good deal more attention since. This book incorporates the findings of recent studies on Beethoven's creative process and examines his underlying creative motivation, the interrelationships between his various works, and how his output was determined by external factors and his personal life. Including an introduction to his compositional methods and a detailed study

of particular compositional problems of six different works, the book provides insight into the creative life of one of the greatest figures in musical history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198163533](#)

- [51] Eva T.H. Brann. **The World of the Imagination**. Rowman & Littlefield. 1992.

In this book, Eva Brann sets out no less a task than to assess the meaning of imagination in its multifarious expressions throughout western history. The result is one of those rare achievements that will make *The World of the Imagination* a standard reference. • Imagination adds to reality and casts light on it. It also threatens us with error. Brann's massive assault on its mysteries advances an old thesis: "imagination ... is a faculty or power for internal representations which ... are image-like and represent absent objects as present ... by means of resemblance." She carefully considers more than 450 authors. Still, there are missing figures, including Edward Douglas Fawcett, whose *World As Imagination* (1916) rallies those who think imagination the key to reality. The enemies and friends of images alike (i.e., logicians who questioned the existence of images and romantics who overrated them) perhaps loom too large in this book. And perhaps those who see imagination as the necessary link between a world that is always fuzzy and our logical ideas of it deserve more space. Yet there are plums here for plain readers. No sane writer will approach the concept of imagination before consulting this work by a 30-year veteran of the St. John's College "great books" program. – Leslie Armour, Univ. of Ottawa • This book is at once the most definitive and the most comprehensive book of its kind ever written. For anyone who wants to know how imagination has been regarded in Western philosophical and psychological, literary, and religious thought, this text is an indispensable resource, a treasure-trove of insight and knowledge. – The Review Of Metaphysics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847676501](#)

- [52] Nicholas Cook. **Music, Imagination, and Culture**. Clarendon Press. 1992.

Musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open. This gap between image and the experience it models offers a source of compositional creativity; different musical cultures embody different ways of imagining sound as music. Drawing on psychological and philosophical materials as well as the analysis of specific musical examples, Cook here defines the difference between music theory and aesthetic criticism, and affirms the importance of the "ordinary listener" in musical culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198163037](#)

- [53] Walter Aaron Esman. **Madness and The Life and Works of Adolf Wlfl**. University of Nebraska Press. 1992.

Recently interest has surged in what Jean Dubuffet called Art Brut, raw art produced by persons operating outside cultural norms, reflecting inner need rather than any official artistic attitude. Of the known practitioners of Art Brut, one of the most gifted was the Swiss peasant Adolf Wlfl. From 1895, when he was thirty-one, until his death in 1930, Wlfl was incarcerated in Waldau hospital, severely afflicted with rage and depression. Supplied with colored pencils and paper by his primary physician, Walter Morgenthaler, he began to draw. Morgenthaler's pathbreaking study of Wlfl and his art, published in 1921, aimed at the center of contemporary debates about the relationships between creativity, madness, and art. This first English-language edition includes twenty-four color reproductions of Wlfl's art and Wlfl's brief account of his own life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803231563](#)

- [54] Jacques Le Goff. **The Medieval Imagination**. University of Chicago Press. 1992.

To write this history of the imagination, Le Goff has recreated the mental structures of medieval men and women by analyzing the images of man as microcosm and the Church as mystical body; the symbols of power such as flags and oriflammes; and the contradictory world of dreams, marvels, devils, and wild forests. • The collection begins with an essay on "the marvelous." Le Goff highlights subtle changes in medieval attitudes and sensibilities by contrasting the marvelous (representing a "secularization" of the supernatural after the thirteenth century) with the miraculous (depending solely on God's saving grace) and the magical (governed by Satan's destructive activity). • Jacques Le Goff (1927-2014) was a prominent French historian and medievalist. He was a key proponent of the Annales school of historical analysis, which emphasizes long-term social history over political or military themes. He argued that the Middle Ages were a distinct form of civilization, substantively different from both the classical and modern worlds. • "Le Goff is one of the most distinguished of the French medieval historians of his generation ... he has exercised immense influence." – Maurice Keen, *New York Review of Books* • "The whole book turns on a fascinating blend of the brutally materialistic and the generously imaginative." – Tom Shippey, *London Review of Books* • "The richness, imaginativeness and sheer learning of Le Goff's work ... demand to be experienced." – T. Clanchy, *Times Literary Supplement*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226470857](#)

- [55] John M. MacGregor. **The Discovery of the Art of the Insane**. Princeton University Press. 1992.

This pioneering work, the first history of the art of the insane, scrutinizes changes in attitudes toward the art of the mentally ill from a time when it was either ignored or ridiculed, through the era when major figures in the art world discovered the extraordinary power of visual statements by psychotic artists such as Adolf Wlfi and Richard Dadd. John MacGregor draws on his dual training in art history and in psychiatry and psychoanalysis to describe not only this evolution in attitudes but also the significant influence of the art of the mentally ill on the development of modern art as a whole. His detailed narrative, with its strangely beautiful illustrations, introduces us to a fascinating group of people that includes the psychotic artists, both trained and untrained, and the psychiatrists, psychoanalysts, critics, and art historians who encountered their work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691000360](#)

- [56] Henry Petroski. **The Evolution of Useful Things**. Alfred A. Knopf. 1992.

Only Henry Petroski, author of *The Pencil*, could make one never pick up a paper clip again without being overcome with feelings of awe and reverence. In his new book the author examines a host of techno-trivia questions — how the fork got its tines, why Scotch tape is called that, how the paper clip evolved, how the Post-it note came to be, how the zipper was named, why aluminum cans have hollow bottoms — and provides us with answers that both astonish and challenge the imagination. In addition to an extended discussion of knives, forks, spoons, and other common devices, the author explains how the interplay of social and technical factors affects the development and use of such things as plastic bags, fast-food packaging, push-button telephones, and other modern conveniences. Throughout the book familiar objects serve to illustrate the general principles behind the evolution of all products of invention and engineering. Petroski shows, by way of these examples as well as a probing look at the patent process, that the single most important driving force behind technological change is the failure of existing devices to live up to their promise. As shortcomings become evident and articulated, new and "improved" versions of artifacts come into being through long and involved processes variously known as research and development, invention, and engineering. He further demonstrates how the evolving forms of technology generally are altered by our very use of them, and how they, in turn, alter our social and cultural behavior. In this wonderful mixture of history, biography, and design theory, Henry Petroski brings us to an understanding of an essential question: By what mechanism do the shapes and forms of our made world come to be?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679412263](#)

- [57] Clifford A. Pickover. **Mazes for the Mind: Computers and the Unexpected**. St. Martin's Press. 1992.

A collection of games and computer graphics is divided into sections dealing with pattern, games and speculation, music, space, time, and others and offers puzzles inspired by those dating back several centuries.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312081650](#)

- [58] Lawrence Schick. **Heroic Worlds**. Prometheus Books. 1991.

This history of role-playing games such as *Dungeons and Dragons* explains their evolution and gives complete definitions and descriptions for related game products. Arriving on the scene in 1973, such games caught on rapidly and spawned a thriving industry. These games are regularly played improvisations, with rules that allow for consistent resolution of action, in which heroic characters created by the players battle enemies or solve mysteries. Featuring essays by eighteen top industry designers, *Heroic Worlds* explains the evolution of role-playing games and their influence on other forms of entertainment. The art and jargon of game design, play, and collection are defined in detail.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879756535](#)

- [59] Harry A. Wilmer. **Creativity: Paradoxes & Reflections**. Chiron Publications. 1991.

Includes: "*Places for Anything: Building Imaginary Worlds*", by Douglass Parker (*A Parageographer*) • Essays from, among others, playwright Edward Albee, analyst Joseph Henderson, actor Lee Marvin, scientist Linus Pauling, novelist Isaac Bashevis Singer, critic and philosopher Jacques Barzun, literary critic Norman Sherry, and poet Naomi Nye on the creative life, focusing on the paradoxes and reflections of creativity: autobiography, literary biography, music, science, drama, poetry, storytelling, criticism, parageography, and war.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0933029446](#)

- [60] David Cohen, Stephen A. MacKeith. **The Development of Imagination**. Routledge. 1990.

Why do Children create Fantasy Worlds? What do they tell us about the Imagination of Children? The spontaneous imaginings of childhood have a unique fascination. They take various forms, including make-believe, the creation of imaginary companions, pretense and day-dreaming. One less common but delightful form of imagining is the spontaneous creation of an imaginary private world, which for a considerable period keeps recurring and thereby tends to become elaborated and systematized. Such paracosms, as the authors call them, vary widely, according to the age at which they begin, the time for which they continue, and the influence of such factors as gender and family. In this study David Cohen, film maker and psychologist, and Stephen MacKeith, retired psychiatrist, have gathered together and

explored the material relating to over 60 examples of such private worlds. The result is a study of an imaginative activity that has been part of the childhood of such brilliant and creative minds as Friedrich Nietzsche, Anthony Trollope, Thomas de Quincey, C.S. Lewis and Robert Louis Stevenson. This book should be of interest to developmental and child psychologists, child psychiatrists, and teaching professionals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041504636X](#)

- [61] Mark Jones, Paul Craddock, Nicholas Barker. **Fake? The Art of Deception**. University of California Press. 1990.

What is a fake and why are fakes made? Did the forgers of the Turin Shroud and Piltdown Man have the same motives? Does a famous Vermeer cease to be beautiful when it turns out to be a Van Meegeren? Is the Piranesi Vase an eighteenth-century masterpiece or a faked-up antique? Fakes, argue the contributors to this volume, have always been unjustly neglected, especially given the unparalleled evidence they provide of the values and perceptions of both those who make them and those who commission them. Included in this major survey of fakes and forgeries from ancient Babylonia to the present day are more than 600 objects from the British Museum and other outstanding collections. There are spectacular fakes once hailed as masterpieces of ancient and modern art. There are musical instruments and manuscripts, Chinese bronzes and Chelsea porcelain. There are literary and documentary frauds and political forgeries that have changed the course of history. Both the methods of making fakes and the recent scientific advances in their detection are described, but many puzzles remain. The book concludes with a discussion of intriguing cases like the Vinland Map, the "Aztec" rock-crystal skull, and the mysterious discoveries at Glazel, which continue to perplex curator, historian, and scientist alike.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520070860](#)

- [62] Bruce Robertson. **Fantasy Art**. North Light Books. 1988.

How to use your imagination, develop your ideas, and explore techniques that produce vivid, fanciful, and fantastic illustrations. • Shows examples of fantasy artwork, discusses the use of traditional sources of fantasy, and demonstrates useful techniques in pencil, watercolor, gouache, and oil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0891342516](#)

- [63] Tom Moylan. **Demand the Impossible: Science Fiction and the Utopian Imagination**. Routledge. 1987.

Although published in 1986, Demand the Impossible was written from inside the oppositional political culture of the 1970s. Reading works by Joanna Russ, Ursula K. Le Guin, Marge Piercy, and Samuel R. Delany as indicative texts in the intertext of utopian science fiction, Tom Moylan originated the concept of the critical utopia as both a periodizing and conceptual tool for capturing the creative and critical capabilities of the utopian imagination and utopian agency. This Ralahine Classics edition includes the original text along with a new essay by Moylan (on Aldous Huxley's Island) and a set of reflections on the book by leading utopian and science fiction scholars.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416000223](#)

- [64] William Rowe. **Machinery and Mechanical Devices: A Treasury of Nineteenth-Century Cuts**. Dover. 1987.

Bizarre tableaux featuring amalgams of vintage machines, contraptions, and gizmos of the 19th century. Hundreds of exotic illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486254453](#)

- [65] Warren Motte Jr., Warren F. Motte Jr., Noel Arnaud. **Oulipo: A Primer of Potential Literature**. University of Nebraska Press. 1986.

This is an amazing anthology of writings by members of the group known as Oulipo, including, among others, Italo Calvino, Harry Mathews, Georges Perec, Jacques Roubaud, and Raymond Queneau. Put simply, this group, which was founded in Paris in 1960, approaches creative writing in a way that still has yet to make its impact in the United States and its creative writing programs. Rather than inspiration, rather than experience, rather than self-expression, the Oulipians viewed imaginative writing as an exercise dominated by what they called "constraints." Quite commonly, they would attempt to write stories, for instance, in which strict rules had to be imposed and followed (for example, Georges Perec's notorious novel A Void, which was written without the use of the letter "e"). While a major contribution to literary theory, Oulipo is perhaps most distinguished as an indispensable guide to writers. "This reader is truly impressed by Motte's capacity to present, in a clear fashion, material that is still new and "difficult" to most of his readership." (Jean-Jacques Thomas, South Atlantic Review 5-88).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803281315](#)

- [66] Hugh Kenner. **The Mechanic Muse**. Oxford University Press. 1986.

One of America's most celebrated critics here brings his customary wit and erudition to bear on a particularly provocative theme: the response of literary Modernism to a changing environment wrought by technology. In the early decades of the twentieth century, Hugh Kenner, observes, technology "tended to engulf people gradually, coercing behavior they were not aware of." The Modernist writers were sensitive to technological change, however, and throughout their works are reflections of this fact. Kenner shows, for example, how Eliot's lines "One thinks of all the hands/That are raising dingy shades/In a thousand furnished rooms" suggest the advent of the alarm clock and, beyond that, what the clocks enabled: "the new world of the commuter, in which a principal event was waking up in the morning under the obligation to get yourself somewhere else, and arrive there on time. In fascinating examinations of Pound, Joyce, and Beckett, in addition to Eliot, Kenner looks at how inventions as various as the linotype, the typewriter, the subway, and the computer altered the way the world was viewed and depicted. Whether discussing Joyce's acute awareness of the nuances of typesetting or Beckett's experiments with a "proto-computer-language," Kenner consistently illuminates in fresh new ways the works of these authors and offers, almost incidentally, a wealth of anecdotes and asides that will delight the general reader and the literary specialist alike.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195041429](#)

- [67] Thomas G. Pavel. **Fictional Worlds**. Harvard University Press. 1986.

Creators of fiction demand that we venture into alien spaces, into the worlds of Antigone, Don Quixote, Faust, Sherlock Holmes. Created worlds may resemble the actual world, but they can just as easily be deemed incomplete, precarious, or irrelevant. Why, then, does fiction continue to pull us in and, more interesting perhaps, how? In this beautiful book Pavel provides a poetics of the imaginary worlds of fiction, their properties and their reason for being. Thomas Pavel is a noted literary theorist and a novelist as well. His genial, graceful book has a polemical edge: he notes that structuralism started as a project to infuse new life into literary studies through the devices of linguistics. That project undercut referential issues, however, and is now obsolete. Pavel argues that what matters about fiction is its relation to the human capacity of invention and the complex requirements of imagination. He moves decisively beyond the constraints of formalism and textualism toward a diverse theory of fiction that is sensitive to both literary and philosophical concerns. Along the way he takes its through special landscapes that reveal the inextricability of art, religion, and myth. This is a venturesome book of the first order.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674299663](#)

- [68] Linda Hutcheon. **A Theory of Parody: The Teachings of Twentieth-Century Art Forms**. Methuen. 1985.

In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard's "Rosencrantz and Guildenstern Are Dead", Brian de Palma's "Dressed to Kill", Woody Allen's "Zelig", Karlheinz Stockhausen's "Hymnen", James Joyce's "Ulysses", and Magritte's "This Is Not a Pipe", Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect — for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041637090X](#)

- [69] Wendy Doniger O'Flaherty. **Dreams, Illusions and Other Realities**. University of Chicago Press. 1984.

"Wendy Doniger O'Flaherty ... weaves a brilliant analysis of the complex role of dreams and dreaming in Indian religion, philosophy, literature, and art. ... In her creative hands, enchanting Indian myths and stories illuminate and are illuminated by authors as different as Aeschylus, Plato, Freud, Jung, Kurl Goedel, Thomas Kuhn, Borges, Picasso, Sir Ernst Gombrich, and many others. This richly suggestive book challenges many of our fundamental assumptions about ourselves and our world." – Mark C. Taylor, New York Times Book Review • "Dazzling analysis. ... The book is firm and convincing once you appreciate its central point, which is that in traditional Hindu thought the dream isn't an accident or byway of experience, but rather the locus of epistemology. In its willful confusion of categories, its teasing readiness to blur the line between the imagined and the real, the dream actually embodies the whole problem of knowledge. ... [O'Flaherty] wants to make your mental flesh creep, and she succeeds." – Mark Caldwell, Village Voice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226618544](#)

- [70] Guy Davenport. **The Geography of the Imagination: Forty Essays**. North Point Press. 1983.

In the 40 essays that constitute this collection, Guy Davenport, one of America's major literary critics, elucidates a range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0865470014](#)

- [71] Luigi Serafini. **Codex Seraphinianus**. Abbeville Press. 1983.

The book is an encyclopedia in manuscript with copious hand-drawn, colored-pencil illustrations of bizarre and fantastical flora, fauna, anatomies, fashions, and foods. It has been compared to the still undeciphered Voynich manuscript, the story "Tloen, Uqbar, Orbis Tertius" by Jorge Luis Borges, and the artwork of M.C. Escher and Hieronymus Bosch. The illustrations are often surreal parodies of things in the real world: bleeding fruit; a plant that grows into roughly the shape of a chair and is subsequently made into one; a copulating couple that metamorphoses into an alligator; etc. Others depict odd, apparently senseless machines, often with a delicate appearance, kept together by tiny filaments. There are also illustrations readily recognizable as maps or human faces. On the other hand, especially in the "physics" chapter, many images look almost completely abstract. Practically all figures are brightly coloured and rich in detail.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0896594289](#)

- [72] Peter A. Wick, J.J. Grandville. **The Court of Flora: The Engraved Illustrations of J.J. Grandville**. George Braziller. 1982.

Engraved illustrations of J.J. Grandville. This was the last of Grandville's illustrated books, published posthumously the year of his death, 1847. This ranks as the most graceful fantasies. Fifty-two color plates reproduced from the original steel engravings. This collection of floral tableaux is redolent of the sentimental spirit of French Romanticism. The artists brilliant assembly of Fleures animees — "flowers personified" — has all the elements of romantic ballet, with its highly conventionalized attitudes, magical settings and embellishments of costume, to which attendant beetle, crickets, butterflies and caterpillars are playfully added in variant and aggressive or sycophant roles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807610143](#)

- [73] Andre Pieyre De Mandiargues. **Arcimboldo**. Outlet. 1978.

Arcimboldo, a 16th century Italian artist [working in Vienna and Prague] is an artist with an indisputable claim, he single mindedly pursued his invention, the so-termed "composite head", applying it to numerous and varied subjects. Apt and witty combinations of animals, fish, fruit, vegetables, and a variety of other objects, all painted with meticulous realism, are fitted together into head and shoulder figures that sometimes have the look of portraits. He also devised compositions that can be hung upside down as well as right side up. Arcimboldo's major works were his numerous series on allegorical themes, especially the Four Seasons and the Four Elements.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810906899](#)

- [74] Albert Rothenberg, Carl R. Hausman. **The Creativity Question**. Duke University Press Books. 1976.

Albert Rothenberg, a psychiatrist, and Carl R. Hausman, a philosopher, have prepared a truly comprehensive interdisciplinary book of readings on creativity. This group of selections from the works of writers in psychiatry, philosophy, psychology, psychoanalysis, and education brings together, for the first time, major theoretical works, outstanding empirical findings, and discussions of the definition and nature of creativity. The organization of *The Creativity Question* is unique: it illustrates the various approaches and basic assumptions underlying studies of creativity throughout the course of history up to the present time. The main body of selections appears under the categories of descriptions, attempts at explanation, and alternate approaches. As specific orientations to creativity can be traced to particular initiating thinkers and investigators, there is a special chapter on seminal accounts containing selections from the works of Plato, Aristotle, Kant, Galton, and Freud. Another chapter includes recent illustrations of special types of exploratory trends: creativity of women, brain research, synectics, extrasensory perception, behaviorism, and creativity computer programming. This organization highlights the tension between strictly scientific accounts and alternative approaches offering new ways of understanding. The editors have provided for the books as a whole and for each chapter explanation and discussion of the basic issues raised by the various approaches to creativity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [082230354X](#)

- [75] Mike Samuels, Nancy Samuels. **Seeing with the Mind's Eye: The History, Techniques, and Uses of Visualization**. Random House. 1975.

This book opens the mind's eye to the inner world — whether as memories, fantasies, dreams, or visions. Over 100 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394731131](#)

- [76] Lawrence Halprin. **The RSVP Cycles: Creative Processes in the Human Environment**. George Braziller. 1970.

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are symbolizations of processes which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavour. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally — for many years. This interest grew, quite clearly, from two

different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco. Both sources — the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundaments from a deep involvement in activity. In both fields, the process is like an iceberg — 9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires — atavistic ones at that. In both, values, though there, are not really demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the other arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness. I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, allowing for participation, feedback, and communications.

cover nearest lib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn o807605573

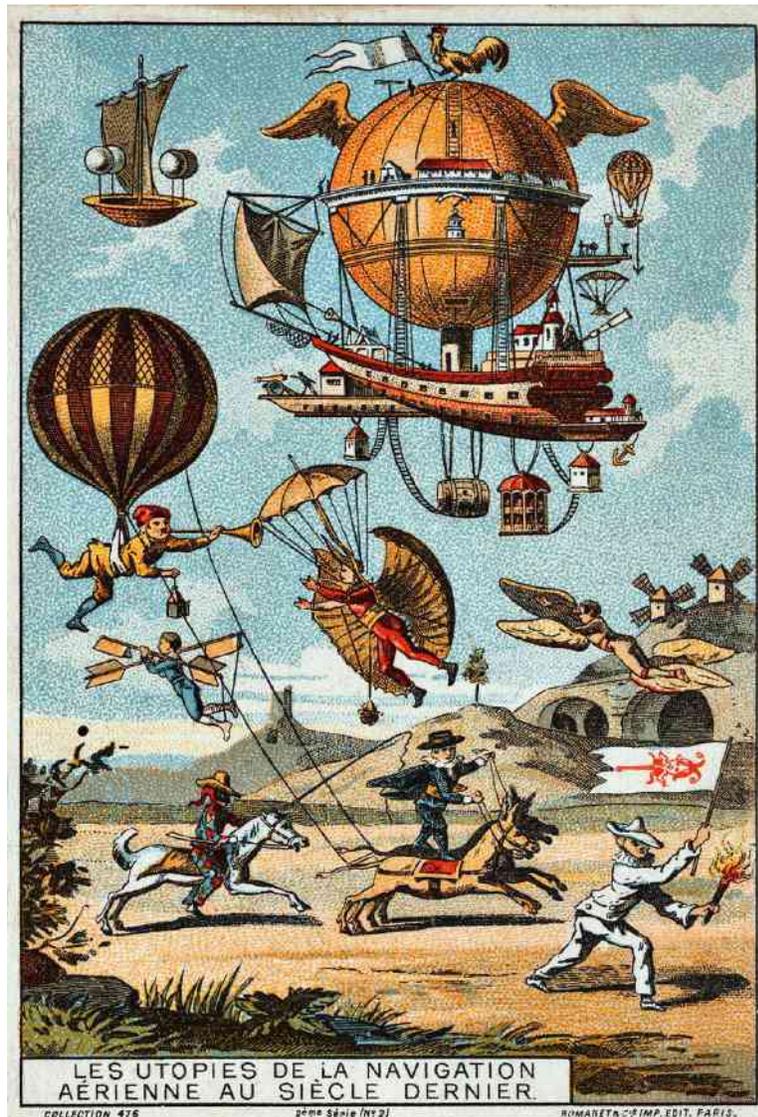


Figure 6.7: *Utopia of Aerial Navigation (Romanet & Cie., ca. 1890)* [Library of Congress: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
317	2019	Fernandez-Armesto	Out of Our Minds: What We Think and How We Came to Think It
317	2019	Gibbons	Music in the Role-playing Game: Heroes & Harmonies
318	2019	Miller	Artist in the Machine: The World of AI-Powered Creativity
318	2018	Lewis-Jones	Writer's Map: An Atlas of Imaginary Lands
318	2015	Charyton	Creativity and Innovation Among Science and Art: A Discussion of the Two Cultures
318	2015	Bono	Mechanism of Mind: Understand how your mind works to maximise memory and creative potential
319	2015	Bono	Serious Creativity: How to be creative under pressure and turn ideas into action
319	2015	Motte	Oulipo: A Primer of Potential Literature
319	2014	Catmull	Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration
320	2014	Cheng	Sound Play: Video Games and the Musical Imagination
320	2014	Root-Bernstein	Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences
320	2013	Sarath	Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society
320	2013	VanderMeer	Wonderbook: The Illustrated Guide to Creating Imaginative Fiction
321	2012	Peterson	Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games
321	2008	Csikszentmihaly	Creativity: Flow and the Psychology of Discovery and Invention
321	2008	Prinzi	Harry Potter & Imagination: The Way Between Two Worlds
321	2008	Rasmussen	On Speed: The Many Lives of Amphetamine
322	2007	Isaacson	Einstein: His Life and Universe
322	2007	Vogler	Writer's Journey: Mythic Structure for Writers
322	2006	Bono	De Bono's Thinking Course
322	2006	Hoke	Museum of Lost Wonder
323	2005	Jowitt	Jerome Robbins: His Life, His Theater, His Dance
323	2004	Fischlin	Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue
323	2004	Flaherty	Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain
323	2004	Turchi	Maps of the Imagination: The Writer as Cartographer
323	2003	Bamford	An Endless Trace: The Passionate Pursuit of Wisdom in the West
324	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
324	2002	Pickover	Mathematics of Oz: Mental Gymnastics from Beyond the Edge
324	2001	Kramer	Musical Meaning: Toward a Critical History
325	2001	Segal	Singers, Heroes, and Gods in the Odyssey
325	2000	Bantock	Artful Dodger: Images and Reflections
325	2000	O'Brien	Browser's Ecstasy: A Meditation on Reading
325	2000	Rowland	Ecstatic Journey: Athanasius Kircher in Baroque Rome
325	2000	Slonimsky	Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time
326	2000	Wolfe	Rube Goldberg: Inventions!
326	1999	Campbell	Wonder and Science: Imagining Worlds in Early Modern Europe
326	1998	Mathews	Oulipo Compendium
326	1998	Nettl	In the Course of Performance: Studies in the World of Musical Improvisation
327	1997	Norfolk	Pope's Rhinoceros
327	1997	Riley	Oz and beyond: the fantasy world of L. Frank Baum
327	1996	Csikszentmihaly	Creativity: Flow and the Psychology of Discovery and Invention
328	1996	Jones	Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research
328	1996	Queneau	Oulipo Laboratory
328	1995	Sandblom	Creativity and Disease: How Illness Affects Literature, Art and Music

328	1995	Todd	Imagining Monsters: Miscreations of the Self in Eighteenth-Century England
329	1994	Alexander	Way To Xanadu
329	1994	Dasgupta	Creativity in Invention and Design
329	1994	Rothenberg	Creativity and Madness: New Findings and Old Stereotypes
329	1993	Bailey	Improvisation: its Nature and Practice in Music
329	1993	Cooper	Beethoven and the Creative Process
330	1992	Brann	World of the Imagination
330	1992	Cook	Music, Imagination, and Culture
330	1992	Esman	Madness and The Life and Works of Adolf Wflfi
330	1992	Goff	Medieval Imagination
330	1992	MacGregor	Discovery of the Art of the Insane
331	1992	Petroski	Evolution of Useful Things
331	1992	Pickover	Mazes for the Mind: Computers and the Unexpected
331	1991	Schick	Heroic Worlds
331	1991	Wilmer	Creativity: Paradoxes & Reflections
331	1990	Cohen	Development of Imagination
332	1990	Jones	Fake? The Art of Deception
332	1988	Robertson	Fantasy Art
332	1987	Moylan	Demand the Impossible: Science Fiction and the Utopian Imagination
332	1987	Rowe	Machinery and Mechanical Devices: A Treasury of Nineteenth-Century Cuts
332	1986	Motte	Oulipo: A Primer of Potential Literature
332	1986	Kenner	Mechanic Muse
333	1986	Pavel	Fictional Worlds
333	1985	Hutcheon	A Theory of Parody: The Teachings of Twentieth-Century Art Forms
333	1984	O'Flaherty	Dreams, Illusions and Other Realities
333	1983	Davenport	Geography of the Imagination: Forty Essays
334	1983	Serafini	Codex Seraphinianus
334	1982	Wick	Court of Flora: The Engraved Illustrations of J.J. Grandville
334	1978	Mandiargues	Arcimboldo
334	1976	Rothenberg	Creativity Question
334	1975	Samuels	Seeing with the Mind's Eye: The History, Techniques, and Uses of Visualization
334	1970	Halprin	RSVP Cycles: Creative Processes in the Human Environment

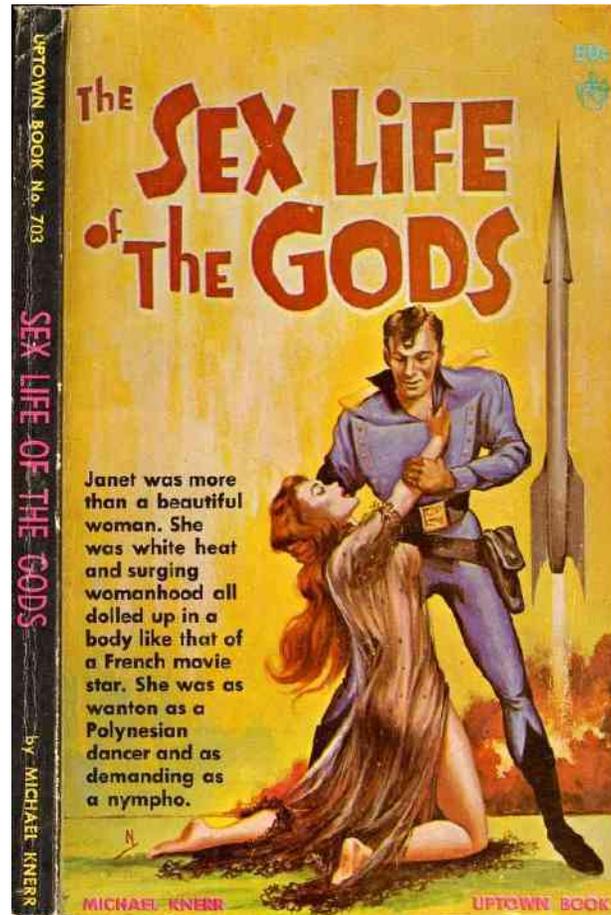


Figure 6.8: *The Sex Life of the Gods* (Knerr, 1962) [Project Gutenberg: Public Domain]

6.4 Theater, Drama, & Role-Play

- [1] J. Michael Walton. **Found in Translation: Greek Drama in English**. Cambridge University Press. 2009.

In considering the practice and theory of translating Classical Greek plays into English from a theatrical perspective, *Found in Translation*, first published in 2006, also addresses the wider issues of transferring any piece of theatre from a source into a target language. The history of translating classical tragedy and comedy, here fully investigated, demonstrates how through the ages translators have, wittingly or unwittingly, appropriated Greek plays and made them reflect socio-political concerns of their own era. Chapters are devoted to topics including verse and prose, mask and non-verbal language, stage directions and subtext and translating the comic. Among the plays discussed as "case studies" are Aeschylus' *Agamemnon*, Sophocles' *Oedipus Tyrannus* and Euripides' *Medea* and *Alcestis*. The book concludes with a consideration of the boundaries between "translation" and "adaptation", followed by an appendix of every translation of Greek tragedy and comedy into English from the 1550s to the present day.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521102898](#)

- [2] C.W. Marshall. **The Stagecraft and Performance of Roman Comedy**. Cambridge University Press. 2006.

A comprehensive survey of Roman theatrical production, this book examines all aspects of Roman performance practice, and provides fresh insights on the comedies of Plautus and Terence. Following an introductory chapter on the experience of Roman comedy from the perspective of Roman actors and the Roman audience, addressing among other things the economic concerns of putting on a play in the Roman republic, subsequent chapters provide detailed studies of troupe size and the implications for role assignment, masks, stage action, music, and improvisation in the plays of Plautus and Terence. Marshall argues that Roman comedy was raw comedy, much more rough-and-ready than its Hellenistic precursors, but still fully conscious of its literary past. The consequences of this lead to fresh conclusions concerning the dramatic structure of Roman comedy, and a clearer understanding of the relationship between the plays-as-text and the role of improvisation during performance.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521861616](#)

- [3] Katie Salen Tekinba, Eric Zimmerman. **The Game Design Reader: A Rules of Play Anthology**. MIT Press. 2006.

The Game Design Reader is a one-of-a-kind collection on game design and criticism, from classic scholarly essays to cutting-edge case studies. A companion work to Katie Salen and Eric Zimmerman's textbook *Rules of Play: Game Design Fundamentals*, The Game Design Reader is a classroom sourcebook, a reference for working game developers, and a great read for game fans and players. Thirty-two essays by game designers, game critics, game fans, philosophers, anthropologists, media theorists, and others consider fundamental questions: What are games and how are they designed? How do games interact with culture at large? What critical approaches can game designers take to create game stories, game spaces, game communities, and new forms of play — Salen and Zimmerman have collected seminal writings that span 50 years to offer a stunning array of perspectives. Game journalists express the rhythms of game play, sociologists tackle topics such as role-playing in vast virtual worlds, players rant and rave, and game designers describe the sweat and tears of bringing a game to market. Each text acts as a springboard for discussion, a potential class assignment, and a source of inspiration. The book is organized around fourteen topics, from The Player Experience to The Game Design Process, from Games and Narrative to Cultural Representation. Each topic, introduced with a short essay by Salen and Zimmerman, covers ideas and research fundamental to the study of games, and points to relevant texts within the Reader. Visual essays between book sections act as counterpoint to the writings. Like *Rules of Play*, The Game Design Reader is an intelligent and playful book. An invaluable resource for professionals and a unique introduction for those new to the field, The Game Design Reader is essential reading for anyone who takes games seriously.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262195364](#)

- [4] Deborah Jowitt. **Jerome Robbins: His Life, His Theater, His Dance**. Simon & Schuster. 2005.

In this authoritative biography, Deborah Jowitt explores the life, works, and creative processes of the complex genius Jerome Robbins (1918-1998), who redefined the role of dance in musical theater and is also considered America's greatest native-born ballet choreographer. This meticulously researched and elegantly written story of a life's work is illuminated by photographs, enlivened by anecdotes, and grounded in insights into ballets and musical comedies that have been seen and loved all over the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684869861](#)

- [5] Anya Peterson Royce. **Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective**. AltaMira Press. 2004.

Anya Peterson Royce turns the anthropological gaze on the performing arts, attempting to find broad commonalities in performance, art, and artists across space, time, and culture. She asks general questions as to the nature of artistic interpretation, the differences between virtuosity and artistry, and how artists interplay with audience, aesthetics, and style. To support her case, she examines artists as diverse as Fokine and the Ballets Russes, Tewa Indian dancers, 17th century commedia dell'arte, Japanese kabuki and butoh, Zapotec shamans, and the mime of Marcel Marceau, adding her own observations as a professional dancer in the classical ballet tradition. Royce also points to the recent move toward collaboration across artistic genres as evidence of the universality of aesthetics. Her analysis leads to a better understanding of artistic interpretation, artist/audience relationships, and the artistic imagination as crosscultural phenomena. Over 29 black and white photographs and drawings illustrate the wide range of Royce's crosscultural approach. Her wellcrafted volume will be of great interest to anthropologists, arts researchers, and students of cultural studies and performing arts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0759102244](#)

- [6] Ira Nadel. **Tom Stoppard: A Life**. Palgrave MacMillan. 2002.

Tom Stoppard is, arguably, the greatest living English playwright. His work, from the early *Jumpers* to the film *Shakespeare in Love* to the current *Invention of Love* has changed the landscape of drama. Witty, erudite, passionate, abstract, clever, his works are like no one else's. Who is Tom Stoppard — the Czech-born son of Jews who became the singularly English man of letters? In this vibrant, critical portrait, Ira Nadel weaves life and works into a fascinating chronicle of Stoppard's world on English and American stages. Peopled with such characters as Diana Rigg, John Wood, and Billy Crudup, the book untangles Stoppard's genius against the backdrop of Broadway and London's West End.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312237782](#)

- [7] Katherine E. Kelly. **The Cambridge Companion to Tom Stoppard**. Cambridge University Press. 2001.

This collection of fifteen essays offers a guide to the work of Tom Stoppard and addresses all of his major work. It provides insights into the recent plays, *Arcadia* and *Invention of Love*, as well as the first extended examination of his work for the screen, including a discussion of his coauthored, academy award-winning screenplay *Shakespeare in Love*. Photographs from key productions, a biography and chronology complete the volume and prepare the reader for future work by this extraordinary writer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521645921](#)

- [8] Andy Lavender. **Hamlet in Pieces: Shakespeare Reworked by Peter Brook, Robert Lepage & Robert Wilson.** Continuum. 2001.

Within the space of a year, between 1995 and 1996, three highly unusual shows were produced by three celebrated figures in world theatre: *Qui Est La*, directed by Peter Brook, *Elsinore*, directed by Robert Lepage, and *Hamlet*: a monologue, directed by Robert Wilson. Each was a version—at least in part—of Shakespeare's *Hamlet*, although none of them treated the show in anything like an orthodox manner. [Steph: cut this second paragraph if there isn't enough room] Peter Brook, born in 1925 and based in Paris since 1970, hardly needs an introduction, considered by many to be the foremost British director of our time. Theater for Brook is a means of accessing, displaying, and drawing audiences into universal structures, which are always mythic and metaphorical. Robert Lepage, born in 1957, and notoriously internationalist, is adept at using improvisation as a basis for creativity. Lepage is a pioneer of mixed-media performance, in particular involving video and slide projection in his shows. Robert Wilson, born in 1944, is a director-scenographer-lighting designer, unquestionably in charge of the visual realm of each of his productions. His particular brand of visually arresting neo-surrealism, more than any other established theater artist, rejects the claims of representation in favor of pure presentation. All three directors have forged careers out of very personal signatures, each has received extensive treatment by critics and scholars alike, and while they are viewed as auteurs, all three are expert facilitators of the work of a range of collaborators. That has always been part of the director's role, but the fact that all three function as both collaborator and co-creator removes the making of theater from the traditional playwright-director duopoly, and these newly devolved responsibilities make for innovative theater-making. In a sense, this book is in part about theater direction at a time when directorial practices are in a state of transition, but it is also about these interpretations of Shakespeare's *Hamlet*. In the words of Lavender, "the coincidence of these three approaches seemed too good to miss." In writing this book, Lavender set out to find out how the shows were made, wanting to demystify the process in order to reveal the working practices of the three directors, as well as to address issues of theater-making more generally. He seeks to discover what made three of the leading directors in international theater turn to Shakespeare's play at the same time. Each of the three productions examined found *Hamlet*'s themes of incest, madness, fratricide, contemplation, and play-acting especially modern. Taken together, they might suggest a late-twentieth-century fascination with the existential and psychological strands of the play, and with the business of being theatrical. This points toward the resonance of *Hamlet* at a millennial moment, but the contiguity of the three productions also speaks for the processes by which they were made, and, Lavender argues, offers larger insight into turn-of-the-millennium theatre. Peter Brook's comment about his own production, *Qui Est La*, could certainly be applied to all three plays: "Our group of actors, which is an international group, coming together round the play that is perhaps the best-known play in the world, can't fail to find that this evokes all sorts of immediate questions of theatre." Lavender seeks out those questions, and in so doing, offers a perceptive look at the place of theater today and the direction in which it is headed.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826413323](#)

- [9] Cicely Berry. **The Actor and the Text.** Applause Theatre & Cinema Books. 2000.

(Applause Acting Series). These words of Cicely Berry, the voice director of the Royal Shakespeare Company, speak to anyone who needs to speak his or her piece in any arena, at sales meetings or religious revivals. Berry's book will insure that the speaker and the text gets heard accurately and with true emotional range. Never again will one be accused of simply "reading a prepared statement." Berry's exercises to develop relaxation, breathing and muscular control will literally help everyone breathe easier when confronting the printed page.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1557831386](#)

- [10] Gregory Dobrov. **Figures of Play: Greek Drama and Metafictional Poetics.** Oxford University Press. 2000.

Figures of Play explores the reflexive aspects of ancient theatrical culture across genres. Fifth century tragedy and comedy sublimated the agonistic basis of Greek civilization in a way that invited the community of the polis to confront itself. In the theatre, as in the courts and assemblies, a significant subset of the Athenian public was spectator and judge of contests where important social and ideological issues were played to it by its own members. The "syntax" of drama is shown to involve specific "figures of play" through which the theatrical medium turns back on itself to study the various contexts of its production. Greek tragedy and comedy were argued to be temperamentally metafictional in that they are always involved in recycling older fictions into contemporary scenarios of immediate relevance to the polis. The phenomenology of this process is discussed under three headings, each a "figure of play": 1) surface play — momentary disruption of the theatrical pretense through word, sign, gesture; 2) *mise en abyme* — a mini-drama embedded in a larger framework; 3) *contrafact* — an extended remake in which one play is based on another. Following three chapters in which this framework is set forth and illustrated with concrete examples there are five case studies named after the protagonists of the plays in question: Aias, Pentheus, Tereus, Bellerophon, Herakles. Hence the other meaning of "figures of play" as stage figures. In the second section of the book on "the Anatomy of Dramatic Fiction," special attention is paid to the interaction between genres. In particular, Aristophanic comedy is shown to be engaged in an intense rivalry with tragedy that underscores the different ways in which each genre deployed its powers of representation. Tragedy refashions myth: in *Bakkhai*, for example, it is argued that Euripides reinvented Dionysis to be specifically a theatrical god, a symbol of tragedy's powers of representation. Comedy refashions tragedy: in a series of utopian comedies, Aristophanes re-enacts a tragic scenario in a way that reveals comedy as a superior means of solving political and social crisis.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195116585](#)

- [11] Jim Hunter. **Tom Stoppard: A Faber Critical Guide: Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties, Arcadia.** Faber & Faber. 2000.

For well over thirty years, Tom Stoppard has consistently held his position as one of England's most admired dramatists. And for this edition of Faber Critical Guides, Jim Hunter examines four of Stoppard's finest works in the context of his entire oeuvre. Hunter writes, "Stoppard's plays present a unique interplay between fun today and the most basic and serious challenges to human understanding. He writes jokes and comic routines; but at the same time he is also writing about moral responsibility, about goodness, and about our scientific, mathematical, or philosophical understanding of reality.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0571197825](#)

- [12] N.J. Lowe. **The Classical Plot and the Invention of Western Narrative.** Cambridge University Press. 2000.

This is the story of how Western literature first developed its distinctive taste for the kind of tight, economical plotting still employed in modern fiction and cinema. The book shows how this taste was formed in Greco-Roman antiquity out of a series of revolutions in storytelling, centered on Homer, early tragedy, Hellenistic comedy, and the Greek love-novels of the early centuries AD. Along the way, it draws on cognitive science and current literary theory to offer a resilient yet accessible new theory of what "plot" is and how it works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521771765](#)

- [13] Yumiko Yamada. **Ben Jonson and Cervantes: Tilting against Chivalric Romances.** Maruzen. 2000.

Jonson's theoretical statements, especially on the Aristotelian-Horatian dramatic canon, and Cervantes's satirical remarks about chivalric romances have often been neglected. The main reason is that those factors seem to work poorly when critics try to reevaluate the two authors' unexpected creativity or great imagination; the former implies intolerance and lack of originality, and the latter simple-minded jibes. Yet it is undeniable that neither ever ceased to feel their slogans worth defending to the last. Like Jonson, Cervantes was a frustrated classicist playwright, losing to Lope de Vega, the Spanish counterpart of Shakespeare. Like Cervantes, Jonson detested chivalric romances. For both the exemplar was Horace, a would-be playwright in the Aristotelian line, frustrated by the vulgar taste of the Romans. All had fought at Lepanto, Tunis, Flanders or Philippi. Is there a close relationship between the two literary principles shared by Jonson and Cervantes? Did Aristotle and Horace really have nothing to do with books of chivalry? As a sort of detective story, the author invites the reader to work out this hitherto unsolved question. In the bad manner criticized by Jonson and Cervantes, the reader goes back to their era, and is guided through their age to ancient Greece via old Rome, traveling round the hemisphere — from England to Spain, and back, from these all over Europe, even to Africa and America. You meet hundreds of people on the way to the conclusion, which may challenge you to rewrite the history, not only of literature, but also of ideas.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [4621047213](#)

- [14] Daniela Bini. **Pirandello and His Muse: The Plays for Marta Abba.** University Press of Florida. 1998.

"A splendid piece of scholarly work. ... Scholars of twentieth-century theater, whether Italianists or not, would find this book immensely useful." — Rebecca West, University of Chicago • This study examines the later plays of Luigi Pirandello — those he wrote for his actress and muse Marta Abba — in light of the recent publication of their correspondence. It traces the Nobel Prize winner's entire creative process, revealing how his perception of women shaped his philosophy of art and life, and highlights the structurally necessary shift from the male protagonist of the early and more famous plays and novels to the female protagonist of the late theater. With sensitive commentary on the letters, Daniela Bini reads the plays the old maestro wrote for the young actress as the sublimation of an erotic impulse he denied throughout his life. From *Diana and Tuda* to *The Mountain Giants*, Bini maintains, Pirandello makes love to Marta in the only way he could, the mystical union of the creator and his muse. She points out a contrast between the man and the artist — the traditional and conservative son, husband, and father who coexisted with the revolutionary writer who changed the course of 20th-century drama. Pirandello had called theater the art form closest to life, constantly changing and renewing itself on stage. Abba was the catalyst, Bini argues; together, the muse and the maestro gave life to immortal artistic creations. Daniela Bini is associate professor of Italian at the University of Texas at Austin. Her publications include *Carlo Michelstaedter and the Failure of Language*; *A Fragrance from the Desert: Poetry and Philosophy in Giacomo Leopardi*; and (with Antonella Pease) *Italiano in Diretta: An Introductory Course*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813015480](#)

- [15] Janet H. Murray. **Hamlet on the Holodeck: The Future of Narrative in Cyberspace.** MIT Press. 1998.

Stories define how we think, play, and understand our lives. In this comprehensive and readable book — already a classic statement of the aesthetics of digital media, acclaimed by practitioners and theorists alike — Janet Murray shows how the computer is reshaping the stories we live by. Murray discusses the unique properties and pleasures of digital environments and connects them with the traditional satisfactions of narrative. She analyzes the dramatic satisfaction of participatory stories and considers what would be necessary to move interactive fiction from the formats of childish games and confusing labyrinths into a mature and compelling art form. Through a blend of imagination and

techno-wizardry, Murray provides both readers and writers with a guide to the storytelling of the future *Part 1 A new medium for storytelling: Lord Burleigh's kiss; Harbingers of the Holodeck; from additive to expressive form. Part 2 The aesthetics of the medium: immersion; agency; transformation. Part 3 Procedural authorship: the cyberbard and the multiform plot; Eliza's daughters. Part 4 New beauty, new truth: digital TV and the emerging formats of cyberdrama; Hamlet and the Holodeck?*

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262631873

- [16] Frank Whigham. **Seizures of the Will in Early Modern English Drama**. Cambridge University Press. 1996.

Frank Whigham presents a detailed and innovative analysis of five English Renaissance plays, set in the context of social rank, gender, kinship, and service relationships. The Spanish Tragedy and The Duchess of Malfi, set at court, explore fantasies of the lurid and decadent life at the center of national culture. Arden of Faversham, The Miseries of Enforced Marriage, and A Yorkshire Tragedy examine the collisions between traditional rural values and newfangled behavior brought from London.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521564492

- [17] Eric Csapo, William Slater. **The Context of Ancient Drama**. University of Michigan Press. 1995.

An easy-to-use guide to the nature and stagecraft of ancient plays.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0472082752

- [18] Scott Cutler Shershow. **Puppets and "Popular" Culture**. Cornell University Press. 1995.

Scott Cutler Shershow explores the historical relationship between puppet theater and the human stage from the Renaissance to the present. Focusing on the ways in which various modes of bourgeois discourse have used the puppet as metaphor, paradigm of theatrical performance, and symbol of subordination, he maintains that "elite" and "popular" forms of culture are inextricably linked. Shershow examines an astonishing range of texts and performers — from Ben Jonson to Jim Henson, from Plato to Punch and Judy, from Enlightenment essays to works by the modernist avant-garde. He shows that the many forms of puppet theater which have flourished on the margins of social life in the carnival, fairground, and marketplace — have been both disparaged and celebrated by authors attempting to demonstrate their own legitimate or literary status. Shershow thus suggests that so-called high and low practices thoroughly interpenetrate one another, forcing us to question whether rival social groups ever truly have their own separate "cultures."

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801430941

- [19] Jeanne Addison Roberts. **The Shakespearean Wild: Geography, Genus, and Gender**. University of Nebraska Press. 1994.

Socrates is said to have thanked the gods that he was born neither barbarian nor female nor animal. His words conjure up the image of a human being, a Greek male, at the center of the universe, surrounded by "wild" and threatening forces. To the Western imagination the civilized standard has always been masculine, and taken for granted as so until recently. Shakespeare's works, for all their genius and astonishing empathy, are inevitably products of a culture that regards women, animals, and foreigners as peripheral and threatening to its chief interests. "We have been so hypnotized by the most powerful male voice in our language, interpreted for us by a long line of male critics and teachers, that we have seen nothing exceptionable in his patriarchal premises," writes Jeanne Addison Roberts. If the culture-induced hypnosis is wearing off, it is partly because of studies like *The Shakespearean Wild*. Plunging into a psychological jungle, Roberts examines the distinctions in various Shakespeare plays between wild nature and subduing civilization and shows how gender stereotypes are affixed to those distinctions. Taking her cue from Socrates, Roberts transports the reader to three kinds of "Wilds" that impinge on Shakespeare's literary world: the mysterious "female Wild, often associated with the malign and benign forces of [nature]; the animal Wild, which offers both reassurance of special human status and the threat of the loss of that status; and the barbarian Wild populated by marginal figures such as the Moor and the Jew as well as various hybrids." *The Shakespearean Wild* brims with mystery and menace, the exotic and erotic; with male and female archetypes, projections of suppressed fears and fantasies. The reader will see how the male vision of culture — exemplified in Shakespeare's work — has reduced, distorted, and oversimplified the potentiality of women.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0803289502

- [20] Jeffrey N. Cox, Larry J. Reynolds. **New Historical Literary Study**. Princeton University Press. 1993.

This volume, growing out of the celebrated turn toward history in literary criticism, showcases some of the best new historical work being done today in textual theory, literary history, and cultural criticism. The collection brings together for the first time key representatives from various schools of historicist scholarship, including leading critics whose work has helped define new historicism. The essays illuminate literary periods ranging from Anglo-Saxon to postmodern, a variety of literary texts that includes *The Siege of Thebes*, *Macbeth*, *The Jazz Singer*, and *The Chosen Place, the Timeless People*, and central issues that have marked new historicism: power, ideology, textuality, othering,

marginality, exile, and liberation. The contributors are Janet Aikins, Lawrence Buell, Ralph Cohen, Margaret Ezell, Stephen Greenblatt, Terence Hoagwood, Jerome McGann, Robert Newman, Katherine O'Keeffe, Lee Patterson, Michael Rogin, Edward Said, and Hortense Spillers. The editors' introduction situates the various essays within contemporary criticism and explores the multiple, contestatory issues at stake within the historicist enterprise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691015465](#)

- [21] John J. Winkler, Froma I. Zeitlin. **Nothing to Do with Dionysos? Athenian Drama in Its Social Context.** Princeton University Press. 1992.

These critically diverse and innovative essays are aimed at restoring the social context of ancient Greek drama. Theatrical productions, which included music and dancing, were civic events in honor of the god Dionysos and were attended by a politically stratified community, whose delegates handled all details from the seating arrangements to the qualifications of choral competitors. The growing complexity of these performances may have provoked the Athenian saying "nothing to do with Dionysos" implying that theater had lost its exclusive focus on its patron. This collection considers how individual plays and groups of dramas pertained to the concerns of the body politic and how these issues were presented in the convention of the stage and as centerpieces of civic ceremonies. The contributors, in addition to the editors, include Simon Goldhill, Jeffrey Henderson, David Konstan, François Lissarrague, Oddone Longo, Nicole Loraux, Josiah Ober, Ruth Padel, James Redfield, Niall W. Slater, Barry Strauss, and Jesper Svenbro.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691015252](#)

- [22] Marjorie Garber. **Vested Interests: Cross-dressing and Cultural Anxiety.** Routledge. 1991.

Beginning with the bold claim, "There can be no culture without the transvestite," Marjorie Garber explores the nature and significance of cross-dressing and of the West's recurring fascination with it. *Vested Interests* is a tour de force of cultural criticism: its investigations range across history, literature, film, photography, and popular and mass culture, from Shakespeare to Mark Twain, from Oscar Wilde to Peter Pan, from transsexual surgery and transvestite "sororities" to Madonna, Flip Wilson, Rudolph Valentino and Elvis Presley. What, Garber asks, does clothing have to do with sexuality? How do dress codes contribute to the organization of society? How is passing as a man or a woman related to racial passing? Is transvestitism a sign of homosexuality? What are the politics of drag? Why are cross-dressing rituals so commonly a part of the male power elite? How do transvestites appear — and disappear — in detective fiction? Is religious costume a kind of cross-dressing? Why is Peter Pan played by a woman? The book's fifteen chapters include "Cross-Dressing for Success," "Fetish Envy," "The Chic of Araby," "Phantoms of the Opera," "Black and White TV" (on transvestitism in African-American literature and culture), "Spare Parts" (on transsexual surgery, the surgical construction of gender) and "Red Riding Hood and the Wolf in Bed." Rich in anecdote and insight, *Vested Interests* offers a provocative and entertaining view of our ongoing obsession with dressing up — and with the power of clothes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415900727](#)

- [23] Chris Dercon. **Theatergarden Bestiarium: The Garden as Theater as Museum.** MIT Press. 1990.

The pruned seventeenth-century playground of Louis XIV's Versailles, the "theater garden," was a backdrop for fantasy and diversion, a central forum for public art. In this sense it was the historical precedent for nineteenth-century exposition parks and modern high-tech dreamworlds such as Coney Island and Disneyland. • The *Theatergarden Bestiarium* documents an extraordinary theater garden created in 1989 by thirteen international artists at the Institute for Contemporary Art, P.S. 1 Museum. Based on an idea by Rudiger Schottle, the project provokes questions about contemporary exhibition-making, investigating the transformation of the Renaissance garden into museum spectacle and the consequences of the rise of the modern city and, from it, of a middle-class public for art. • The book includes the artists' preliminary drawings, notes, and plans for the exhibition as well as some 200 illustrations that amplify the cultural and historical ideas that inform the project. A portfolio of photographs of the installation by David Levinthal challenges the manner in which exhibitions are depicted by traditional museums. • Essays by Rudiger Schottle, Chris Dercon, Frederic Migayrou, Naomi Miller, Antje von Graevenitz, Dan Graham, Johanne Lamoureux, Richard Sennett, and Marianne Brouwer probe the evolution of theaters in gardens, how architecture can derive its meaning from its surroundings, and how contemporary installations evolve from picturesque gardens. Copublished with The Institute of Contemporary Art, P.S. 1 Museum Distributed by The MIT Press.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262041057](#)

- [24] Fred Pfeil. **Another Tale to Tell: Politics and Narrative in Postmodern Culture.** Verso. 1990.

Through his work as a fiction writer, critic and activist, Fred Pfeil has sought to extend the progressive possibilities within contemporary American culture. Idiosyncratic and provocative, *Another Tale to Tell* moves from evaluations of politically engaged texts and practices — such as Hans Haacke's deconstructive artwork, Chester Himes' Harlem police thrillers, cyberpunk and the feminist science fiction of Octavia Butler — to considerations of the history, dynamics and potential of postmodern culture. Pfeil's work on postmodernity is distinct from the

spate of their works on the subject in its insistence on the social base of postmodern practices within today's professional managerial class, and in his endeavour both to use and to criticize Marxist, feminist, psychoanalytic and poststructuralist thought in order to illuminate our present political impasses and openings. From his audacious reading of the film *River's Edge* as the terminus of the vexed history of bourgeois narrative, and his analysis of Reaganite oedipality in *Back to the Future*, to his unsettling meditation on the poststructuralist paradise embodied in contemporary SE, Pfeil sorts through a welter of contemporary cultural texts and practices for the glimmerings of a postmodern narrative and politics that may truly be another tale to tell.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0860919927](#)

- [25] Carlo Gozzi, Albert Bermel, Ted Emery. **Five Tales for the Theatre**. University of Chicago Press. 1989.

For Count Carlo Gozzi (1720-1806), theater was a fabulous world apart, in which human beings, statues, and animals change places by magical transformations. Gozzi's stage becomes a multiscenic home for adventures, loves, enmities, and dazzling visual effects. This collection brings together for the first time modern English translations of five of Gozzi's most famous plays: *The Raven*, *The King Stag*, *Turandot*, *The Serpent Woman*, and *The Green Bird*, each annotated by the translators and preceded by the author's preface. Ted Emery's Introduction places Gozzi in his social and historical context, tracing his world view in both the content and the form of his tales. In the ten works he called fable or fairy tales, Gozzi intermingled characters from the traditional and improvised commedia dell'arte with exotic figures of his own invention. During Gozzi's lifetime, Goethe and Schiller translated and produced some of his dramas at the Weimar Theatre. In our century, the dramas have reasserted themselves under the direction of Max Reinhardt, Vsevolod Meyerhold, George Devine, and Benno Besson, as well as in operatic adaptations by Puccini and Prokofiev. The powerful conflicts, the idyllic and fearsome settings, and the startling transformations in these plays offer exceptional opportunities to actors, directors, and designers. The lively translations are faithful to Gozzi's Italian, while being eminently playable for English-speaking audiences today. Two of the translations have already had highly successful stagings by Andrei Serban at the American Repertory Theatre and on tour.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226305805](#)

- [26] Harry, Jr. Berger. **Revisionary Play: Studies in the Spenserian Dynamics**. University of California Press. 1988.

With the publication of *The Allegorical Temper* in 1957, Harry Berger established himself as one of the most eminent and influential postwar critics of Spenser. Since that time, he has published more than a dozen important Spenser essays. Berger's work of the 1960s and early 1970s gave to a generation of students and scholars new conceptual tools for dealing with Renaissance cultural texts and laid the groundwork for current attempts to study imaginative forms as modes of ideological production that not merely reflect but shape social reality. Berger's criticism embodies the complex interaction of "evolution" and "retrospection" that is central to his reading of Spenser. Essays written over a quarter century cohere in a powerful and ongoing project to develop a model of mind and imagination, and a theory of cultural change. These concerns are at the core of the essays that make up Part I of this collection, essays on Spenser in general and *The Faerie Queene* in particular. Part II, a study of *The Shepherdes Calender*, is substantially new for this volume. Composed of essays written or revised during the past decade, it reflects Berger's responses to such current trends in critical practice as the new historicism and the analysis of the discourses of gender and generation. In characteristic fashion, Berger has come to the earlier poem later, in a retrospective encounter with Spenser's beginnings. In a stimulating Afterword, Berger discusses the changes in his critical thinking and their effects on his current approach to Spenser.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520056833](#)

- [27] Claude Kipnis. **The Mime Book**. Meriwether. 1988.

The great French mime performer, Claude Kipnis, reveals the mechanisms and techniques of mime in an easy-to-understand translation. This theatre book is not a theoretical "art of" book, but a functional "how to" and "why to" instructional guide. Individual exercises are included together with detailed coverage of body movements, the illusion, and how to create a world. We know of no other book that so comprehensively explains how the functions of mime are achieved. Certainly a basic text for any aspiring mime.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0916260550](#)

- [28] Richard Schechner. **Performance Theory**. Routledge. 1988.

Richard Schechner — one of contemporary theatre's foremost practitioners — explores in these essays the origins of performance, drama, and theatre and delineates the subtle differences between them. He emphasizes the complex interrelationships that form the basis of ethnological studies of ritual, performance in everyday life, environmental theatre, modern European and American theatre, Eurasian and African theatre, body-oriented dialogue and psychotherapies, play, crisis behaviour, rites of passage and mysticism (especially shamanism).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041590093X](#)

- [29] Stephen Aaron. **Stage Fright: Its Role in Acting**. University of Chicago Press. 1986.

Aaron, a clinical psychologist, psychotherapist, and stage director, has written a definitive study of stage fright among actors. His analysis of the rehearsal process, with its displacement relationship between the actor and the director and the separation of selves that the actor seeks, along with the ambivalence toward the audience that is natural for the actor all of which contribute to the acute anxiety attack that is stage fright is detailed, convincing, and revealing. His understanding of the psychological elements that routinely produce stress in actors is profound and practical. He cites cases of documented stage fright and ties them to his own clinical, rehearsal, and performance experience. Though occasionally filled with technical jargon, this study will be of great value to actors and directors and of special interest to those fascinated by theater.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226000184](#)

- [30] Hugh Kenner. **The Mechanic Muse**. Oxford University Press. 1986.

One of America's most celebrated critics here brings his customary wit and erudition to bear on a particularly provocative theme: the response of literary Modernism to a changing environment wrought by technology. In the early decades of the twentieth century, Hugh Kenner, observes, technology "tended to engulf people gradually, coercing behavior they were not aware of." The Modernist writers were sensitive to technological change, however, and throughout their works are reflections of this fact. Kenner shows, for example, how Eliot's lines "One thinks of all the hands/That are raising dingy shades/In a thousand furnished rooms" suggest the advent of the alarm clock and, beyond that, what the clocks enabled: "the new world of the commuter, in which a principal event was waking up in the morning under the obligation to get yourself somewhere else, and arrive there on time. In fascinating examinations of Pound, Joyce, and Beckett, in addition to Eliot, Kenner looks at how inventions as various as the linotype, the typewriter, the subway, and the computer altered the way the world was viewed and depicted. Whether discussing Joyce's acute awareness of the nuances of typesetting or Beckett's experiments with a "proto-computer-language," Kenner consistently illuminates in fresh new ways the works of these authors and offers, almost incidentally, a wealth of anecdotes and asides that will delight the general reader and the literary specialist alike.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195041429](#)

- [31] Donald Spoto. **The Kindness of Strangers: The Life of Tennessee Williams**. Ballantine Books. 1986.

This is the first complete, critical biography of Tennessee Williams (1911-1983), one of America's finest playwrights and the author of (among many important works) *The Glass Menagerie*, *Summer and Smoke*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *Suddenly Last Summer*, and *The Night of the Iguana*. Award-winning biographer Donald Spoto gives us not only a full and accurate account of Williams's life, he also reveals the intimate connections between the playwright's personal dramas and his remarkably autobiographical art. From his birth into a genteel Southern family, through his success, celebrity, and wealth, to his drug addictions, promiscuity, and creative struggles, Tennessee Williams lived a life as gripping as his plays. *The Kindness of Strangers*, based on Williams's own papers, his mother's diaries, and interviews with scores of friends, lovers, and professional associates, is, in the author's words, a portrait of "a man more disturbing, more dramatic, richer and more wonderful than any character he created."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345326180](#)

- [32] George Alexander Kennedy. **Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times**. University of North Carolina Press. 1980.

Since its original publication by UNC Press in 1980, this book has provided thousands of students with a concise introduction and guide to the history of the classical tradition in rhetoric, the ancient but ever vital art of persuasion. Now, George Kennedy offers a thoroughly revised and updated edition of *Classical Rhetoric and Its Christian and Secular Tradition*. From its development in ancient Greece and Rome, through its continuation and adaptation in Europe and America through the Middle Ages and Renaissance, to its enduring significance in the twentieth century, he traces the theory and practice of classical rhetoric through history. At each stage of the way, he demonstrates how new societies modified classical rhetoric to fit their needs. For this edition, Kennedy has updated the text and the bibliography to incorporate new scholarship; added sections relating to women orators and rhetoricians throughout history; and enlarged the discussion of rhetoric in America, Germany, and Spain. He has also included more information about historical and intellectual contexts to assist the reader in understanding the tradition of classical rhetoric.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807814016](#)

- [33] Stephen Orgel, Roy Strong. **Inigo Jones: The Theatre of the Stuart Court**. University of California Press. 1973.

Includes the complete designs for productions at the Stuart Court, for the most part in the Collection of the Duke of Devonshire, together with their texts and historical documentation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520024699](#)

- [34] Francis Hodge. **Play Directing: Analysis Communication and Style**. Prentice Hall. 1971.

Play Directing describes the various roles a director plays, from "calling the plays" to orchestrating and blending a symphony of actors and elements. The author emphasizes that the role of the director is not as a dictator, but as a leader of multiple craftsmen who look to the director for ideas that will give impetus to their fullest, most creative expressions. The text emphasizes that directing is not a finite and specific "system" of production, but rather is a venue for providing an intensive look at the structure of plays, of acting and actor-ownership, and of all the other crafts that together make a produced play.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0136828159](#)

- [35] Lawrence Halprin. **The RSVP Cycles: Creative Processes in the Human Environment**. George Braziller. 1970.

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are symbolizations of processes which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavour. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally — for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco. Both sources — the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundaments from a deep involvement in activity. In both fields, the process is like an iceberg — 9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires — atavistic ones at that. In both, values, though there, are not really demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the other arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness. I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, allowing for participation, feedback, and communications.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807605573](#)

- [36] Johan Huizinga. **Homo Ludens: A Study of the Play-Element in Culture**. Martino Fine Books. 1950.

In "Homo Ludens," the classic evaluation of play that has become a "must-read" for those in game design, Dutch philosopher Johan Huizinga defines play as the central activity in flourishing societies. Like civilization, play requires structure and participants willing to create within limits. Starting with Plato, Huizinga traces the contribution of "Homo Ludens," or "Man the player" through Medieval Times, the Renaissance, and into our modern civilization. Huizinga defines play against a rich theoretical background, using cross-cultural examples from the humanities, business, and politics. "Homo Ludens" defines play for generations to come.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1614277060](#)

- [37] Lord Raglan. **The Hero — a Study in Tradition, Myth and Drama**. Dover. 1936.

His mother is a virgin and he's reputed to be the son of a god; he loses favor and is driven from his kingdom to a sorrowful death — sound familiar? In *The Hero*, Lord Raglan contends that the heroic figures from myth and legend are invested with a common pattern that satisfies the human desire for idealization. Raglan outlines 22 characteristic themes or motifs from the heroic tales and illustrates his theory with events from the lives of characters from Oedipus (21 out of a possible 22 points) to Robin Hood (a modest 13). • A fascinating study that relates details from world literature with a lively wit and style, it was acclaimed by literary critic Stanley Edgar Hyman as "a bold, speculative, and brilliantly convincing demonstration that myths are never historical but are fictional narratives derived from ritual dramas." • This new edition of *The Hero* (which originally appeared in 1936, some 13 years before Joseph Campbell's *The Hero with a Thousand Faces*) is assured of a lasting popularity. This book will appeal to scholars of folklore and mythology, history, literature, and general readers as well.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486427080](#)

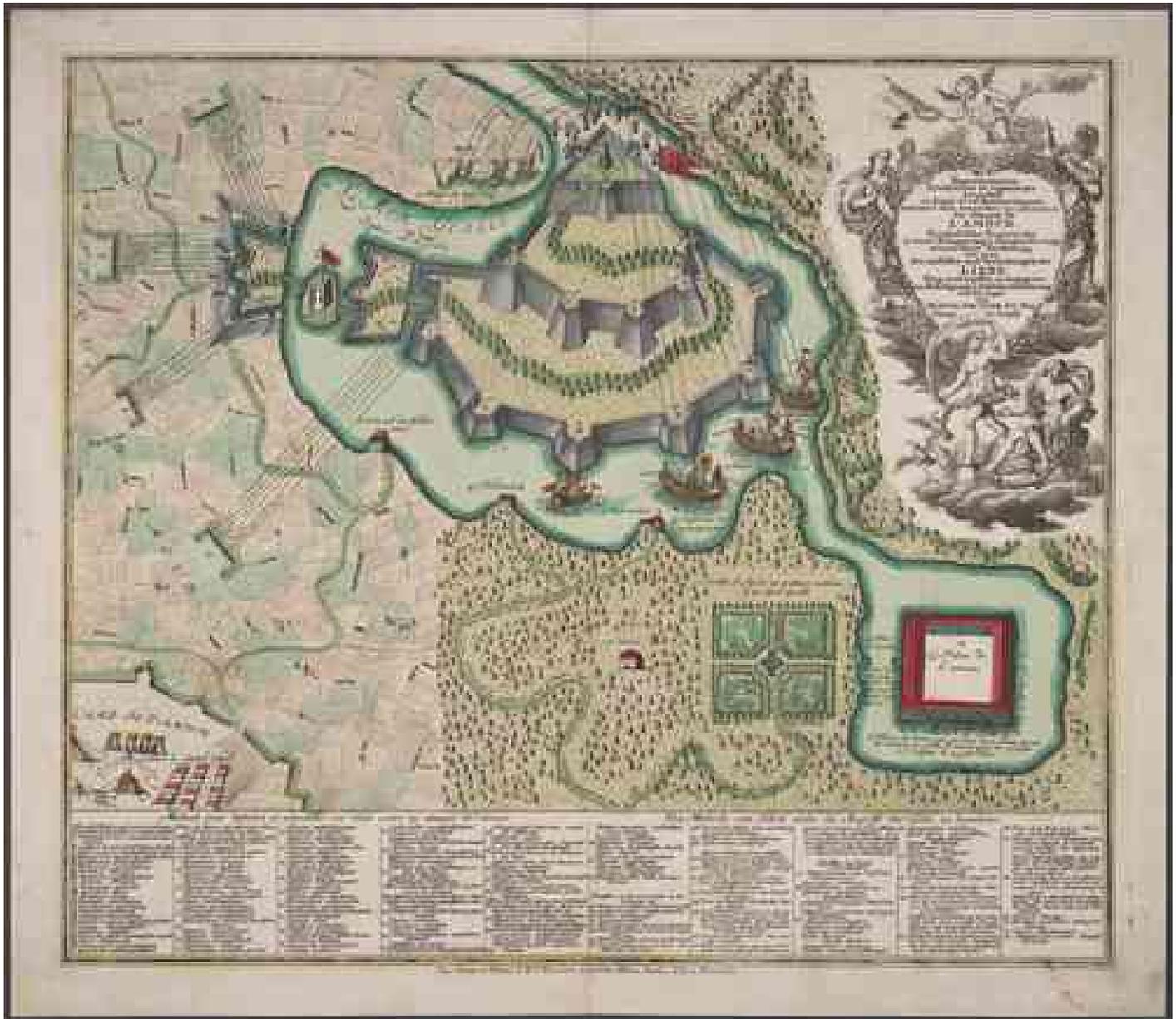


Figure 6.9: *The Attack of Love — bombardment of a man's heart* (Seutter, 1730) [Cornell Digital Collections: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
338	2009	Walton	Found in Translation: Greek Drama in English
338	2006	Marshall	Stagecraft and Performance of Roman Comedy
339	2006	Tekinba	Game Design Reader: A Rules of Play Anthology
339	2005	Jowitt	Jerome Robbins: His Life, His Theater, His Dance
339	2004	Royce	Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective
339	2002	Nadel	Tom Stoppard: A Life
339	2001	Kelly	Cambridge Companion to Tom Stoppard
340	2001	Lavender	Hamlet in Pieces: Shakespeare Reworked by Peter Brook, Robert Lepage & Robert Wilson
340	2000	Berry	Actor and the Text
340	2000	Dobrov	Figures of Play: Greek Drama and Metafictional Poetics
341	2000	Hunter	Tom Stoppard: A Faber Critical Guide: Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties, Arcadia
341	2000	Lowe	Classical Plot and the Invention of Western Narrative
341	2000	Yamada	Ben Jonson and Cervantes: Tilting against Chivalric Romances
341	1998	Bini	Pirandello and His Muse: The Plays for Marta Abba
341	1998	Murray	Hamlet on the Holodeck: The Future of Narrative in Cyberspace
342	1996	Whigham	Seizures of the Will in Early Modern English Drama
342	1995	Csapo	Context of Ancient Drama
342	1995	Shershow	Puppets and "Popular" Culture
342	1994	Roberts	Shakespearean Wild: Geography, Genus, and Gender
342	1993	Cox	New Historical Literary Study
343	1992	Winkler	Nothing to Do with Dionysos? Athenian Drama in Its Social Context
343	1991	Garber	Vested Interests: Cross-dressing and Cultural Anxiety
343	1990	Dercon	Theatergarten Bestiarium: The Garden as Theater as Museum
343	1990	Pfeil	Another Tale to Tell: Politics and Narrative in Postmodern Culture
344	1989	Gozzi	Five Tales for the Theatre
344	1988	Harry	Revisionary Play: Studies in the Spenserian Dynamics
344	1988	Kipnis	Mime Book
344	1988	Schechner	Performance Theory
344	1986	Aaron	Stage Fright: Its Role in Acting
345	1986	Kenner	Mechanic Muse
345	1986	Spoto	Kindness of Strangers: The Life of Tennessee Williams
345	1980	Kennedy	Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times
345	1973	Orgel	Inigo Jones: The Theatre of the Stuart Court
346	1971	Hodge	Play Directing: Analysis Communication and Style
346	1970	Halprin	RSVP Cycles: Creative Processes in the Human Environment
346	1950	Huizinga	Homo Ludens: A Study of the Play-Element in Culture
346	1936	Raglan	Hero — a Study in Tradition, Myth and Drama

Chapter 7

Landscapes & Symbolism



Figure 7.1: *Romance* (Parrish, 1922) [Wikipedia: Public Domain-1923]



Figure 7.2: *Idyll* (Leighton, 1880) [Wikipedia: Public Domain]

7.1 Landscape

- [1] Francesca Tatarella. **Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape**. Princeton Architectural Press. 2016.

The labyrinth is one of the world's oldest symbols, and its meaning is often shrouded in myth and mystery or ties to religious rites. Today, this enigmatic form inspires artists to create their own interpretations in different, even unusual, ways, including by working with materials as varied as ice, snow, salt, wood, stone, glass, cement, and metal. This new collection features both classical examples and the best contemporary projects, showcasing work by artists, landscape artists, and architects from around the world. The diverse and stunning examples include pavement labyrinths of thirteenth-century French cathedrals, a historic English turf maze, Renaissance hedge mazes, and numerous present-day projects by artists and architects, including BIG, Chris Drury, Richard Fleischner, Dan Graham, Robert Irwin, Arata Isozaki, Robert Morris, Yoko Ono, and Billie Tsien and Tod Williams.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1616895128

- [2] Tim Marshall. **Prisoners of Geography: Ten Maps that explain Everything about the World**. Scribner. 2015.

In this New York Times bestseller, an award-winning journalist uses ten maps of crucial regions to explain the geo-political strategies of the world powers "fans of geography, history, and politics (and maps) will be enthralled" (Fort Worth Star-Telegram). • Maps have a mysterious hold over us. Whether ancient, crumbling parchments or generated by Google, maps tell us things we want to know, not only about our current location or where we are going but about the world in general. And yet, when it comes to geo-politics, much of what we are told is generated by analysts and other experts who have neglected to refer to a map of the place in question. • All leaders of nations are constrained by geography. In "one of the best books about geopolitics" (The Evening Standard), now updated to include 2016 geopolitical developments, journalist Tim Marshall examines Russia, China, the US, Latin America, the Middle East, Africa, Europe, Japan, Korea, and Greenland and the Arctic — their weather, seas, mountains, rivers, deserts, and borders — to provide a context often missing from our political reportage: how the physical characteristics of these countries affect their strengths and vulnerabilities and the decisions made by their leaders. • Offering "a fresh way of looking at maps" (The New York Times Book Review), Marshall explains the complex geo-political strategies that shape the globe. Why is Putin so obsessed with Crimea? Why was the US destined to become a global superpower? Why does China's power base continue to expand? Why is Tibet destined to lose its autonomy? Why will Europe never be united? The answers are geographical. "In an ever more complex, chaotic, and interlinked world, Prisoners of Geography is a concise and useful primer on geopolitics" (Newsweek) and a critical guide to one of the major determining factors in world affairs.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1501121472

- [3] John R. Stilgoe. **What Is Landscape?**. MIT Press. 2015.

A lexicon and guide for discovering the essence of landscape. • "Mr. Stilgoe does not ask that we take his book outdoors with us; he believes that reading and experiencing landscapes are activities that should be kept separate. But, as I learned in his book, the hollow storage area in a car driver's door was once a holster, the 'secure nesting place of a pistol.' I recommend you stow your copy there" – The Wall Street Journal • Landscape, John Stilgoe tells us, is a noun. From the old Frisian language (once spoken in coastal parts of the Netherlands and Germany), it

meant shoveled land: landschop. Sixteenth-century Englishmen misheard or mispronounced this as landskep, which became landskip, then landscape, designating the surface of the earth shaped for human habitation. In *What Is Landscape?* Stilgoe maps the discovery of landscape by putting words to things, zeroing in on landscape's essence but also leading sideways expeditions through such sources as children's picture books, folklore, deeds, antique terminology, out-of-print dictionaries, and conversations with locals. ("What is that?" "Well, it's not really a slough, not really, it's a bayou...") He offers a highly original, cogent, compact, gracefully written narrative lexicon of landscape as word, concept, and path to discoveries. • *What Is Landscape?* is an invitation to walk, to notice, to ask: to see a sandcastle with a pinwheel at the beach and think of Dutch windmills — icons of triumph, markers of territory won from the sea; to walk in the woods and be amused by the Elizabethans' misuse of the Latin *silvaticus* (people of the woods) to coin the word savages; to see in a suburban front lawn a representation of the meadow of a medieval freehold. • Discovering landscape is good exercise for body and for mind. This book is an essential guide and companion to that exercise — to understanding, literally and figuratively, what landscape is.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262029898](#)

- [4] H. Arthur Klein. **Graphic Worlds of Peter Bruegel the Elder.** Dover. 2014.

Renowned for his effervescent and rollicking paintings of Flemish life, Peter Bruegel the Elder also holds a place among the world's finest engraving designers. This collection contains 64 of his engravings plus a woodcut, arranged in two parts. The first depicts the outer world of nature and man, including landscapes, ships and the sea, and memorable portraits of sixteenth-century Flanders citizens, from aristocrats and burghers to villagers and peasants. The second part envisions the inner worlds of imagination, morality, and religion with scenes from the Gospels and Apocrypha. In addition, the book offers cogent and stimulating commentaries by H. Arthur Klein that provide details of Bruegel's life and influences as well as his techniques. Many of these prints served as models for subsequent Bruegel canvases, and each image is accompanied by an essay that places it within its historical context. A unique survey of the best and most magical work of one of history's greatest printmakers, this volume offers a prized addition to the collections of all connoisseurs, especially those interested in the art of engraving.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486211320](#)

- [5] Stefan Ekman. **Here Be Dragons: Exploring Fantasy Maps and Settings.** Wesleyan University Press. 2013.

Fantasy worlds are never mere backdrops. They are an integral part of the work, and refuse to remain separate from other elements. These worlds combine landscape with narrative logic by incorporating alternative rules about cause and effect or physical transformation. They become actors in the drama — interacting with the characters, offering assistance or hindrance, and making ethical demands. In *Here Be Dragons*, Stefan Ekman provides a wide-ranging survey of the ubiquitous fantasy map as the point of departure for an in-depth discussion of what such maps can tell us about what is important in the fictional worlds and the stories that take place there. With particular focus on J.R.R. Tolkien's *The Lord of the Rings*, Ekman shows how fantasy settings deserve serious attention from both readers and critics. Includes insightful readings of works by Steven Brust, Garth Nix, Robert Holdstock, Terry Pratchett, Charles de Lint, China Miéville, Patricia McKillip, Tim Powers, Lisa Goldstein, Steven R. Donaldson, Robert Jordan, and Neil Gaiman and Charles Vess.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [081957323X](#)

- [6] Robert Pogue Harrison. **Dominion of the Dead.** University of Chicago Press. 2010.

How do the living maintain relations to the dead? Why do we bury people when they die? And what is at stake when we do? In *The Dominion of the Dead*, Robert Pogue Harrison considers the supreme importance of these questions to Western civilization, exploring the many places where the dead cohabit the world of the living — the graves, images, literature, architecture, and monuments that house the dead in their afterlife among us. • This elegantly conceived work devotes particular attention to the practice of burial. Harrison contends that we bury our dead to humanize the lands where we build our present and imagine our future. As long as the dead are interred in graves and tombs, they never truly depart from this world, but remain, if only symbolically, among the living. Spanning a broad range of examples, from the graves of our first human ancestors to the empty tomb of the Gospels to the Vietnam Veterans Memorial, Harrison also considers the authority of predecessors in both modern and premodern societies. Through inspired readings of major writers and thinkers such as Vico, Virgil, Dante, Pater, Nietzsche, Heidegger, and Rilke, he argues that the buried dead form an essential foundation where future generations can retrieve their past, while burial grounds provide an important bedrock where past generations can preserve their legacy for the unborn. • *The Dominion of the Dead* is a profound meditation on how the thought of death shapes the communion of the living. A work of enormous scope, intellect, and imagination, this book will speak to all who have suffered grief and loss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317927](#)

- [7] Ariane Delacampagne, Christian Delacampagne. **Here Be Dragons: A Fantastic Bestiary.** Princeton University Press. 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. *Here Be Dragons* is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as *Here Be Dragons* shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069111689X](#)

- [8] Karen Piper. *Cartographic Fictions: Maps, Race, and Identity*. Rutgers University Press. 2002.

Maps are stories as much about us as about the landscape. They reveal changing perceptions of the natural world, as well as conflicts over the acquisition of territories. *Cartographic Fictions* looks at maps in relation to journals, correspondence, advertisements, and novels by authors such as Joseph Conrad and Michael Ondaatje. In her innovative study, Karen Piper follows the history of cartography through three stages: the establishment of the prime meridian, the development of aerial photography, and the emergence of satellite and computer mapping. Piper follows the cartographer's impulse to leave the ground as the desire to escape the racialized or gendered subject. With the distance that the aerial view provided, maps could then be produced objectively, that is, devoid of problematic native interference. Piper attempts to bring back the dialogue of the native informant, demonstrating how maps have historically constructed or betrayed anxieties about race. The book also attempts to bring back key areas of contact to the map between explorer/native and masculine/feminine definitions of space.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813530733](#)

- [9] Lorraine J. Daston, Katharine Park. *Wonders and the Order of Nature, 1150-1750*. Zone Books. 2001.

Winner of the History of Science Society's Pfizer Prize • "This book is about setting the limits of the natural and the limits of the known, wonders and wonder, from the High Middle Ages through the Enlightenment. A history of wonders as objects of natural inquiry is simultaneously an intellectual history of the orders of nature. A history of wonder as a passion of natural inquiry is simultaneously a history of the evolving collective sensibility of naturalists. Pursued in tandem, these interwoven histories show how the two sides of knowledge, objective order and subjective sensibility, were obverse and reverse of the same coin rather than opposed to one another." — from the Introduction • *Wonders and the Order of Nature* is about the ways in which European naturalists from the High Middle Ages through the Enlightenment used wonder and wonders, the passion and its objects, to envision themselves and the natural world. Monsters, gems that shone in the dark, petrifying springs, celestial apparitions — these were the marvels that adorned romances, puzzled philosophers, lured collectors, and frightened the devout. Drawing on the histories of art, science, philosophy, and literature, Lorraine Daston and Katharine Park explore and explain how wonder and wonders fortified princely power, reweave the texture of scientific experience, and shaped the sensibility of intellectuals. This is a history of the passions of inquiry, of how wonder sometimes inflamed, sometimes dampened curiosity about nature's best-kept secrets. Refracted through the prism of wonders, the order of nature splinters into a spectrum of orders, a tour of possible worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0942299914](#)

- [10] Heraclitus, Brooks Haxton, James Hillman. *Fragments: The Collected Wisdom of Heraclitus*. Viking Adult. 2001.

His great book, *On Nature*, the world's first coherent philosophical treatise and a touchstone for Plato, Aristotle, and Marcus Aurelius, has long been lost to history — but its surviving fragments have for thousands of years tantalized our greatest thinkers — from Socrates to Montaigne, Nietzsche to Heidegger and Jung. Now, acclaimed poet Brooks Haxton brings together all of the surviving fragments in a powerful new free-verse translation, with the ancient Greek originals beautifully presented en regard.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670891959](#)

- [11] Holly Edwards. *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930*. Princeton University Press. 2000.

Noble Dreams, Wicked Pleasures explores complex American attitudes toward the Near East — as revealed in collected paintings, interior design, and multiple vernacular forms — at the formative moment of industrialization and the crystallization of a truly mass culture. Published to coincide with the multimedia exhibition that opens at the Sterling and Francine Clark Art Institute and travels to the Walters Art

Gallery and the Mint Museum of Art, this catalogue considers how urban, mercantile, Protestant America represented the Islamic world of the Middle East and North Africa in ways that say more about itself than the foreign culture. This gorgeously illustrated volume first looks at the use of Orientalist stereotypes by some of the country's most important high art painters of the nineteenth century: Frederic Edwin Church's treatment of the exotic terrain through a lens of deep religiosity; a more cosmopolitan reading of the harem girl by John Singer Sargent; the perfumed alternative to industrial capitalism conjured in the landscapes and market scenes of Samuel Colman and Louis Comfort Tiffany; and interpretations of the Orient as emancipatory by Ella Pell, the only major woman Orientalist. The book next traces the popularization of Orientalism in the decorative arts (including a few treasures from Olana, Church's Moorish-style home on the Hudson), on Broadway, and in Hollywood, as well as through advertising that linked consumer products with visual suggestions of exotic sexuality and through cultural objects, such as the Shriners' fez. The generous color plates show both an innocent romanticization of the Orient and a darker, heavily eroticized version of Oriental "otherness." An excellent chronology and bibliography, in addition to expert essays by both Americanists and Islamicists, give context to absorbing images. Though a perfect companion for visitors to the exhibition, *Noble Dreams, Wicked Pleasures* is also for anyone seeking an uncommon take on the development of American self-understanding. Exhibition Schedule: The Sterling and Francine Clark Art Institute Williamstown, Massachusetts June 11-September 4, 2000 The Walters Art Gallery Baltimore, Maryland October 1-December 10, 2000 The Mint Museum of Art Charlotte, North Carolina February 3-April 22, 2001.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069105004X](#)

- [12] Finn Bevan, Diana Mayo. **Cities of Splendor: The Facts and the Fables.** Children's Press. 1999.

Cities of Splendor looks at some of the stories associated with some of the great cities of the world, both ancient and modern: Rome, Mexico City, Mecca, Bodh Gaya, Babylon, and Jerusalem.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0516209558](#)

- [13] Beatrice Phillpotts. **The Faeryland Companion.** Barnes & Noble. 1999.

From folk mythology and classical theater to contemporary film and dance, the mischievous and playful faery has fascinated mankind for thousands of years. These intriguing and ethereal creatures, with the myths and legends that surround them, have never ceased to inspire artists and illustrators. From Puck to Peter Pan, children and adults alike have never really stopped believing in faeries. The earliest religions and superstitions had their spirits and hobgoblins, symbolizing the forces of nature or watching over human infidelities. Although based on earlier myths and traditions, Shakespeare's *A Midsummer Night's Dream* was a huge influence on the fantasies of generations of artists. Highly fashionable in the eighteenth century, faery paintings were a foil for discreet eroticism in a time of prudity, and captured the spirit of national pride in their portrayal of an idealized English landscape. With the invention of photographic techniques came the opportunity to create realistic "spirit" photographs and elaborate hoaxes, which captivated many respected figures. Accompanying the wide selection of bewitching paintings and engravings, Beatrice Phillpotts follows the image and influences of faeries, from ancient mythology, through Shakespeare and Victorian art, to modern manifestations of faery stories. Accompanied by a gallery of bewitching paintings and engravings, this biography of fairies, spirits, hobgoblins, and other ethereal creatures traces their origins and influences — from the earliest religions and most ancient mythology through Shakespeare, Victorian art, modern manifestations, and elaborate hoaxes. 9 1/4 x 12 1/4.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760718903](#)

- [14] Brian Stableford. **The Dictionary of Science Fiction Places.** Fireside. 1999.

Gilead, Margaret Atwood's sexually oppressive society in *The Handmaid's Tail*. A.E. Vogt's Imperial City, the seat of power of the Ishar dynasty, who ruled Earth, Mars, and Venus for nearly five thousand years. Isaac Asimov's utopian space habitat, Rotor. These are but a few of the places Brian Stableford visits in this extraordinary guidebook, designed and organised in the bestselling tradition of *The Dictionary of Imaginary Places*. With the same skills displayed in his own popular works and the depth of understanding of a scholar of the genre, the internationally acclaimed Stableford has created an all-inclusive popular directory on the strange worlds created by writers ranging from H.G. Wells to Arthur C. Clarke, Ursula K. Le Guin to William Gibson and Ray Bradbury and illuminates their histories, geography, the physical and social characteristics of their populations. This unique volume is a browser's delight and a first class reference book for every science fiction fan. • 384 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684849585](#)

- [15] Grady Clay. **Real Places: An Unconventional Guide to America's Generic Landscape.** University of Chicago Press. 1998.

In *Real Places*, Grady Clay presents the American landscape in a completely fresh and untypical way. Rather than look at locations, he studies constructed, imaginative sites. Clay explores the fascination of "Fall Color Country," or "Lover's Lane." What draws people to these "generic" landscapes and keeps them coming back literally and figuratively time and time again? *Real Places* catalogs and describes a unique cross-section of America, emphasizing the beauty and intrigue of these hidden gems. Heavily illustrated with maps and photographs

depicting the everyday as well as the bizarre, Clay's entertaining Baedeker allows us to see in a new way what has always been "right before our eyes." • "This book provides a language for the architecture of everyday life." – Ross Miller, Chicago Tribune • "Spirited observations and capsule histories." – Suzanne Stephens, New York Times Book Review • "Compelling ... Included here are many nuggets of insight and illumination." – Brad Knickerbocker, Christian Science Monitor • "An amusing and touching book about the reality we Americans have captured in our language." – Boston Sunday Globe.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226109496](#)

- [16] James Duncan, Derek Gregory. **Writes of Passage: Reading Travel Writing**. Routledge. 1998.

Writes of Passage explores the interplay between a system of "othering" which travelers bring to a place, and the "real" geographical difference they discover upon arrival. Exposing the tensions between the imaginary and real, Duncan and Gregory and a team of leading international contributors focus primarily upon travelers from the 18th and 19th Centuries to pin down the imaginary within the context of imperial power. The contributors focus on travel to three main regions: Africa, South Asia, and Europe — with the European examples being drawn from Britain, France and Greece.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415160146](#)

- [17] John A. Agnew, David J. Livingstone, Alisdair Rogers. **Human Geography: An Essential Anthology**. Wiley-Blackwell. 1996.

This book provides students in human geography with a vital resource — a collection of writings critical to understanding the field as a whole and revealing the interactions of its component parts. It is designed to give students ready access to the literature their studies are most likely to lead them to consult. The book is divided into five parts. Parts I and II describe the nature of the enterprise and show the origins and current state of thinking on central issues. Part III is concerned with interactions between nature, culture and landscape. Part IV considers area differences and geographic units such as region, place and locality. Part V provides insights into the concepts of space, time and space-time. The editors have provided a general introduction, introductions to each part and contextual notes for each chapter. Each part concludes with sections of further reading by subject and the volume ends with a time chart of the main developments in geography. This collection of seminal articles aims to be revealing, challenging and engaging. It amply demonstrates why human geography is a subject worthy of the student's engagement and provides a vital and rewarding resource for its understanding.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631194614](#)

- [18] Susan Morgan. **Place Matters**. Rutgers University Press. 1996.

"Morgan has written an important and original work that presents a well-substantiated challenge to many recent studies of 'colonial discourse.'" – Nancy L. Paxton • Susan Morgan's study of materials and regions, previously neglected in contemporary postcolonial studies, begins with the transforming premise that "place matters." Concepts derived from writings about one area of the world cannot simply be transposed to another area, in some sort of global theoretical move. Moreover, place in the discourse of Victorian imperialism is a matter of gendered as well as geographic terms. Taking up works by Anna Forbes and Marianne North on the Malay Archipelago, by Margaret Brooke and Harriette McDougall on Sarawak, by Isabella Bird and Emily Innes on British Malaya, by Anna Leonowens on Siam, Morgan also makes extensive use of theorists whose work on imperialism in Southeast Asia is unfamiliar to most American academics. This vivid examination of a different region and different writings emphasizes that in Victorian literature there was no monolithic imperialist location, authorial or geographic. The very notion of a colony or an imperial presence in Southeast Asia is problematic. Morgan is concerned with marking the intersections of particular Victorian imperial histories and constructions of subjectivity. She argues that specific places in Southeast Asia have distinctive, and differing, masculine imperial rhetorics. It is within these specific rhetorical contexts that women's writings, including their moments of critique, can be read.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813522498](#)

- [19] Roger Friedland, Deirdre Boden. **NowHere: Space, Time, and Modernity**. University of California Press. 1995.

"NowHere is a fascinating collection of essays, led off by an introduction of shrewd, comprehensive readings of space-time problems in the thought of the leading theorists of modernity and late (post) modernity." – George E. Marcus, Rice University • "NowHere represents one of the liveliest and most original attempts to rethink modernity on the contemporary scene. The focus on real time and real place generates a sense of intensity and urgency that is rare in social science writing." – Sherry B. Ortner, University of Michigan • "Look what Friedland, Boden, and their fellow authors have put into this space: it's about time! ... They establish the inadequacy of the vacant temporal and spatial geometries most social science adopts unthinkingly, point the way to reflection on time and space as rich, dynamic, interacting media, and have a lot of fun along the way." – Charles Tilly, New School for Social Research • "Modernity is indeed the spatio-temporality of the 'now here.' It is the empty time and space of the disciplines and technology as well as the lived time-space of being in the world. This book is a panoramic and sustained investigation of the 'chronoscape' of la condition moderne from the negative space of the painter's tableau, to the

proximate immediacy of face-to-face communication, to the eschatological time of Judaic myth. All of this is itself located in the concrete rhythm and place of the contemporary city, the workday, the family, the mass media. This book is essential in order to grasp the spatio-temporal recasting of thought in the social and cultural sciences." – Scott Lash, Lancaster University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520080181](#)

- [20] George F. Thompson, Charles E. Little. **Landscape in America**. University of Texas Press. 1995.

In this collection of specially commissioned essays, nineteen of America's leading writers, artists, and scholars come together to ponder the question "What is landscape?" Recognizing that no one person or discipline can possibly provide the whole answer, George Thompson has chosen a range of viewpoints that, in his words, "attempts to make links between art and science, history and geography, photography and literature, a land ethic and environmental design, management, and planning." Landscape in America is the first book to explore the idea of landscape and place in such a broad-ranging way. Designed for the uncommon "common reader," it offers a distinctively American perspective on what landscape is, what it means, and what it represents that will be compelling to the widest possible audience.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292781369](#)

- [21] Willia H. Tishler. **American Landscape Architecture: Designers and Places**. John Wiley & Sons. 1995.

Profiled are 21 landscape architects, from Frederick Law Olmsted to Beatrix Jones Farrand who have had a significant impact on how our country looks. These profiles are paired with descriptions of 21 types of landscape design, from urban parks to country estates.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089133145X](#)

- [22] Martin Warnke, David McLintock. **Political Landscape: The Art History of Nature**. Harvard University Press. 1995.

If a river runs through it, somewhere there is bound to be a bridge. Little in the landscape remains untouched by human hands, and every touch, from the simplest ditch to the most intricate monument, reveals a political decision or design. This is how Martin Warnke, one of Germany's leading art historians, looks at landscape in this book, which leads to a new way of seeing nature as we have appropriated, represented, and transformed it over time. Covering nearly a thousand years and most of western Europe, The Political Landscape provides a compelling summary history of modern humanity's ill-fated attempt to master nature. Warnke finds evidence of the politicized landscape everywhere, on nature's own ground and in art, artifacts, and architecture, in features defined by the demands of conquest and defense, property rights and picturesque improvement, trade, tradition, communication, and commemoration. Whether considering the role of landscape in battle depictions, or investigating monumental figures from the Colossus of Rhodes to Mount Rushmore, or asking why gold backgrounds in paintings gave way to mountains topped with castles, Warnke reconfigures our idea of landscape, its significance, and its representations. The book sharpens our perceptions of nature in art and as art — a nature charged with symbol and meaning as a result of interventions by turns enlightened, insensitive, or, as now, dangerously corrosive.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674686160](#)

- [23] Richard Buxton. **Imaginary Greece: The Contexts of Mythology**. Cambridge University Press. 1994.

This is a study of Greek myths in relation to the society in which they were originally told. It does not re-tell the myths; rather, it offers an analysis of how myths played a fundamental role in the lives of the Greeks. The relation between reality and fantasy is discussed by means of three case studies: the landscape, the family, and religion. Most of all, this book seeks to demonstrate how the seemingly endless variations of Greek mythology are a product of its particular people, place, and time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521338654](#)

- [24] Kenneth E. Foote, Peter J. Hugill, Kent Mathewson, Jonathan M. Smith. **Re-reading Cultural Geography**. University of Texas Press. 1994.

The geography of culture has held a sustained attraction for some of the most distinguished and promising geographers of the twentieth century. These notable voices have now been brought together to explore the cultural landscape in this fresh, encompassing survey of one of geography's most vital research areas. In Re-reading Cultural Geography, a worthy successor to the original and now classic Readings in Cultural Geography (1962), the editors have gathered articles, essays, and new commentaries, as well as extensive annotated reading lists and a comprehensive bibliography, into a book that will be ideal for undergraduate and graduate courses of all levels. Assessing an intellectual world far different from the one defined in the earlier volume, Re-reading Cultural Geography uncovers the common themes of a vibrant, often clamorous discipline. Broadly defined, these include "how the world looks" — the patterning of cultural traits and material artifacts; "how the world works" — the dynamics of human organizations in interaction with the environment; and "what the world means" — the systems of shared values and beliefs that shape communities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292724845](#)

- [25] James Howard Kunstler. **The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape.** Free Press. 1994.

The Geography of Nowhere traces America's evolution from a nation of Main Streets and coherent communities to a land where every place is like no place in particular, where the cities are dead zones and the countryside is a wasteland of cartoon architecture and parking lots. In elegant and often hilarious prose, Kunstler depicts our nation's evolution from the Pilgrim settlements to the modern auto suburb in all its ghastliness. The Geography of Nowhere tallies up the huge economic, social, and spiritual costs that America is paying for its car-crazed lifestyle. It is also a wake-up call for citizens to reinvent the places where we live and work, to build communities that are once again worthy of our affection. Kunstler proposes that by reviving civic art and civic life, we will rediscover public virtue and a new vision of the common good. "The future will require us to build better places," Kunstler says, "or the future will belong to other people in other societies".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671888250](#)

- [26] W.J.T. Mitchell. **Landscape and Power.** University of Chicago Press. 1994.

Landscapes, whether in pictures or the world, have been viewed as a genre, treated as texts, interpreted as allegory. Landscape and Power goes beyond these approaches to ask not just what landscape "is" or "means" but what it does, how it works as a cultural practice. The original essays in this volume consider landscapes not merely as visual or textual symbols but as sources of social and personal identities. In the opening essay, W. J. T. Mitchell examines the ways in which the concept of landscape functions in the discourse of imperialism, from Chinese imperial landscape to views of contested territory in New Zealand and Israel. The following essays by Ann Jensen Adams, Ann Bermingham, Elizabeth Helsinger, David Bunn, Joel Snyder, and Charles Harrison range from Dutch landscape and the formation of national identity to picturesque landscape and the process of political silencing and legitimation. Other topics include Turner's "tourist landscapes" as reflections on the conditions of political representation, American landscape photography and the "professionalizing" of the frontier, "domestic" British landscapes transferred to South Africa in the nineteenth century, and forms of resistance to ideology in modernist landscape painting.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226532070](#)

- [27] Jeanne Addison Roberts. **The Shakespearean Wild: Geography, Genus, and Gender.** University of Nebraska Press. 1994.

Socrates is said to have thanked the gods that he was born neither barbarian nor female nor animal. His words conjure up the image of a human being, a Greek male, at the center of the universe, surrounded by "wild" and threatening forces. To the Western imagination the civilized standard has always been masculine, and taken for granted as so until recently. Shakespeare's works, for all their genius and astonishing empathy, are inevitably products of a culture that regards women, animals, and foreigners as peripheral and threatening to its chief interests. "We have been so hypnotized by the most powerful male voice in our language, interpreted for us by a long line of male critics and teachers, that we have seen nothing exceptionable in his patriarchal premises," writes Jeanne Addison Roberts. If the culture-induced hypnosis is wearing off, it is partly because of studies like *The Shakespearean Wild*. Plunging into a psychological jungle, Roberts examines the distinctions in various Shakespeare plays between wild nature and subduing civilization and shows how gender stereotypes are affixed to those distinctions. Taking her cue from Socrates, Roberts transports the reader to three kinds of "Wilds" that impinge on Shakespeare's literary world: the mysterious "female Wild, often associated with the malign and benign forces of [nature]; the animal Wild, which offers both reassurance of special human status and the threat of the loss of that status; and the barbarian Wild populated by marginal figures such as the Moor and the Jew as well as various hybrids." *The Shakespearean Wild* brims with mystery and menace, the exotic and erotic; with male and female archetypes, projections of suppressed fears and fantasies. The reader will see how the male vision of culture — exemplified in Shakespeare's work — has reduced, distorted, and oversimplified the potentiality of women.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803289502](#)

- [28] John R. Stilgoe. **Alongshore.** Yale University Press. 1994.

Along the shore are fishing boats and lighthouses, wharves and piers, resorts and shipwrecks — picturesque vistas that are visited and photographed but have never before been scrutinized from a historical or cultural perspective. In this enchanting book, John R. Stilgoe takes us on a tour of the seacoast, evoking its sights, sounds, and textures, and showing how it illuminates issues of landscape and of American culture. Drawing on sources as diverse as Thoreau and Kate Chopin, agricultural newspapers and the Hardy Boys, and always emphasizing his own hikes and small-boat passages along the coast, Stilgoe provides a guidebook for anyone intrigued by the seacoast, "the last place in which adult Americans walk barefoot." He describes guzzles (configurations of sand), gunkholes (unfrequented harbors), and loomings (optical phenomena on the horizon). He explains why watchtowers stand guard all along the Atlantic coast; why wharves are perennially decaying; the different ways that pirates have been perceived through the centuries; and why local women of the shore towns wear bikinis. Like the sea itself, Stilgoe's *Alongshore* invigorates and exhilarates, drawing us back to its pleasures again and again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300059094](#)

- [29] James S. Duncan, David Ley. **Place/Culture/Representation**. Routledge. 1993.

Spatial and cultural analysis have recently found much common ground, focusing in particular on the nature of the city. *Place/Culture/Representation* brings together new and established voices involved in the reshaping of cultural geography. The authors argue that as we write our geographies we are not just representing some reality, we are creating meaning. Writing becomes as much about the author as it is about purported geographical reality. The issue becomes not scientific truth as the end but the interpretation of cultural constructions as the means. Discussing authorial power, discourses of the other, texts and textuality, landscape metaphor, the sites of power-knowledge relations and notions of community and the sense of place, the authors explore the ways in which a more fluid and sensitive geographer's art can help us make sense of ourselves and the landscapes and places we inhabit and think about.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415094518](#)

- [30] John M. Findlay. **Magic Lands: Western Cityscapes and American Culture After 1940**. University of California Press. 1993.

The American West conjures up images of pastoral tranquility and wide open spaces, but by 1970 the Far West was the most urbanized section of the country. Exploring four intriguing cityscapes — Disneyland, Stanford Industrial Park, Sun City, and the 1962 Seattle World's Fair — John Findlay shows how each created a sense of cohesion and sustained people's belief in their superior urban environment. This first book-length study of the urban West after 1940 argues that Westerners deliberately tried to build cities that differed radically from their eastern counterparts. In 1954, Walt Disney began building the world's first theme park, using Hollywood's movie-making techniques. The creators of Stanford Industrial Park were more hesitant in their approach to a conceptually organized environment, but by the mid-1960s the Park was the nation's prototypical "research park" and the intellectual downtown for the high-technology region that became Silicon Valley. In 1960, on the outskirts of Phoenix, Del E. Webb built Sun City, the largest, most influential retirement community in the United States. Another innovative cityscape arose from the 1962 Seattle World's Fair and provided a futuristic, somewhat fanciful vision of modern life. These four became "magic lands" that provided an antidote to the apparent chaos of their respective urban milieus. Exemplars of a new lifestyle, they are landmarks on the changing cultural landscape of postwar America.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520084357](#)

- [31] Ronald Rees. **Interior Landscapes: Gardens and the Domestic Environment**. Johns Hopkins University Press. 1993.

From classical times to modern, an objective of interior decoration has been to bring indoors the most pleasing features of the world outside. Dwellings were spartan even in classical Italy, and in northern regions they were cold, draughty, and damp. Garden scenes and summer landscapes painted on walls or floors enlivened these harsh interiors — and, when represented in fabric, warmed and softened them as well. "Interior Landscapes" chronicles this imaginative work of bringing the natural world indoors. Describing both the history of decoration and of changing tastes, Ronald Rees shows how gardens and landscapes have long been prominent motifs in the decorative arts. Gardens were so alive with symbolic meaning, and gave such pleasure, that they were natural subjects for needleworkers. Tapestry makers and fresco painters, whose techniques lent themselves to much larger works, looked to the wider landscape for subjects. Rees explains how the "sister arts" of gardening, embroidery, and weaving exerted mutual influences so strong that the vocabulary of one craft often applied to another ... Engagingly written and beautifully illustrated, Rees presents a theory of interior decoration that takes the reader from the ancient Mediterranean to continental Europe to modern America. Eventually, abstraction and other influences would diminish the role of naturalism in interior design. But Rees finds that the old desire to bring the outside inside is still with us.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801844673](#)

- [32] Corinne J. Saunders. **The Forest of Medieval Romance: Avernus, Broceliande, Arden**. Boydell & Brewer. 1993.

The motif of the forest in medieval romance finds its origins in the historical forest of the middle ages and the Biblical tradition of the wilderness, as well as in the classical philosophical tradition of the word "silva". Classical literature presented the forest as a landscape associated with the supernatural and with potentiality, ideas which were rewritten with a courtly emphasis in the "roman d'antiquite". As the chivalric romance form developed over the course of the twelfth century, the forest formed the landscape of the quest. The idea of the idyllic landscape, most developed in the "Tristan" romances, and the recurring concept of the other or supernatural world drawn from Breton material, are interwoven with this presentation of the forest. These themes were transformed in the thirteenth century by the allegorical forest of the Grail Quest, so that by the fourteenth century the potential of the forest as a literary motif was considerable. Individual middle English romances such as "Sir Orfeo", "Sir Launfal", "Sir Gawain and the Green Knight" and Chaucer's "Wife of Bath's Tale" demonstrate the complex thematic interplay associated with the forest as sophisticated romance convention. Sir Thomas Malory's "Morte D'Arthur" offers a final and culminative reworking of the forest of medieval romance, drawing together diverse themes to create a landscape poised between

romance and reality, before the transformation of the forest into the highly self-conscious and psychological landscape of Renaissance literature, including the plays of Shakespeare. Throughout, Dr Saunders employs close textual analysis and comparison within a chronological framework to show how the forest of medieval romance developed as a literary construction with its own logic, associations and ramifications.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0859913813](#)

- [33] Anthony C. Antoniadis. **Epic Space: Toward the Roots of Western Architecture**. John Wiley & Sons. 1992.

What can the epic writings of Indo-European and European cultures tell us about the evolution of spatial concepts and architectural forms? The distinguished architectural educator and theorist Anthony C. Antoniadis takes the reader on a fascinating journey through the ancient landscapes, ceremonial places, intimate rooms, and beautiful gardens of epic writings to get to the very roots of western architecture. Based on the idea that each epic represents a crystallized statement of the culture and civilization that generated it, and contains the earliest examples of human architecture, Antoniadis argues that the epics are critical to an informed understanding of contemporary architecture. He further suggests that the spaces of the epics are the earliest architectural archetypes, whether they be single buildings, complexes, towns, landscapes, or simply ideas about space and form. This fascinating book begins with Indo-European epic writings — many not readily accessible in English translation. Antoniadis illustrates the highly "inclusivist" preference and appreciation of the tangible and intangible dimensions of architecture in Homer's Iliad and Odyssey. He also explores the Romans' concept of outdoor space, including town construction and town design, in the Aeneid of Virgil. Continuing with the Northern and Central European epics, Antoniadis looks at Scandinavian ideals of scale and transformation, and examines in Beowulf the fundamental battle of people versus the elements, leading to heroic works of engineering and even to the creation of new lands (Holland). He explores Milton's concepts of eclecticism, mythical and biblical themes, and the first record of environmental psychology, as well as the psychological significance of space in Paradise Lost. Concluding with the Finnish epic, the Kalevala, he explains its dramatic and long-lasting impact on recent architectural excellence.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442008945](#)

- [34] Stephen Birnbaum. **Birnbaum's Walt Disney World 1993**. Hyperion & Hearst. 1992.

Featuring all the latest information available on America's hottest holiday destination, this official guide covers all there is to do and see in the Magic Kingdom, Epcot Center, and the Disney-MGM Studios Theme Park (and the best ways to see and do them). Four-color throughout.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1562829467](#)

- [35] Stephen Birnbaum, Wendy Lefkon. **Disneyland 1993**. Hyperion Books. 1992.

A guide to making the most of a trip to Disneyland shows readers how to get there, where to stay, how much it will cost, where to eat, what to do in Southern California, and more. Original.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1562829459](#)

- [36] Valerie Irene Jane Flint. **The Imaginative Landscape of Christopher Columbus**. Princeton University Press. 1992.

Rather than focusing on the well-rehearsed facts of Columbus's achievements in the New World, Valerie Flint looks instead at his imaginative mental images, the powerful "fantasies" that gave energy to his endeavors in the Renaissance. With him on his voyages into the unknown, he carried medieval notions gleaned from a Mediterranean tradition of tall tales about the sea, from books he had read, and from the mappae-mundi, splendid schematic maps with fantastic inhabitants. After investigating these sources of Columbus's views, Flint explains how the content of his thinking influenced his reports on his discoveries. Finally, she argues that problems besetting his relationship with the confessional teaching of the late medieval church provided the crucial impelling force behind his entire enterprise. As Flint follows Columbus to the New World and back, she constantly relates his reports both to modern reconstructions of what he really saw and to the visual and literary sources he knew. She argues that he declined passively to accept authoritative pronouncements, but took an active part in debate, seeking to prove and disprove theses that he knew to be controversial among his contemporaries. Flint's efforts to take Columbus seriously are so convincing that his belief that he had approached the site of the earthly Paradise seems not quaint but eminently sensible on his own terms.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691056811](#)

- [37] Robert Pogue Harrison. **Forests: the Shadow of Civilization**. University of Chicago Press. 1992.

In this wide-ranging exploration of the role of forests in Western thought, Robert Pogue Harrison enriches our understanding not only of the forest's place in the cultural imagination of the West, but also of the ecological dilemmas that now confront us so urgently. Consistently insightful and beautifully written, this work is especially compelling at a time when the forest, as a source of wonder, respect, and meaning, disappears daily from the earth. • "Forests is one of the most remarkable essays on the human place in nature I have ever read, and belongs on the small shelf that includes Raymond Williams' masterpiece, *The Country and the City*. Elegantly conceived, beautifully written, and

powerfully argued, [Forests] is a model of scholarship at its passionate best. No one who cares about cultural history, about the human place in nature, or about the future of our earthly home, should miss it." – William Cronon, *Yale Review* • "Forests is, among other things, a work of scholarship, and one of immense value . . . one that we have needed. It can be read and reread, added to and commented on for some time to come." – John Haines, *The New York Times Book Review* • CONTENTS • 1. First the Forests • 2. Shadows of Law • 3. Enlightenment • 4. Forests of Nostalgia • 5. Dwelling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226318052](#)

- [38] Ronald Sanders. **Lost Tribes and Promised Lands: The Origins of American Racism.** Perennial. 1992.

An utterly revelatory work. Unprecedented in scope, detail, and ambition. In the pages of *Lost Tribes and Promised Lands*, celebrated historian and cultural critic Ronald Sanders offers a compelling and ideology-shattering history of racial prejudice and myth as shaped by political, religious, and economic forces from the 14th Century to the present day. Written with clear-eyed vigor, Sanders draws on a broad history of art, psychology, politics, and religion to inform his striking and soundly-reasoned assertions. *Lost Tribes and Promised Lands* nimbly zig-zags through space and time, doggedly chipping away at the myopic history of discovery and righteous conquest that has been reiterated for decades by the same ideological forces responsible for centuries of mythological prejudice and racial strife. Placing 14th Century Spanish intolerance (specifically anti-Semitism) as the origins of American racism toward African and Native Americans, Sanders elegantly weaves complex threads of colonial economics, religious exceptionalism, and xenophobia into a heady and often-inferocious thesis on the history of racism. Finally back in print and widely available to the general public, *Lost Tribes and Promised Lands* is a gripping and hegemony-exploding treatise on the history of race in the New World.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060974494](#)

- [39] Tzvetan Todorov, Richard Howard. **The Conquest of America: The Question of the Other.** Perennial. 1992.

A fascinating study of cultural confrontation in the New World, with implications far beyond sixteenth-century America, *The Conquest of America* has become a classic in its field. It offers an original interpretation of the discovery of America by Columbus and of the subsequent conquest, colonization, and destruction of Mexico and the Caribbean by the Spaniards at the beginning of the modern era. Using sixteenth-century sources, the distinguished French writer and critic Tzvetan Todorov examines the beliefs and behavior of both the Spanish conquistadors and the Aztecs, adversaries in a clash of cultures that resulted in the near extermination of Mesoamerica's Indian population. Absorbing, intelligent, and responsible in its call for a much-needed dialogue between different cultures, *The Conquest of America* evokes a drama that sets the pattern for much of the history of Western colonialism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060912146](#)

- [40] Trevor Barnes. **Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape.** Routledge. 1991.

The purpose of this book is to explore issues of geographical description from a poststructuralist sensibility. Focusing on landscape representation, the authors organize their discussion of geographical writings around the three themes of discourse, text and metaphor. Each theme is used as a potential entry point into understanding the shape and substance of particular kinds of geographical writings: the discourse of economics, geopolitics and urban planning, travellers' descriptions, propaganda maps, cartography and geometry, poetry and painting. Representation of the landscape — city, countryside or wilderness — are not mimetic, rather they are a product of the nature of the discourse in which the text is written. Though the landscape representations explored by the authors varies considerably — travellers' accounts of Niagara Falls to Turner's painting of Leeds — each is a written world within a discrete discourse. These essays all participate in the ongoing project of deconstructing geographical discourse to explore the dynamics of power in the representation of landscape. This book should be of interest to students and lecturers in geography, cultural studies and sociology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415069831](#)

- [41] Sharon Zukin. **Landscapes of Power: From Detroit to Disney World.** University of California Press. 1991.

The momentous changes which are transforming American life call for a new exploration of the economic and cultural landscape. In this book Sharon Zukin links our ever-expanding need to consume with two fundamental shifts: places of production have given way to spaces for services and paperwork, and the competitive edge has moved from industrial to cultural capital. From the steel mills of the Rust Belt, to the sterile malls of suburbia, to the gentrified urban centers of our largest cities, the "creative destruction" of our economy — a process by which a way of life is both lost and gained — results in a dramatically different landscape of economic power. Sharon Zukin probes the depth and diversity of this restructuring in a series of portraits of changed or changing American places. Beginning at River Rouge, Henry Ford's industrial complex in Dearborn, Michigan, and ending at Disney World, Zukin demonstrates how powerful interests shape the spaces we inhabit. Among the landscapes she examines are steeltowns in West Virginia and Michigan, affluent corporate suburbs in Westchester County, gentrified areas of lower Manhattan, and theme parks in Florida and California. In each of these case studies, new strategies of

investment and employment are filtered through existing institutions, experience in both production and consumption, and represented in material products, aesthetic forms, and new perceptions of space and time. The current transformation differs from those of the past in that individuals and institutions now have far greater power to alter the course of change, making the creative destruction of landscape the most important cultural product of our time. Zukin's eclectic inquiry into the parameters of social action and the emergence of new cultural forms defines the interdisciplinary frontier where sociology, geography, economics, and urban and cultural studies meet.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520072219](#)

- [42] Anne F. Hyde. **American Vision: Far Western Landscape and National Culture 1820-1920**. New York University Press. 1990.

Combining cultural and social history, this study demonstrates the impact the Far West has had on the development of a national culture in the United States. When Americans first set eyes on the West, its combination of plain, mountain, and desert embarrassed and even frightened them, but by the end of the century, Americans had come to look at the region with pride. These new responses required the development of new words and forced observers to develop new, particular American forms of description. Hyde's analysis of Western resorts, first as bulwarks against the landscape and later as extensions of the scenery, gives special focus to the argument. These grand and unmatched structures provide physical evidence of the growing influence of the Far West on American culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814734669](#)

- [43] William Irwin Thompson. **Imaginary Landscape: Making Worlds of Myth and Science**. St. Martin's Griffin. 1990.

In a demythologized world, William Thompson finds that the power of myth is ironically being restored at the leading edge of science. This book surveys the present, from Post-Modern theory to a science encompassing Chaos theory and the Gaia hypothesis, and finds in it the threads out of which a future conceptual landscape might be woven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312048084](#)

- [44] David Wyatt. **The Fall into Eden: Landscape and Imagination in California**. Cambridge University Press. 1990.

In this book, David Wyatt examines the mythology of California as it is reflected in the literature of the region. He argues that the encounter with landscape played an important role in literature of the West, and distinguishes this particular characteristic from the literatures of other American regions. Wyatt discusses in depth the writings of Dana, Leonard, Fremont, Muir, King, Austin, Norris, Steinbeck, and Chandler, Jeffers and Snyder and their literary reactions to the landscape. By examining the changing role of the landscape in literature of California, the book sheds new light on an important theme in the American creative popular consciousness.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521397510](#)

- [45] James Harpur. **Atlas of Legendary Places**. Weidenfeld Nicolson. 1989.

Where physical beauty combines with legend, myth and history, it creates an atmosphere that defies rational explanation. Such enchanted places have long been an inspiration for poets, painters and architects. Their inherent magnetism continues to draw thousands of visitors every year. The Atlas of Legendary Places is a celebration of this ancient heritage and charts a journey that begins where legend, myth and history meet. The reader is introduced to timeless landscapes such as Mount Fuji and Hawaii's Halekala Crater; the sacred wonder of Stonehenge and the Serpent Mount in Ohio; the eternal realms of Avalon and Atlantis; and such awe-inspiring holy places as the Potala Palace in Tibet and Mont. St. Michel. With over 250 color illustration beautifully reproduced in an oversize format.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1555843352](#)

- [46] George E. Slusser, Eric S. Rabkin. **Mindsapes: The Geographies of Imagined Worlds**. Southern Illinois University Press. 1989.

Eighteen essays plus four examples from the ninth annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature at the University of California, Riverside. The concept of mindscape, Slusser and Rabkin explain, allows critics to focus on a single fundamental problem: "The constant need for a relation between mind and some being external to mind." The essayists are Poul Anderson, Wendy Doniger O'Flaherty, Ronald J. Heckelman, David Brin, Frank McConnell, George E. Slusser, James Romm, Jack G. Voller, Peter Fitting, Michael R. Collings, Pascal J. Thomas, Reinhart Lutz, Joseph D. Miller, Gary Westfahl, Bill Lee, Max P. Belin, William Lomax, and Donald M. Hassler. The book concludes with four authors discussing examples of mindscape. The participants are Jean-Pierre Barricelli, Gregory Benford, Gary Kern, and David N. Samuelson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809314541](#)

- [47] Howard F. Stein, William G. Niederland. **Maps from the Mind: Readings in Psychogeography**. University of Oklahoma Press. 1989.

Psychogeography is the study of how issues, experiences, and processes that result from growing up in a human body are symbolized and played out in the wider social and natural worlds. This volume assembles both classic and contemporary contributions to the field of psychogeography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0806122323](#)

- [48] Geoffrey Ashe, Simon McBride. **The Landscape of King Arthur**. Henry Holt. 1988.

This is a lovely book, filled with photographs of places where certain people (or "characters") are said to have lived and died, such as King Arthur and Merlin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805007113](#)

- [49] Wendy Faris. **Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction**. Johns Hopkins University Press. 1988.

"With so much influence on our literature, our culture and our psychic lives, the labyrinth is a compelling subject of study, which Wendy Faris has the imagination and intelligence to confront in an admirable way." – *Studies in Twentieth Century Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080183676X](#)

- [50] Thomas Hill, Richard Mabey. **The Gardener's Labyrinth**. Oxford University Press. 1987.

Lavishly illustrated with beautiful color reproductions of Renaissance artwork — including oil paintings and stained glass windows — and with over a hundred black-and-white drawings, this classic gardening book, now over four hundred years old, offers a delightful view of how Elizabethan gardeners practiced their craft. The Gardener's Labyrinth was the first popular gardening book published in the English language, appearing around 1577. From the very first pages, The Labyrinth's descriptions — how to test soil between the fingers, build a rose arch, or mulch a vegetable bed — leave no doubt that Thomas Hill was a man who loved to get his hands dirty. Surprisingly enough, much of Hill's practical advice is still relevant today — indeed, one of the charms of the book is to see how far back some traditional gardening tips go. But Hill was also an astrologer, and it is striking to find, among detailed accounts of the varieties of soil and the qualities of herbs, complex zodiacal schemes for planting and harvesting, and bizarre suggestions for deterring pests and controlling the weather.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019217763X](#)

- [51] Geoffrey Jellicoe, Susan Jellicoe. **The Landscape of Man: Shaping the Environment from Prehistory to the Present Day**. Thames & Hudson. 1987.

Throughout history men have molded their environment to express or to symbolize ideas — power, order, comfort, harmony, pleasure, mystery. The means by which this has been achieved have varied in scale and composition, from small gardens to complete cities, but it is Geoffrey and Susan Jellicoe's distinction to have realized that they are manifestations of a single process, and to have linked them all together. With 734 illustrations and six maps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500274312](#)

- [52] Baker H. Morrow. **A Dictionary of Landscape Architecture**. University of New Mexico Press. 1987.

Modern landscape architecture is a rich and multifaceted combination of traditional folk practices in the layout of gardens and green spaces and of the often sophisticated designs of professional landscape architects, whose work includes parks, recreational areas, streetsides and even whole cities. This dictionary identifies the many small and large components that make up the vast field of landscape architecture as well as the threads that connect them.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826309445](#)

- [53] Howard F. Stein. **Developmental Time, Cultural Space: Studies in Psychogeography**. University of Oklahoma Press. 1987.

This book advances the intriguing hypothesis that human beings bend to construct the world they inhabit from their bodies and families outward to nature and society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0806120703](#)

- [54] Wyman H. Herendeen. **From Landscape to Literature: The River and the Myth of Geography.** Duquesne University Press. 1986.

CONTENTS: • Landscape to god: the river in the ancient world • Landscape to literature: late Roman and medieval contexts of the river • Renaissance contexts • Poets and historians; the river poem in England from Leland to Spenser • Spenser's legacy: rivers of time and the times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0820701823](#)

- [55] Geoffrey Jellicoe, Susan Jellicoe, Patrick Goode, Michael Lancaster. **The Oxford Companion to Gardens.** Oxford University Press. 1986.

This new Oxford Companion covers the history and design of gardens all over the world from the earliest recorded known examples to the present day, encompassing everything from small private gardens to the vast public park at Versailles, from the secret gardens of Arab princes to legendary gardens that no longer exist. Some 250 half-tone illustrations of gardens feature contemporary paintings and engravings, recent and early photographs, garden plans and sketches. In addition, 24 pages of color plates illustrate the rich variety and scope of the garden. The Companion is neither a practical manual on how to select and grow plants nor a garden visitor's handbook. Rather, the 1500 entries include over 700 on individual gardens selected for their historical significance and originality of design. In addition, the Companion brings together for the first time in a single convenient reference work information on modern garden designers, such as Church, Baragan, Burle Marx, Frederick Law Olmsted, and Jens Jenson, and on principal patrons, illustrators, and nurserymen and plant collectors — information heretofore available if at all only in specialist periodicals and in a few rare books. There are also entries on features such as fountains, mazes, serpentine walls, and moon doors; and on garden terms like jie jing, tang, and casino. Gardens for special purposes are included — for disabled people, hospitals, and prisons, roof gardens, rock gardens, and water gardens. Longer articles cover garden design in major countries, and specialist topics such as botanical illustration, Islam, public parks, and landscape architecture as an academic subject. As in other Oxford Companions the entries are arranged alphabetically with comprehensive cross-referencing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198661231](#)

- [56] Max F. Schulz. **Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England.** Cambridge University Press. 1986.

This major book examines the ways in which the idea of an earthly paradise inspired English life and thought in the eighteenth and nineteenth centuries. Professor Schulz begins with the eighteenth-century passion for landscape gardens — attempts physically to recreate Eden on earth. He traces the "internalising" of Eden by the Romantic poets and by painters such as Constable and Palmer, and then turns to the Victorian identification of paradise not with a garden but with the city — a technological Eden, achieved by massive feats of engineering that would control the environment. Chapters on Turner, Tennyson, and the Pre-Raphaelites show the increasing disillusion with this urban and mechanised ideal as the century declined towards the purely imaginative paradises of Beardsley's drawings and Whistler's Peacock Room — Eden recreated in the dining room of a Liverpool shipping millionaire. Wide ranging in scope and generously illustrated, *Paradise Preserved* is a remarkable work of literary, artistic and cultural history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521301734](#)

- [57] Denis E. Cosgrove. **Social Formation and Symbolic Landscape.** Barnes & Noble. 1985.

Hailed as a landmark in its field since its first publication in 1984, Denis E. Cosgrove's *Social Formation and Symbolic Landscape* has been influential well beyond geography. It has continued to spark lively debate among historians, geographers, art historians, social theorists, landscape architects, and others interested in the social and cultural politics of landscape.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0389205400](#)

- [58] Norman K. Farmer. **Poets and the Visual Arts in Renaissance England.** University of Texas Press. 1984.

In the twentieth century, the pioneering work of such art historians as Erwin Panofsky and Edgar Wind heightened our awareness of the relationship between Renaissance literature and the visual arts. By focusing on that relationship in the work of such poets as Sir Philip Sidney, John Donne, Richard Crashaw, Edmund Waller, and Robert Herrick, Norman K. Farmer, Jr., convincingly shows that they and other writers of the late sixteenth and early seventeenth centuries in England wrote with a lively and creative sense of the visual sense richly informed by the theory and practice of Renaissance art. Farmer begins by describing the powerful visual matrix that underlies the narrative structure of Sidney's *New Arcadia*. He compares the role of the visual in the poetry of Donne and Ben Jonson, and demonstrates how works by both Thomas Carew and Lord Herbert exhibit poetic invention according to familiar Renaissance pictorial themes. Herrick's *Hesperides* is shown to be the major seventeenth-century poetic application of the Horatian idea *ut pictura poesis*. A special feature of this gracefully written and enlightening volume is Farmer's discussion of Lady Drury's oratory at Hawstead Hall. Published here for the first time are photographs of this

uniquely decorated oratory, in which themes from a variety of English and Continental emblem books were painted on the walls of a room apparently designed for private meditation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292787111

[59] Ted Hughes. **River**. Harper Collins. 1984.

First published in 1983, "River" celebrates fluvial landscapes, their creatures and their regenerative powers. Inspired by Hughes' love of fishing and by his environmental activism, the poems are a deftly and passionately attentive chronicle of change over the course of the seasons. West Country rivers predominate ("The West Dart" and "Torrige"), but other poems imagine or recall Japanese rivers or Celtic rivers, and "The Gulkana" explores an ancient Alaskan watercourse. At its core the sequence rehearses, in various settings, from winter to winter, the life-cycle of the salmon. All this, too, is stitched into the torn richness, the epic poise that holds him so steady in his wounds, so loyal to his doom, so patient in the machinery of heaven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060911379

[60] Dorothy Stroud. **Capability Brown**. Faber & Faber. 1984.

Capability Brown, was an English landscape architect. He is remembered as "the last of the great English 18th century artists to be accorded his due", and "England's greatest gardener". He designed over 170 parks, many of which still endure. He was nicknamed "Capability" because he would tell his clients that their property had "capability" for improvement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 057113405X

[61] Fred Anderes, Ann Agranoff. **Ice Palaces**. Abbeville Press. 1983.

Traces the history of ice palaces in the U.S. and Canada, explains how they were built, and looks at specific architectural designs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0896593932

[62] Malcolm Edwards, Robert Holdstock. **Realms of Fantasy**. Olympic Marketing. 1983.

This companion volume to "Alien Landscapes" is a spectacular voyage of exploration, in words and pictures, through the fabulous landscapes of the immensely popular and fecund world of fantasy fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385188889

[63] Gerald of Wales, John O'Meara. **The History and Topography of Ireland**. Penguin Classics. 1983.

Gerald of Wales was among the most dynamic and fascinating churchmen of the twelfth century. A member of one of the leading Norman families involved in the invasion of Ireland, he first visited there in 1183 and later returned in the entourage of Henry II. The resulting *Topographia Hiberniae* is an extraordinary account of his travels. Here he describes landscapes, fish, birds and animals; recounts the history of Ireland's rulers; and tells fantastical stories of magic wells and deadly whirlpools, strange creatures and evil spirits. Written from the point of view of an invader and reformer, this work has been rightly criticized for its portrait of a primitive land, yet it is also one of the most important sources for what is known of Ireland during the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140444238

[64] David Daiches, John Flower. **Literary Landscapes of the British Isles: A Narrative Atlas**. Penguin. 1981.

London, Dublin, the Lake District, Bath, and Wessex, and their influence on Woolf, Dickens, Shakespeare, Yeats, Joyce, Austen, the Brontes, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140057358

[65] Richard Muir. **Riddles in the British Landscape**. Thames & Hudson. 1981.

Examines the ancient monuments, hill figures, and fortifications of Great Britain and attempts to analyze what they indicate about the lives of prehistoric Britons and garrisoned Roman soldiers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0500241082

[66] Geoffrey Grigson. **Faber Book of Poems and Places**. Faber & Faber. 1980.

"Places enter poems, sometimes incidentally, sometimes penetrating the poems as if place were their whole substance. It is not surprising. After all in places we grow up. Place is our external condition; place is garden, field, landscape, woods, fells, springs, rivers, estuaries, beaches, valleys, villages, towns, streets. Place is sunshine, rain, snow, ice. It is west, east, north and south. It is where the seasons change. Our feeling flows into places, and an accumulation of feeling, historical, cultural and personal, flows back from places into our consciousness." So Geoffrey Grigson introduces an anthology of "poems in which place is prominent" which ranges not only geographically over the entire British Isles and the whole history of poetry in English, but includes sections on the landscape of France and Italy; there are poems in French about London and in English about Sorrento. Tennyson said: "A known landscape is to me an old friend that continually talks to me of my own youth and half-forgotten things." This and the related feelings for place find their expression and evocation in a selection of nearly three hundred poems which cannot fail to give pleasure to those who share those feelings, "poetry lovers" or not, and shows Geoffrey Grigson's gifts as an anthologist to full advantage.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0571116477

- [67] Malcolm Edwards, Robert Holdstock. **Alien Landscapes**. Mayflower. 1979.

Amazing illustrations of vistas man has never seen from the foremost science fiction artists • The wild imaginings of ten science fiction authors are brought to life through color illustrations of artificial worlds, alien earths, planetary cities, and mysterious civilizations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0831702850

- [68] Secundus Plinius, Una Woodruff, D. MacSweeney, John Michell. **Inventorum Natura**. Harper Collins. 1979.

Inventorum Natura is the 20th Century's only encyclopaedia of flora and fauna that supports the theories of non-evolutionists and flat-earthers. Spontaneous generation of birds from rushes and of butterflies from creepers, ruminating unicorns and armoured dragons and more are clearly shown in vivid pictures, and explained in a Latin text with an English translation. Pliny, the supposed author of this text, was the Roman Natural Historian who died during the eruption of Vesuvius that obliterated Pompeii (79 AD). For 1900 years this work has been lost. Recently the artist Una Woodruff discovered it and, fascinated by it, undertook to illustrate it with lavish care. This book is the result; plants that are rooted in eggs and blossom with birds, butterfly-bearing ivy, fire-eyed dragons and two-headed toads are found thriving in voluptuous landscapes. The pictures will make everyone interested in natural history look at least twice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060147261

- [69] Gerald of Wales, Betty Radice, Lewis Thorpe. **The Journey Through Wales and the Description of Wales**. Penguin Classics. 1978.

Scholar, churchman, diplomat and theologian, Gerald of Wales was one of the most fascinating figures of the Middle Ages and The Journey Through Wales describes his eventful tour of the country as a missionary in 1188. In a style reminiscent of a diary, Gerald records the day-to-day events of the mission, alongside lively accounts of local miracles, folklore and religious relics such as Saint Patrick's Horn, and eloquent descriptions of natural scenery that includes the rugged promontory of St David's and the vast snow-covered panoramas of Snowdonia. The landscape is evoked in further detail in The Description, which chronicles the everyday lives of the Welsh people with skill and affection. Witty and gently humorous throughout, these works provide a unique view into the medieval world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443398

- [70] Leo Lionni. **Parallel Botany**. Alfred A. Knopf. 1977.

With precision with authority, with wit, with the ineffable brilliance of supreme scholarship, Leo Lionni here presents the first full-scale guide to the world of parallel plants — a vast, ramified, extremely peculiar, and wholly imaginary plant kingdom. It is a botany alive with wonders, from the Tirillus silvador of the high Andes (whose habit it is to emit shrill whistles on clear nights in January and February) to the Woodland Tweezers (it was the Japanese parallel botanist Uchigaki who first noticed the unsettling relationship between the growth pattern of a group of Tweezers and a winning layout in a game of Go) to the Artisia (whose various forms anticipate the work of such artists as Arp and Calder — and, some believe, the work of all artists, including those not yet born). Yet for all its delights, it is a plant world hitherto ignored by the entire scientific community, possibly because it is nonexistent. In this masterful work Lionni marshals all the facts, all the fabulous lore and scholarship surrounding parallel plants. He deals forthrightly with the vexing philosophical, linguistic, and ethnological questions that plague parallel botanists — for example, what is "organicity"? Can one plant be "more parallel" than another? How are we to reconcile the views expressed by Adolf Boehmen in his book Notes Toward a Vegetable Semantics? Lionni tells tales of the great parallel plant hunters, notably Madame Jeanne Helene Bigny, the famous paleobotanist who discovered fossil Tirils in the desert of eastern Luristan by parapsychological means. He furnishes full transcriptions of legends and folk tales relating to parallel plants from all over the globe — Siberia, Africa, the South Pacific — as well as the most recent information that has come to him regarding plant origins, distribution, and morphology. And, too, he provides his own elegant, detailed, and scientifically accurate drawings...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394410556

- [71] G.B. Tobey. **History of Landscape Architecture: Relationships of People to Environment.** Elsevier Science. 1973.

A history of landscape architecture from the dawn of time to modern day America. Covering the Fertile Crescent, Greece, Rome, Spain, France, England, United States and more. Black and white illustrations, plans and maps. Written by George B. Tobey, Emeritus Professor of Landscape Architecture at Ohio State University.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [044400131X](#)

- [72] Lawrence Halprin. **The RSVP Cycles: Creative Processes in the Human Environment.** George Braziller. 1970.

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are symbolizations of processes which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavour. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally — for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco. Both sources — the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundaments from a deep involvement in activity. In both fields, the process is like an iceberg — 9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires — atavistic ones at that. In both, values, though there, are not really demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the other arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness. I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, allowing for participation, feedback, and communications.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807605573](#)



Figure 7.3: *Paradise* (Brueghel the Elder, 1620) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
350	2016	Tatarella	Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape
350	2015	Marshall	Prisoners of Geography: Ten Maps that explain Everything about the World
350	2015	Stilgoe	What Is Landscape?
351	2014	Klein	Graphic Worlds of Peter Bruegel the Elder
351	2013	Ekman	Here Be Dragons: Exploring Fantasy Maps and Settings
351	2010	Harrison	Dominion of the Dead
351	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
352	2002	Piper	Cartographic Fictions: Maps, Race, and Identity
352	2001	Daston	Wonders and the Order of Nature, 1150-1750
352	2001	Heraclitus	Fragments: The Collected Wisdom of Heraclitus
352	2000	Edwards	Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930
353	1999	Bevan	Cities of Splendor: The Facts and the Fables
353	1999	Phillpotts	Faeryland Companion
353	1999	Stableford	Dictionary of Science Fiction Places
353	1998	Clay	Real Places: An Unconventional Guide to America's Generic Landscape
354	1998	Duncan	Writes of Passage: Reading Travel Writing
354	1996	Agnew	Human Geography: An Essential Anthology
354	1996	Morgan	Place Matters
354	1995	Friedland	NowHere: Space, Time, and Modernity
355	1995	Thompson	Landscape in America
355	1995	Tishler	American Landscape Architecture: Designers and Places
355	1995	Warnke	Political Landscape: The Art History of Nature
355	1994	Buxton	Imaginary Greece: The Contexts of Mythology
355	1994	Foote	Re-reading Cultural Geography
356	1994	Kunstler	Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape
356	1994	Mitchell	Landscape and Power
356	1994	Roberts	Shakespearean Wild: Geography, Genus, and Gender
356	1994	Stilgoe	Alongshore
357	1993	Duncan	Place/Culture/Representation
357	1993	Findlay	Magic Lands: Western Cityscapes and American Culture After 1940
357	1993	Rees	Interior Landscapes: Gardens and the Domestic Environment
357	1993	Saunders	Forest of Medieval Romance: Avernus, Broceliande, Arden
358	1992	Antoniades	Epic Space: Toward the Roots of Western Architecture
358	1992	Birnbaum	Birnbaum's Walt Disney World 1993
358	1992	Birnbaum	Disneyland 1993
358	1992	Flint	Imaginative Landscape of Christopher Columbus
358	1992	Harrison	Forests: the Shadow of Civilization
359	1992	Sanders	Lost Tribes and Promised Lands: The Origins of American Racism
359	1992	Todorov	Conquest of America: The Question of the Other
359	1991	Barnes	Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape
359	1991	Zukin	Landscapes of Power: From Detroit to Disney World
360	1990	Hyde	American Vision: Far Western Landscape and National Culture 1820-1920
360	1990	Thompson	Imaginary Landscape: Making Worlds of Myth and Science
360	1990	Wyatt	Fall into Eden: Landscape and Imagination in California
360	1989	Harpur	Atlas of Legendary Places
360	1989	Slusser	Mindscapes: The Geographies of Imagined Worlds
361	1989	Stein	Maps from the Mind: Readings in Psychogeography
361	1988	Ashe	Landscape of King Arthur

361	1988	Faris	Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction
361	1987	Hill	Gardener's Labyrinth
361	1987	Jellicoe	Landscape of Man: Shaping the Environment from Prehistory to the Present Day
361	1987	Morrow	A Dictionary of Landscape Architecture
361	1987	Stein	Developmental Time, Cultural Space: Studies in Psychogeography
362	1986	Herendeen	From Landscape to Literature: The River and the Myth of Geography
362	1986	Jellicoe	Oxford Companion to Gardens
362	1986	Schulz	Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England
362	1985	Cosgrove	Social Formation and Symbolic Landscape
362	1984	Farmer	Poets and the Visual Arts in Renaissance England
363	1984	Hughes	River
363	1984	Stroud	Capability Brown
363	1983	Anderes	Ice Palaces
363	1983	Edwards	Realms of Fantasy
363	1983	Wales	History and Topography of Ireland
363	1981	Daiches	Literary Landscapes of the British Isles: A Narrative Atlas
363	1981	Muir	Riddles in the British Landscape
363	1980	Grigson	Faber Book of Poems and Places
364	1979	Edwards	Alien Landscapes
364	1979	Plinius	Inventorum Natura
364	1978	Wales	Journey Through Wales and the Description of Wales
364	1977	Lionni	Parallel Botany
365	1973	Tobey	History of Landscape Architecture: Relationships of People to Environment
365	1970	Halprin	RSVP Cycles: Creative Processes in the Human Environment



Figure 7.4: *Dream Garden* (Parrish, 1916) [Wikipedia: Public Domain]

7.2 Gardens

- [1] Robert Pogue Harrison. **Gardens: An Essay on the Human Condition**. University of Chicago Press. 2009.

Humans have long turned to gardens — both real and imaginary — for sanctuary from the frenzy and tumult that surrounds them. Those gardens may be as far away from everyday reality as Gilgamesh's garden of the gods or as near as our own backyard, but in their very conception and the marks they bear of human care and cultivation, gardens stand as restorative, nourishing, necessary havens. • With *Gardens*, Robert Pogue Harrison graces readers with a thoughtful, wide-ranging examination of the many ways gardens evoke the human condition. Moving from the gardens of ancient philosophers to the gardens of homeless people in contemporary New York, he shows how, again and again, the garden has served as a check against the destruction and losses of history. The ancients, explains Harrison, viewed gardens as both a model and a location for the laborious self-cultivation and self-improvement that are essential to serenity and enlightenment, an association that has continued throughout the ages. The Bible and Qur'an; Plato's Academy and Epicurus's Garden School; Zen rock and Islamic carpet gardens; Boccaccio, Rihaku, Capek, Cao Xueqin, Italo Calvino, Ariosto, Michel Tournier, and Hannah Arendt — all come into play as this work explores the ways in which the concept and reality of the garden has informed human thinking about mortality, order, and power. • Alive with the echoes and arguments of Western thought, *Gardens* is a fitting continuation of the intellectual journeys of Harrison's earlier classics, *Forests* and *The Dominion of the Dead*. Voltaire famously urged us to cultivate our gardens; with this compelling volume, Robert Pogue Harrison reminds us of the nature of that responsibility — and its enduring importance to humanity. • "I find myself completely besotted by a new book titled *Gardens: An Essay on the Human Condition*, by Robert Pogue Harrison. The author ... is one of the very best cultural critics at work today. He is a man of deep learning, immense generosity of spirit, passionate curiosity and manifold rhetorical gifts." – Julia Keller, *Chicago Tribune* • "This book is about gardens as a metaphor for the human condition. ... Harrison draws freely and with brilliance from 5,000 years of Western literature and criticism, including works on philosophy and garden history. ... He is as careful as well as an inspiring scholar." – Tom Turner, *Times Higher Education* • "When I was a student, my Cambridge supervisor said, in the Olympian tone characteristic of his kind, that the only living literary critics for whom he would sell his shirt were William Empson and G. Wilson Knight. Having spent the subsequent 30 years in the febrile world of academic Lit. Crit. ... I'm not sure that I'd sell my shirt for any living critic. But if there had to be one, it would unquestionably be Robert Pogue Harrison, whose study *Forests: The Shadow of Civilization*, published in 1992, has the true quality of literature, not of criticism — it stays with you, like an amiable ghost, long after you read it. • "Though more modest in scope, this new book is similarly destined to become a classic. It has two principal heroes: the ancient philosopher Epicurus ... and the wonderfully witty Czech writer Karel Capek, apropos of whom it is remarked that, whereas most people believe gardening to be a subset of life, gardeners, including Capek, understand that life is a subset of gardening." – Jonathan Bate, *The Spectator*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317900](#)

- [2] Dinah Hazell. **The Plants of Middle-earth: Botany and Sub-creation**. Kent State University Press. 2006.

Beautifully illustrated with dozens of original full-color and black-and-white drawings, *The Plants of Middle-earth* connects readers visually to the world of Middle-earth, its cultures and characters and the scenes of their adventures. Tolkien's use of flowers, herbs, trees, and other flora creates verisimilitude in Middle-earth, with the flora serving important narrative functions. This botanical tour through Middle-earth increases appreciation of Tolkien's contribution as preserver and transmitter of English cultural expression, provides a refreshing and enlivening perspective for approaching and experiencing Tolkien's text, and allows readers to observe his artistry as sub-creator and his imaginative life as medievalist, philologist, scholar, and gardener. *The Plants of Middle-earth* draws on biography, literary sources, and

cultural history and is unique in using botany as the focal point for examining the complex network of elements that comprise Tolkien's creation. Each chapter includes the plants' description, uses, history, and lore, which frequently lead to their thematic and interpretive implications, well as to those with an interest in plant lore and botanical illustration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0873388836](#)

- [3] Kevin Rushby. **Paradise: A History of the Idea that Rules the World**. Basic Books. 2006.

From the Church in the Middle Ages to the people who prepare suicide bombers, there is always someone promising a better tomorrow, if only we do what they say. Although much is made of the clash between Islam and Christianity, here, Kevin Rushby argues that there is no clash — we all want the same thing: paradise, Eden, perfection. Rushby sets out on two journeys: a physical one to the Mountain of the Assassins in Iran, home of the myth that "bright-eyed maidens of Paradise" await those who die serving Allah; and an intellectual one, back through the history of our ideas about Paradise in the Judaeo-Christian and Islamic traditions. Rushby reveals in an accessible mix of history, religion, and philosophy, the reasons why we have come to live in such a divided world by showing how rationalist thought stretches from Pythagoras to Jacobean England and how tales of the gods have brought destruction and terror, from the Book of Revelations to the London Underground bombing of 2005.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786719109](#)

- [4] Alessandro Scafi. **Mapping Paradise: A History of Heaven on Earth**. University of Chicago Press. 2006.

Throughout history, humans have searched for paradise. When early Christians adopted the Hebrew Bible, and with it the story of Genesis, the Garden of Eden became an idyllic habitat for all mankind. Medieval Christians believed this paradise was a place on earth, different from this world and yet part of it, situated in real geography and indicated on maps. From the Renaissance through the Enlightenment, the mapping of paradise validated the authority of holy scripture and supported Christian faith. But from the early nineteenth century onwards, the question of the exact location of paradise was left not to theologians but to the layman. And at the beginning of the twenty-first century, there is still no end to the stream of theories on the location of the former Garden of Eden. Mapping Paradise is a history of the cartography of paradise that journeys from the beginning of Christianity to the present day. Instead of dismissing the medieval belief in a paradise on earth as a picturesque legend and the cartography of paradise as an example of the periods many superstitions, Alessandro Scafi explores the intellectual conditions that made the medieval mapping of paradise possible. The challenge for mapmakers, Scafi argues, was to make visible a place that was geographically inaccessible and yet real, remote in time and yet still the scene of an essential episode of the history of salvation. Mapping Paradise also accounts for the transformations, in both theological doctrine and cartographical practice, that brought about the decline of the belief in a terrestrial paradise and the emergence of the new historical and regional mapping of the Garden of Eden that began at the time of the Reformation and still continues today. The first book to show how paradise has been expressed in cartographic form throughout two millennia, Mapping Paradise reveals how the most deeply reflective thoughts about the ultimate destiny of all human life have been molded and remolded, generation by generation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226735591](#)

- [5] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [6] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things**. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [7] Enrico Baldini, David Freedberg. **Citrus Fruit**. Brepols. 1997.

The first volume to appear in the Natural History series catalogues a group of spectacular drawings of citrus fruit in watercolour and gouache, most of which were commissioned to illustrate Giovanni Battista Ferrari's *Hesperides*, an ambitious attempt at a complete taxonomy and classification of the entire citrological world, which was published in Rome in 1646. Cassiano dal Pozzo played a fundamental role in this project: it was he who commissioned and supplied most of the drawings and then arranged for them to be engraved for Ferrari's projected work. The citrus drawings — grouped in the Catalogue under the headings of citrons, lemons, oranges, pummelos, hybrids, monstrosities and unidentified citrus fruit — are reproduced in full colour and are accompanied by a wealth of comparative material which includes the *Hesperides* engravings, additional drawings and photographs of actual specimens, mainly of the monstrous kind. In addition to detailed scientific descriptions of the specimens themselves, the catalogue also gives art historical information on watermarks, annotations, types of mount, provenance and literature. The introductory essays explain Cassiano's method of gathering information from a network of correspondents around Europe and consider the relationship between these drawings and other natural history subjects commissioned by Cassiano. The authors discuss the work of the artists involved in the project and assess the major contribution made the classification of citrus fruit by the collaborative efforts of Cassiano of Ferrari.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1872501885](#)

- [8] Paul Alpers. **What Is Pastoral?**. University of Chicago Press. 1996.

One of the enduring traditions of Western literary history, pastoral is often mischaracterized as a catchall for literature about rural themes and nature in general. In *What Is Pastoral?*, distinguished literary historian Paul Alpers argues that pastoral is based upon a fundamental fiction that the lives of shepherds or other socially humble figures represent the lives of human beings in general. Ranging from Virgil's *Eclogues* to Sarah Orne Jewett's *The Country of the Pointed Firs*, from Shakespeare and Cervantes to Hardy and Frost, this work brings the story of the pastoral tradition, previously limited to classical and Renaissance literature, into the twentieth century. Pastoral reemerges in this account not as a vehicle of nostalgia for some Golden Age, nor of escape to idyllic landscapes, but as a mode bearing witness to the possibilities and problems of human community and shared experience in the real world. A rich and engrossing book, *What Is Pastoral?* will soon take its place as the definitive study of pastoral literature. "Alpers succeeds brilliantly. ... (He) offers ... a wealth of new insight into the origins, development, and flowering of the pastoral." Ann-Maria Contarino, *Renaissance Quarterly*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226015165](#)

- [9] Sharona Ben-Tov. **The Artificial Paradise: Science Fiction and American Reality**. University of Michigan Press. 1995.

The Artificial Paradise shows how science fiction is a powerful purveyor of cultural myths rooted in the history of the West, myths that shape American attitudes toward nature, technology, and the pursuit of happiness. Sharona Ben-Tov posits the theory that science fiction is an American "national mode of thinking" which seeks to replace nature with technological worlds — paradoxically, in hope of regaining a mythic, magical American Eden. Science fiction imagery — from fifties sci-fi through women's sci-fi and cyberpunk — keeps alive the desires of and anxieties born during the Scientific Revolution, when the Western view of nature changed radically. Ben-Tov discusses sci-fi classics like *Dune*, *The Dispossessed*, *Neuromancer*, Vonnegut's fiction, and the *Aliens* movie in relation to ancient and modern myths of nature, to scientific projects like the atom bomb, Strategic Defense Initiative, robotics, virtual reality, and to cultural psychology. The book will appeal to those interested in popular culture, literature, and feminist studies. It will also enchant general readers who are interested in science fiction, especially readers who want to understand more about the relationship between technology and society. • "The Artificial Paradise sets out to

map the cultural anxieties that have beset Western thinking since the Scientific Revolution, and to investigate the ills that flow from the split in Western thinking between nature and culture and subject and object, and how the split is expressed and reinforced in popular culture and particularly in written science fiction. ... [A] thought-provoking, wide-ranging book written in an admirably lucid style." – Sarah Lefanu, author of *Feminism and Science Fiction* • "The examination of America's uneasy relationship with nature is an illuminating approach which draws together science fiction studies and American studies. The witty and readable style should attract a wide readership." – Brian Attebery, Idaho State University • "The Artificial Paradise is at once intellectually provocative, knowledgeable, and literate. As our lives become increasingly determined by technology, we will need to turn to such thinkers as Dr. Ben-Tov to guide us through its dangers and pleasures." – Alan Lightman, Massachusetts Institute of Technology • Sharona Ben-Tov is Assistant Professor of Creative Writing and English, Bowling Green State University. She is author of *During Ceasefire* (Harper-Collins), a book of poems.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0472105809](#)

- [10] Francesca Crespi. *A Walk in Monet's Garden: Full Color Pop-Up With Guided Tour*. Bulfinch Press. 1995.

A sophisticated fold-out tour of Monet's home and gardens includes liftable flaps, screens that unfold, pull-out buildings, and a figure of Monet at an easel, in a collection that is reminiscent of the artist's original works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0821221957](#)

- [11] Jean Delumeau, Matthew O'Connell. *History of Paradise: The Garden of Eden in Myth and Tradition*. Continuum Intl Group. 1995.

"We hold Christ's cross and Adam's tree to be in one place," wrote John Donne, speaking of the location of the Garden of Eden. Milton thought it "below the Ethiopie line" (the equator). And every schoolchild once knew it was at the summit of Dante's "seven storey mountain" of the Purgatorio. Not only the location of the "earthly paradise" but its significance, historical and theological, preoccupied the collective mind and imagination of Europe for at least fifteen-hundred years. Jean Delumeau has devoted himself to understanding the fears that have beset Western thinkers, particularly since the medieval period: how they arose, whether from nature, other human beings, or from some other world. This *History of Paradise* continues the questioning, telling the story of how the Western mind from the late middle ages to the early modern period conceived the meaning and the place of primordial bliss. It tells of exploratory journeys to the Kingdom of Prester John, of the search for "the happy isles," and of the gradual disillusionment (or enlightenment) that led to the transformation of the notion of a physical Garden of Eden to a metaphysical "state of nature".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826407951](#)

- [12] George F. Thompson, Charles E. Little. *Landscape in America*. University of Texas Press. 1995.

In this collection of specially commissioned essays, nineteen of America's leading writers, artists, and scholars come together to ponder the question "What is landscape?" Recognizing that no one person or discipline can possibly provide the whole answer, George Thompson has chosen a range of viewpoints that, in his words, "attempts to make links between art and science, history and geography, photography and literature, a land ethic and environmental design, management, and planning." *Landscape in America* is the first book to explore the idea of landscape and place in such a broad-ranging way. Designed for the uncommon "common reader," it offers a distinctively American perspective on what landscape is, what it means, and what it represents that will be compelling to the widest possible audience.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292781369](#)

- [13] Diana Ketcham. *Le Desert de Retz*. MIT Press. 1994.

The Desert de Retz, the supreme surviving example of the folly garden, is one of the most amply and beautifully documented of France's historic gardens. Since 1990, when the Arion Press published the first book on this garden outside of Paris, the Desert de Retz has been transformed by an ongoing restoration. That limited, fine-press edition is long out of print and much sought after. This new edition reproduces in a smaller oblong format the material in the original book. Diana Ketcham's text has been expanded and updated to reflect recent scholarship and physical changes to the site. There are also new photographs that show the restored landscape and the complete restoration of the folly known as the Broken Column to its original state as a false ruin. The 100 illustrations consist of views of the construction of the park (1774-1789); models from antiquity and analogues in contemporary gardens; facsimiles of the 26 engravings of the garden that appeared in Georges Le Rouge's *Détails de nouveaux jardins à la mode: Jardins anglo-chinois*, the most important illustrated book on gardens of the eighteenth century; and photographs of the buildings and grounds taken by the British photographer Michael Kenna. These beautiful photographs, together with Diana Ketcham's carefully researched text, capture the haunting atmosphere of the place during its transition from the romantic, overgrown state of benign neglect, which so intrigued the Surrealists, to the clearing and building that today preserve a balance between the encroachments of unruly vegetation and disintegration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262111861](#)

- [14] Ronald Rees. **Interior Landscapes: Gardens and the Domestic Environment.** Johns Hopkins University Press. 1993.

From classical times to modern, an objective of interior decoration has been to bring indoors the most pleasing features of the world outside. Dwellings were spartan even in classical Italy, and in northern regions they were cold, draughty, and damp. Garden scenes and summer landscapes painted on walls or floors enlivened these harsh interiors — and, when represented in fabric, warmed and softened them as well. "Interior Landscapes" chronicles this imaginative work of bringing the natural world indoors. Describing both the history of decoration and of changing tastes, Ronald Rees shows how gardens and landscapes have long been prominent motifs in the decorative arts. Gardens were so alive with symbolic meaning, and gave such pleasure, that they were natural subjects for needleworkers. Tapestry makers and fresco painters, whose techniques lent themselves to much larger works, looked to the wider landscape for subjects. Rees explains how the "sister arts" of gardening, embroidery, and weaving exerted mutual influences so strong that the vocabulary of one craft often applied to another ... Engagingly written and beautifully illustrated, Rees presents a theory of interior decoration that takes the reader from the ancient Mediterranean to continental Europe to modern America. Eventually, abstraction and other influences would diminish the role of naturalism in interior design. But Rees finds that the old desire to bring the outside inside is still with us.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801844673](#)

- [15] Norah M. Titley, Frances Wood. **Oriental Gardens.** British Library Division. 1992.

The design and construction of gardens and the cultivation of flowers have been major pastimes in virtually all civilizations of the Near and Far East for centuries. The authors discuss the history and influence of these gardens as depicted in Oriental paintings and prints.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [071230262X](#)

- [16] Robert Harbison. **The Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning.** MIT Press. 1991.

The pristine, the ruined, the ephemeral, and even the notional are the subject of Robert Harbison's highly original and admittedly romantic contribution to the literature of architecture. His fresh perceptions open this practical art to new interpretations as he explores the means by which buildings, real or imagined, evade or surpass functional necessities while sometimes satisfying them. What fascinates Harbison in these discussions are the paradoxes and ironies of function that give rise to meaning, to a psychological impact that may or may not have been intended. He chooses examples from an architectural borderland — of gardens, monuments, ideal cities and fortification, ruins, paintings, and unbuildable buildings — where use and symbolism overlap; he examines the exceptions at the edges of a field that will illuminate its center. Harbison's pursuit of man's efforts to "fashion art from nonhuman life" begins with a consideration of gardens and the organic architecture of the English Arts and Crafts movement and of Gaudi, then turns to monuments (Claes Oldenburg, Christo, the Vietnam Memorial) that are "either the nearest or the furthest thing from gardens." Harbison's discussion of fortification and urban planning leads to metaphorical themes (fort-features in churches or prisons or Fascist municipal buildings) and mocked-up worlds (Williamsburg, Disneyland), and to the subject of fictional space as expressed in ruins, in painting, in the unbuildable, and finally in the inconceivable as revealed in Kafka's sketches.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262082047](#)

- [17] Monique Mosser, Georges Teyssot. **The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day.** MIT Press. 1991.

Honorable Mention, 1992 Garden Globe Awards sponsored by the Garden Writers Association of America. The Architecture of Western Gardens presents an international tour of garden design from the Renaissance to the present. As object and as literature, it is a sumptuous and unprecedented resource. The more than seventy essays by scholars from Europe and America all commissioned for this book — and over 650 illustrations raise the standard of garden literature to a new level. The result is an invaluable compendium that will serve as a fundamental starting point for exploring the many expressions of the place where nature and culture, project and diversion, work and pleasure meet. Organized chronologically, the essays and illustrations make up a mosaic of the garden in the Western world. The humanist garden in Renaissance Italy, the concepts of the "Sublime" and the "Picturesque," mazes, grottoes, and other curiosities, city parks, American land art, and even Disneyland are among the topics treated. Discussions of characteristic aspects of history and theory are followed by analyses of individual gardens as paradigms of their type: the Hortus Palatinus in Heidelberg, the Parc Monceau in Paris, the Park Gell in Barcelona, Stowe in England, and many more. The illustrations are a model of how iconography can function as text. They include ground plans meticulously redrawn from original archival material to provide precise information on the scale and nature of many of the projects, as well as a wealth of drawings, reconstructions, paintings, and photographs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262132648](#)

- [18] Richard Sennett. **The Conscience of the Eye: The Design and Social Life of Cities.** Alfred A. Knopf. 1991.

With an eye toward the architecture, art, literature and technology of urban life one of America's observers of society gives us an incisive study of the search for shelter and the fear of exposure to strangers and new experience in Western culture — and how these two concerns have shaped the physical fabric of the city. The author examines the development of urban society and structure from the ancient world to the present. His discussion takes the reader from the assembly hall of Athens to the Palladium Club, from Augustine's "City of Gold" to the Turkish baths of the lower east side, from 18th century English gardens to the housing projects of east Harlem and from Nietzsche's "Birth of Tragedy" to subway graffiti. By the author of "The Hidden Injuries of Class", "The Fall of Public Man" and "Authority".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394571045](#)

- [19] Germain Bazin. **Paradeisos: the Art of the Garden.** Little Brown. 1990.

Taking 120 examples, the author traces the development of the garden in Europe, Asia and America, showing how it fulfilled different functions in different periods: as a place of meditation in the 16th and 17th centuries and for intimacy with nature in the flower gardens of 20th-century England.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0821217941](#)

- [20] Chris Dercon. **Theatergarden Bestiarium: The Garden as Theater as Museum.** MIT Press. 1990.

The pruned seventeenth-century playground of Louis XIV's Versailles, the "theater garden," was a backdrop for fantasy and diversion, a central forum for public art. In this sense it was the historical precedent for nineteenth-century exposition parks and modern high-tech dreamworlds such as Coney Island and Disneyland • The Theatergarden Bestiarium documents an extraordinary theater garden created in 1989 by thirteen international artists at the Institute for Contemporary Art, P.S. 1 Museum. Based on an idea by Rudiger Schottle, the project provokes questions about contemporary exhibition-making, investigating the transformation of the Renaissance garden into museum spectacle and the consequences of the rise of the modern city and, from it, of a middle-class public for art. • The book includes the artists' preliminary drawings, notes, and plans for the exhibition as well as some 200 illustrations that amplify the cultural and historical ideas that inform the project. A portfolio of photographs of the installation by David Levinthal challenges the manner in which exhibitions are depicted by traditional museums. • Essays by Rudiger Schottle, Chris Dercon, Frederic Migayrou, Naomi Miller, Antje von Graevenitz, Dan Graham, Johanne Lamoureux, Richard Sennett, and Marianne Brouwer probe the evolution of theaters in gardens, how architecture can derive its meaning from its surroundings, and how contemporary installations evolve from picturesque gardens. Copublished with The Institute of Contemporary Art, P.S. 1 Museum Distributed by The MIT Press.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262041057](#)

- [21] Adrian Fisher, Georg Gerster. **Labyrinth: Solving the Riddle of the Maze.** Harmony. 1990.

Adrian Fisher is the world's leading maze designer, with 500 full-size mazes across 30 countries. Named by The Guardian newspaper as one of Britain's top 50 designers, he is an international garden design gold medallist, and has set 6 Guinness World Records. He has created half the world's new mirror mazes, the world's first corn maize maze and hundreds since. He transforms the traditional idea of getting lost into state-of-the-art attractions, experiences and adventures, each with a compelling storyline. He lives in North Dorset, England with his wife Marie, his co-Director.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517580993](#)

- [22] Roddy Llewellyn. **Ornamental English Gardens.** Rizzoli. 1990.

Contents include: Historical survey; Garden features; Elegance and Eccentricity; Nymphs, not Gnomes; Reflected glory; Girdle of Stone; Patterns for pleasure; Glossary which features Architectural terms, historic houses and gardens, open to the public.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847811581](#)

- [23] David Miller. **Dark Eden: The Swamp in Nineteenth-Century American Culture.** Cambridge University Press. 1990.

An important though little understood aspect of the response to nature of nineteenth-century Americans is the widespread interest in the scenery of swamps, jungles and other waste lands. Dark Eden focuses on this developing interest in order to redefine cultural values during a transformative period of American history. Professor Miller shows how, for many Americans in the period around the Civil War, nature came to be regarded less as a source of high moral insight and more as a sanctuary from an ever more urbanized and technological environment. In the swamps and jungles of the South a whole range of writers found a set of strange and exotic images by which to explore the changing social realities of the times and the deep-seated personal pressures that accompanied them.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521375533](#)

- [24] David Wyatt. **The Fall into Eden: Landscape and Imagination in California.** Cambridge University Press. 1990.

In this book, David Wyatt examines the mythology of California as it is reflected in the literature of the region. He argues that the encounter with landscape played an important role in literature of the West, and distinguishes this particular characteristic from the literatures of other American regions. Wyatt discusses in depth the writings of Dana, Leonard, Fremont, Muir, King, Austin, Norris, Steinbeck, and Chandler, Jeffers and Snyder and their literary reactions to the landscape. By examining the changing role of the landscape in literature of California, the book sheds new light on an important theme in the American creative popular consciousness.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521397510](#)

- [25] Jane Brown. **The Art and Architecture of English Gardens.** Rizzoli. 1989.

Traces the history of British landscape design, shows gardens for each period, and discusses important architects.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847810895](#)

- [26] Charles W. Moore, William J. Mitchell, William Turnbull. **The Poetics of Gardens.** MIT Press. 1988.

There is a universality about the creation of gardens across time and in diverse cultures that has inspired this entirely different garden book: a playful and affectionate typology of gardens; a pattern book in which a score of landscapes and gardens are drawn, described, and analyzed not just as a bouquet of pleasures but as sources, lodes to be mined for materials, shapes and relationships, and ideas for transforming our own backyards. The Poetics of Gardens is a celebration of places and the gardens they can become. Most of the 500 sketches, axonometric drawings, and photographs were created especially for this book. They explore the special qualities of places and the acts that can transform them into gardens. The authors discuss the qualities that create the promise of a garden the shapes of land and water, the established plants, the light and wind, the climate and show how these can be organized to give a place a special meaning. And they pay particular attention to the "rituals of habitation" by which we imaginatively take possession of places on the surface of the earth. The Poetics of Gardens examines great gardens made in other places, with other climates, at other times from ancient Rome to modern England, from Ball to Botany Bay, from the court of Ch'ien Lung to the magic kingdom of Walt Disney to explore their devices and record their images, scents, and sounds. The authors discuss the adaptation of the great garden traditions of the past to North American soil and call together the creators of these gardens to speculate about how their patterns and ideas can be appropriated, transformed, and composed into places that come alive for us. Charles W. Moore, one of America's best known architects, is O'Neil Ford Professor of Architecture at the University of Texas at Austin. William J. Mitchell is Professor of Architecture at Harvard University. William Turnbull, Jr. is Principal of William Turnbull Associates, San Francisco.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262132311](#)

- [27] Thomas Hill, Richard Mabey. **The Gardener's Labyrinth.** Oxford University Press. 1987.

Lavishly illustrated with beautiful color reproductions of Renaissance artwork — including oil paintings and stained glass windows — and with over a hundred black-and-white drawings, this classic gardening book, now over four hundred years old, offers a delightful view of how Elizabethan gardeners practiced their craft. The Gardener's Labyrinth was the first popular gardening book published in the English language, appearing around 1577. From the very first pages, The Labyrinth's descriptions — how to test soil between the fingers, build a rose arch, or mulch a vegetable bed — leave no doubt that Thomas Hill was a man who loved to get his hands dirty. Surprisingly enough, much of Hill's practical advice is still relevant today — indeed, one of the charms of the book is to see how far back some traditional gardening tips go. But Hill was also an astrologer, and it is striking to find, among detailed accounts of the varieties of soil and the qualities of herbs, complex zodiacal schemes for planting and harvesting, and bizarre suggestions for deterring pests and controlling the weather.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019217763X](#)

- [28] Geoffrey Jellicoe, Susan Jellicoe. **The Landscape of Man: Shaping the Environment from Prehistory to the Present Day.** Thames & Hudson. 1987.

Throughout history men have molded their environment to express or to symbolize ideas — power, order, comfort, harmony, pleasure, mystery. The means by which this has been achieved have varied in scale and composition, from small gardens to complete cities, but it is Geoffrey and Susan Jellicoe's distinction to have realized that they are manifestations of a single process, and to have linked them all together. With 734 illustrations and six maps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500274312](#)

- [29] Baker H. Morrow. **A Dictionary of Landscape Architecture.** University of New Mexico Press. 1987.

Modern landscape architecture is a rich and multifaceted combination of traditional folk practices in the layout of gardens and green spaces and of the often sophisticated designs of professional landscape architects, whose work includes parks, recreational areas, streetsides and even

whole cities. This dictionary identifies the many small and large components that make up the vast field of landscape architecture as well as the threads that connect them.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826309445](#)

- [30] Geoffrey Jellicoe, Susan Jellicoe, Patrick Goode, Michael Lancaster. **The Oxford Companion to Gardens**. Oxford University Press. 1986.

This new Oxford Companion covers the history and design of gardens all over the world from the earliest recorded known examples to the present day, encompassing everything from small private gardens to the vast public park at Versailles, from the secret gardens of Arab princes to legendary gardens that no longer exist. Some 250 half-tone illustrations of gardens feature contemporary paintings and engravings, recent and early photographs, garden plans and sketches. In addition, 24 pages of color plates illustrate the rich variety and scope of the garden. The Companion is neither a practical manual on how to select and grow plants nor a garden visitor's handbook. Rather, the 1500 entries include over 700 on individual gardens selected for their historical significance and originality of design. In addition, the Companion brings together for the first time in a single convenient reference work information on modern garden designers, such as Church, Baragan, Burle Marx, Frederick Law Olmsted, and Jens Jenson, and on principal patrons, illustrators, and nurserymen and plant collectors — information heretofore available if at all only in specialist periodicals and in a few rare books. There are also entries on features such as fountains, mazes, serpentine walls, and moon doors; and on garden terms like jie jing, tang, and casino. Gardens for special purposes are included — for disabled people, hospitals, and prisons, roof gardens, rock gardens, and water gardens. Longer articles cover garden design in major countries, and specialist topics such as botanical illustration, Islam, public parks, and landscape architecture as an academic subject. As in other Oxford Companions the entries are arranged alphabetically with comprehensive cross-referencing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198661231](#)

- [31] Max F. Schulz. **Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England**. Cambridge University Press. 1986.

This major book examines the ways in which the idea of an earthly paradise inspired English life and thought in the eighteenth and nineteenth centuries. Professor Schulz begins with the eighteenth-century passion for landscape gardens — attempts physically to recreate Eden on earth. He traces the "internalising" of Eden by the Romantic poets and by painters such as Constable and Palmer, and then turns to the Victorian identification of paradise not with a garden but with the city — a technological Eden, achieved by massive feats of engineering that would control the environment. Chapters on Turner, Tennyson, and the Pre-Raphaelites show the increasing disillusion with this urban and mechanised ideal as the century declined towards the purely imaginative paradises of Beardsley's drawings and Whistler's Peacock Room — Eden recreated in the dining room of a Liverpool shipping millionaire. Wide ranging in scope and generously illustrated, *Paradise Preserved* is a remarkable work of literary, artistic and cultural history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521301734](#)

- [32] William Alexander McClung. **Architecture of Paradise: Survivals of Eden and Jerusalem**. University of California Press. 1984.

Paradise and Literature, Architecture and Literature, with many illustrations: • 1. Eden and Jerusalem • 2. Poet and Architect (Ideal and Epic Architecture • Morphologies of the Holy City • the Surface of Things • Proportionable Rapture) • 3. Garden and City (Two Paradises • Primitive Huts • Natural Artifacts • the Rehabilitation of Luxury • Machines for Living).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520045874](#)

- [33] Ramona Jablonski. **The Medieval Garden Design Book**. Stemmer House. 1982.

This work features Medieval artists' illustrations of gardens, garden structures and bedding patterns with birds, animals, plants and people.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880450118](#)

- [34] Naomi Miller. **Heavenly Caves: Reflections on the Garden Grotto**. George Braziller. 1982.

This is the only single work devoted exclusively to the history of the garden grotto — the caves in landscape gardens that were artificially enhanced by waterfalls and ornamental delights to imitate, control and even surpass the effects of nature. Praised by writers from Pliny to Pope, the grotto has a rich and varied tradition: it originated as a motif in the classical world, where it was a ubiquitous feature imbued with mythological and oracular symbolism. Its popularity was renewed in the Renaissance gardens of the humanists, while its expressive effects achieved new heights with theatrical displays in the baroque nymphae of France and Italy, fanciful mazes in picturesque English landscapes, and melodramatic extravaganzas in the gardens of Wagnerian Germany. This miniature world was filled with fancy and mystery.

Underground, the grotto was a source of nature's secrets, as well as those of the muses and nymphs. But it was also a sanctuary for men that inspired inner reflections as well as poetical communions with nature. Above all, the grotto was a museum in which men expressed their artistic understanding of nature and the cosmos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807609676](#)

- [35] John Prest. **Garden of Eden: The Botanic Garden and the Re-creation of Paradise.** Yale University Press. 1982.

Throughout the middle ages the peoples of Europe believed that the original home of mankind had lain in a garden, where the climate was always mid and the trees flowered continuously. The Fall and the Expulsion were held responsible for the differences between the seasons, and for the disordered world which lay between the frozen wastes to the North and the scorching deserts to the South — for the need to toil in the fields, for pain, for sorrow, and for death. Nobody knew for certain whether the Garden of Eden had been swept away by the Flood, and it seems to have been generally assumed that an earthly paradise still existed. With the 15th century voyages of exploration hopes ran high that the Garden might yet be discovered, and Columbus believed that he had identified its location in the New World. As the 16th century wore on, and no authentic Paradise was found, men began to think, instead, of searching the globe for the scattered pieces of the creation, and collecting them together into Botanic Gardens. In this way the best hopes of mankind in the late 16th and early 17th centuries came to rest, not in the "progress" or in some foreshadowing of the industrial revolution, but in the recovery of the original home, in a 'Garden of Re-Creation'. This book explores the development of the Botanic Garden in Europe in the light of this view of the world and show how the famous early gardens in Paris, Oxford, Padua, Leyden, and Uppsala sought to re-create the Garden of Eden.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300027265](#)

- [36] Jonas Benzion Lehrman. **Earthly Paradise: Garden and Courtyard in Islam.** University of California Press. 1981.

The garden is central to Islamic culture in a way that has no counterpart in the West. A place for relaxation and enjoyment, it is at the same time endowed with spiritual and symbolic qualities of almost infinite subtlety. At its heart is water, the element of life: at rest or in movement, calm or disturbed, free or closely confined, tumbling downwards in a cascade or thrown sparkling into the air from a fountain. Jonas Lehrman has travelled widely throughout the Islamic world, gaining personal experience of every site, often by repeated visits. In the first two chapters he analyzes the courtyard and garden in terms of history, climate, physical setting, design and meaning. The other four chapters are regional. Although Arabia and the Middle East are the Islamic heartlands, gardens have survived best on the periphery — at Granada, Cordova, Cairo, Istanbul, Isfahan, Shiraz, Delhi, Agra and Kashmir. Each is fully described and illustrated, with many annotated plans, and at the end of the book are a horticultural note, a glossary and a bibliography. Mr. Lehrman's photographs of the gardens have a rare quality of communicating their organized but fragile beauty. We see them as they are today, and in a brief epilogue he examines their place in the modern world, and the values that they can still hold for us. At the most immediate level, the book offers a possibility of renewing our own Western garden tradition in an exciting way. The courtyards and gardens of Islam are miniature worlds — enclosed, often small in scale, relying on careful design and studied effect more than on size and grandeur: they are full of lessons that the private gardener can usefully learn. With 258 illustrations, 15 in color, and 49 plans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043634](#)

- [37] Theresa McLean. **Medieval English Gardens.** Viking. 1981.

Studies the design, beauty, and practical usage of medieval herb and vegetable gardens, orchards, and vineyards, ascertaining their horticultural, as well as social, religious, and medical importance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670464821](#)

- [38] Manfredo Tafuri. **Architecture and Utopia: Design and Capitalist Development.** MIT Press. 1979.

Written from a neo-Marxist point of view by a prominent Italian architectural historian, *Architecture and Utopia* leads the reader beyond architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce and the marketplace. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural experiments of the 1920s, the place of the avant-garde in the plastic arts, and the uses and pitfalls of seismological approaches to architecture, and assesses the prospects of socialist alternatives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262700204](#)

- [39] Leo Lionni. **Parallel Botany.** Alfred A. Knopf. 1977.

With precision with authority, with wit, with the ineffable brilliance of supreme scholarship, Leo Lionni here presents the first full-scale guide to the world of parallel plants — a vast, ramified, extremely peculiar, and wholly imaginary plant kingdom. It is a botany alive with wonders, from the *Tirillus silvador* of the high Andes (whose habit it is to emit shrill whistles on clear nights in January and February) to the

Woodland Tweezers (it was the Japanese parallel botanist Uchigaki who first noticed the unsettling relationship between the growth pattern of a group of Tweezers and a winning layout in a game of Go) to the Artisia (whose various forms anticipate the work of such artists as Arp and Calder — and, some believe, the work of all artists, including those not yet born). Yet for all its delights, it is a plant world hitherto ignored by the entire scientific community, possibly because it is nonexistent. In this masterful work Lionni marshals all the facts, all the fabulous lore and scholarship surrounding parallel plants. He deals forthrightly with the vexing philosophical, linguistic, and ethnological questions that plague parallel botanists — for example, what is "organicity"? Can one plant be "more parallel" than another? How are we to reconcile the views expressed by Adolf Boehmen in his book *Notes Toward a Vegetable Semantics*? Lionni tells tales of the great parallel plant hunters, notably Madame Jeanne Helene Bigny, the famous paleobotanist who discovered fossil Tirils in the desert of eastern Luristan by parapsychological means. He furnishes full transcriptions of legends and folk tales relating to parallel plants from all over the globe — Siberia, Africa, the South Pacific — as well as the most recent information that has come to him regarding plant origins, distribution, and morphology. And, too, he provides his own elegant, detailed, and scientifically accurate drawings...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394410556

- [40] Paul Hawken. **The Magic of Findhorn.** Bantam Books. 1976.

Findhorn is a small community in Scotland situated on the North Sea at a latitude that puts it as far north as Juneau, Alaska. Hawken dropped in on the New Age Community which lives there, growing a garden that sounds like something out of a fairy tale: roses and hawthorn, eucalyptus and honeysuckle. Once upon a time, though not just when Hawken was visiting, they had 40-pound cabbages and 60-pound broccoli plants. It's a community we've heard of before (see William Irwin Thompson's *Passages About Earth*, 1974), the seat of a unique experiment in cooperation between Man, the Devas — they're "archetypal beings" that oversee the forms of each plant species — and the Nature Spirits, headed by Pan. Yes, he of the cloven hoofs and pipes. At Findhorn Peter and Eileen Caddy who started the place address the Landscape Angel and the Spinach Deva like old friends, getting very sensible advice on planting and hoeing and watering the plants — who respond to this intimacy and kindness by getting ever bigger in the sub-Arctic sand in order to support 130 souls who live there. Since its rocky beginnings, recounted in reverent detail by Hawken, the community is doing very well due to the wisdom and sanctity of its people who receive all their needs in accordance with the Law of Manifestation — ask and it shall appear. It requires a certain suspension of disbelief, which Hawken is willing to make, having noticed from the moment of his arrival that "the Buzz and the Magic are as thick as pudding" here. Merlin would be right at home along with all the other creatures of Celtic mythology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0553024639

- [41] Anthony S. Mercatante. **The Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs.** Harper & Row. 1976.

The Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs. Findhorn Garden.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060655623



Figure 7.5: *Garden of Eden* (Bosch, between 1480-1505) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
369	2009	Harrison	Gardens: An Essay on the Human Condition
369	2006	Hazell	Plants of Middle-earth: Botany and Sub-creation
370	2006	Rushby	Paradise: A History of the Idea that Rules the World
370	2006	Safi	Mapping Paradise: A History of Heaven on Earth
370	2002	Godwin	Pagan Dream of the Renaissance
371	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
371	1997	Baldini	Citrus Fruit
371	1996	Alpers	What Is Pastoral?
371	1995	Ben-Tov	Artificial Paradise: Science Fiction and American Reality
372	1995	Crespi	A Walk in Monet's Garden: Full Color Pop-Up With Guided Tour
372	1995	Delumeau	History of Paradise: The Garden of Eden in Myth and Tradition
372	1995	Thompson	Landscape in America
372	1994	Ketcham	Le Desert de Retz
373	1993	Rees	Interior Landscapes: Gardens and the Domestic Environment
373	1992	Titley	Oriental Gardens
373	1991	Harbison	Built Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning
373	1991	Mosser	Architecture of Western Gardens: A Design History from the Renaissance to the Present Day
373	1991	Sennett	Conscience of the Eye: The Design and Social Life of Cities
374	1990	Bazin	Paradeisos: the Art of the Garden
374	1990	Dercon	Theatergarten Bestiarium: The Garden as Theater as Museum
374	1990	Fisher	Labyrinth: Solving the Riddle of the Maze
374	1990	Llewellyn	Ornamental English Gardens
374	1990	Miller	Dark Eden: The Swamp in Nineteenth-Century American Culture
375	1990	Wyatt	Fall into Eden: Landscape and Imagination in California
375	1989	Brown	Art and Architecture of English Gardens
375	1988	Moore	Poetics of Gardens
375	1987	Hill	Gardener's Labyrinth
375	1987	Jellicoe	Landscape of Man: Shaping the Environment from Prehistory to the Present Day
375	1987	Morrow	A Dictionary of Landscape Architecture
376	1986	Jellicoe	Oxford Companion to Gardens
376	1986	Schulz	Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England
376	1984	McClung	Architecture of Paradise: Survivals of Eden and Jerusalem
376	1982	Jablonski	Medieval Garden Design Book
376	1982	Miller	Heavenly Caves: Reflections on the Garden Grotto
377	1982	Prest	Garden of Eden: The Botanic Garden and the Re-creation of Paradise
377	1981	Lehrman	Earthly Paradise: Garden and Courtyard in Islam
377	1981	McLean	Medieval English Gardens
377	1979	Tafari	Architecture and Utopia: Design and Capitalist Development
377	1977	Lionni	Parallel Botany
378	1976	Hawken	Magic of Findhorn
378	1976	Mercatante	Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs

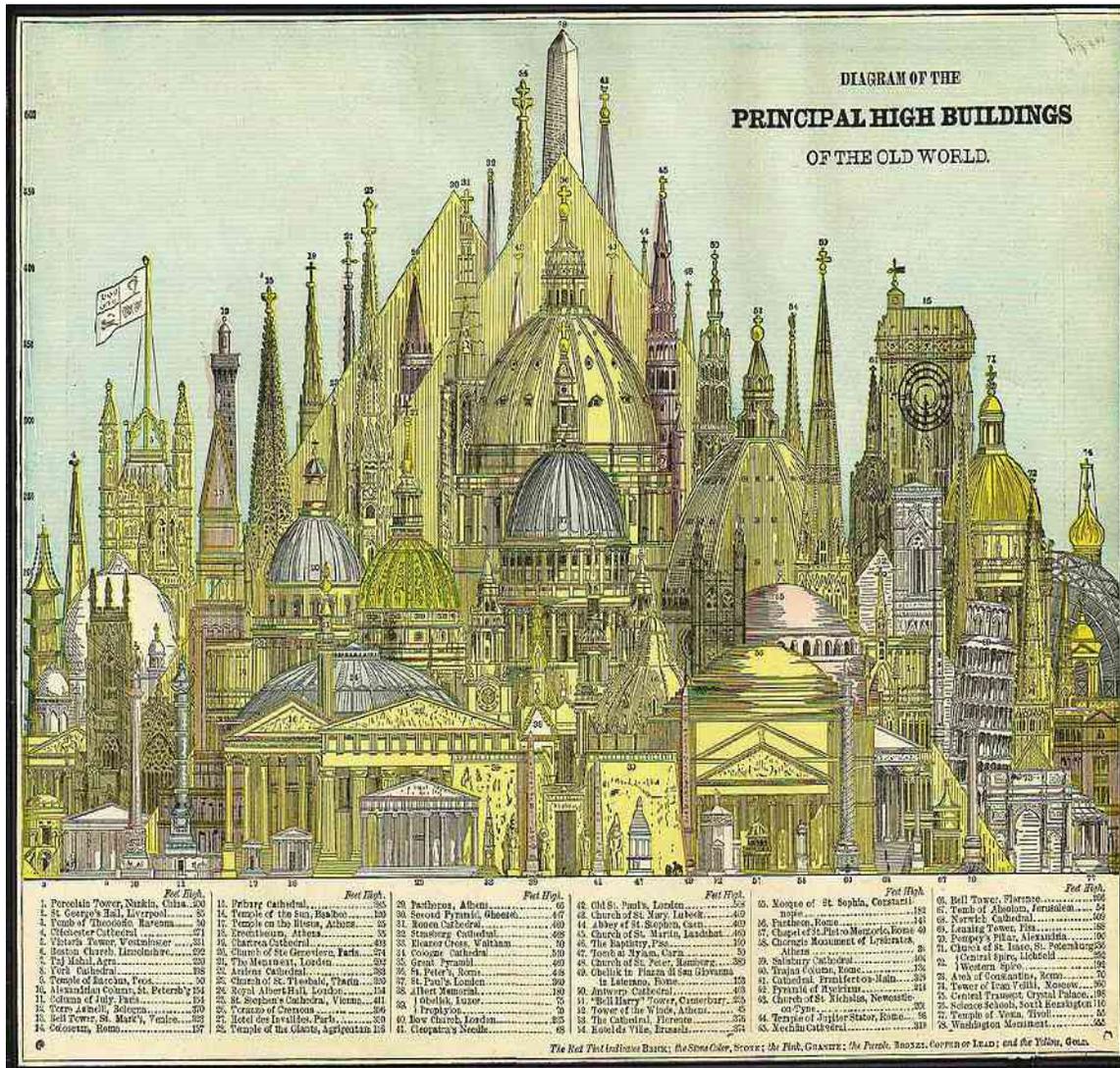


Figure 7.6: *Principal High Buildings of the old World (Cram, 1884)* [Wikipedia: Public Domain]

7.3 Architecture

- [1] Stephen M. Silverman. **The Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them.** Black Dog & Leventhal. 2019.

The electrifying, never-before-told history of amusement parks, from the middle ages to present day, populated by the colorful (and sometimes criminal) characters who built them, and the regular folks who sought their magical, albeit temporary, charms. • Step right up! The Amusement Park is a rich, anecdotal history that begins nine centuries ago with the "pleasure gardens" of Europe and England and ends with the rise and fall and rise again of some of the most elaborate parks in the world. It's a history told largely through the stories of the colorful, sometimes hedonistic characters who built them and features, among many, showmen like Joseph and Nicholas Schenck and Marcus Loew, railroad barons such as Andrew Mellon and Henry E. Huntington, and the men who ultimately destroyed the parks including Robert Moses and Fred Trump. The many gifted artisans and craftspeople who brought these parks to life are also featured, along with an amazing cast of supporting players from Al Capone to Annie Oakley. And, of course, there are the rides, whose marvels of engineering and heart-stopping thrills are celebrated at full throttle. The parks and fairs featured include the 1893 Chicago World's Fair, Coney Island, Steeplechase Park, Dreamland, Euclid Beach Park, Cedar Point, Palisades Park, Ferrari World, Dollywood, Sea World, Six Flags Great Adventure, Universal Studios, Disney World and Disneyland, and many more.

cover nearest lib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn 0316416487

- [2] Mark Wasiuta. **Information Fall-Out: Buckminster Fuller's World Game.** Lars Muller Publishers. 2019.

Buckminster Fuller's humanitarian take on the war game • Initially proposed for the US Pavilion at Expo 67 in Montreal, Buckminster Fuller's World Game was an educational simulation intended to create solutions for overpopulation and the uneven distribution of global resources. An alternative to war games, it uses Fuller's Dymaxion map and requires a group of players to cooperatively solve a set of metaphorical scenarios, thereby challenging the nation-state perspective with a more holistic "total world" view. • The World Game was played for the first time in 1969 in New York, and evolved over the next decade. Proposals for World Game centers described a vast computerized network that could process, map and visualize environmental information drawn from (among other sources) Russian and American spy satellites. Fuller claimed that their optical sensors and thermographic scanners could detect the location and quantity of water, grain, metals, livestock, human populations or any other conceivable form of energy. • Despite Fuller's plans for a photogenic, televisual and cybernetic form of mass participation, through Fuller's life the World Game remained largely speculative and pedagogical. It appeared primarily through copious research reports, resource studies and ephemeral workshops. The book tracks this textual dimension by assembling documents related to various instances of the World Game conceived, proposed and played from 1964 to 1982, examining the World Game as a system for environmental information and as a process of resource administration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3037785535

- [3] Francesca Tatarella. **Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape.** Princeton Architectural Press. 2016.

The labyrinth is one of the world's oldest symbols, and its meaning is often shrouded in myth and mystery or ties to religious rites. Today, this enigmatic form inspires artists to create their own interpretations in different, even unusual, ways, including by working with materials as varied as ice, snow, salt, wood, stone, glass, cement, and metal. This new collection features both classical examples and the best contemporary projects, showcasing work by artists, landscape artists, and architects from around the world. The diverse and stunning examples include pavement labyrinths of thirteenth-century French cathedrals, a historic English turf maze, Renaissance hedge mazes, and numerous present-day projects by artists and architects, including BIG, Chris Drury, Richard Fleischner, Dan Graham, Robert Irwin, Arata Isozaki, Robert Morris, Yoko Ono, and Billie Tsien and Tod Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1616895128

- [4] Jake Morrissey. **The Genius in the Design: Bernini, Borromini, and the Rivalry That Transformed Rome.** William Morrow. 2005.

The rivalry between the brilliant seventeenth-century Italian architects Gianlorenzo Bernini and Francesco Borromini is the stuff of legend. Enormously talented and ambitious artists, they met as contemporaries in the building yards of St. Peter's in Rome, became the greatest architects of their era by designing some of the most beautiful buildings in the world, and ended their lives as bitter enemies. Engrossing and impeccably researched, full of dramatic tension and breathtaking insight, *The Genius in the Design* is the remarkable tale of how two extraordinary visionaries schemed and maneuvered to get the better of each other and, in the process, created the spectacular Roman cityscape of today.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060525339

- [5] Craig Wright. **The Maze and the Warrior: Symbols in Architecture, Theology, and Music.** Harvard University Press. 2004.

A tourist visiting the famous cathedral at Chartres might be surprised to discover an enormous labyrinth embedded in the thirteenth-century floor. Why is it there? In this fascinating book Craig Wright explores the complex symbolism of the labyrinth in architecture, religious thought, music, and dance from the Middle Ages to the present. The mazes incorporated into church floors and illustrating religious books were symbolic of an epic journey through this sinful world to salvation. A savior figure typically led the way along this harrowing spiritual path. Wright looks at other meanings of the maze as well, from religious dancing on church labyrinths to pagan maze rituals outside the church. He demonstrates that the theme inherent in spiritual mazes is also present in medieval song, in the Armed Man Masses of the Renaissance, and in compositions of the Enlightenment, including the works of J. S. Bach. But the thread that binds the maze to the church, to music, and to dance also ties it to the therapeutic labyrinth that proliferates today. For as this richly interdisciplinary history reveals, the maze of the "new age" spiritualists also traces its lineage to the ancient myth of Theseus and the Minotaur. While the hero of the maze may change from one culture to the next, the symbol endures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674013638

- [6] Ross King. **Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture.** Penguin Books. 2001.

An Independent Bestseller By all accounts, Filippo Brunelleschi, goldsmith and clockmaker, was an unkempt, cantankerous, and suspicious man—even by the generous standards according to which artists were judged in fifteenth-century Florence. He also designed and erected a dome over the cathedral of Santa Maria del Fiore — a feat of architectural daring that we continue to marvel at today — thus securing himself

a place among the most formidable geniuses of the Renaissance. At first denounced as a madman, Brunelleschi literally reinvented the field of architecture amid plagues, wars, and political feuds to raise seventy million pounds of metal, wood, and marble hundreds of feet in the air. Ross King's captivating narrative brings to life the personalities and intrigue surrounding the twenty-eight-year-long construction of the dome, opening a window onto Florentine life during one of history's most fascinating eras.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0142000159](#)

- [7] Christine Smith. **Before and After the End of Time: Architecture and the Year 1000.** George Braziller. 2001.

The end of the world and of time was expected by many to occur in the year 1000. This was based on references in the Bible, which also described in considerable architectural detail the Heavenly City of Jerusalem that was to come. The essays in this book look at the contrast between the heavenly architecture of prophecy and the Romanesque architecture that did appear. At the turn of the first millennium, spiritual and historical notions of time were held simultaneously. The powerful imagery of an ideal, translucent kingdom of heaven permeated the European imagination at the same time that the massive style of Romanesque architecture began to flourish. The essay "The Human Architect ..." serves as an excellent introduction to Romanesque architecture with its revival of cut-stone masonry and the technological revolution it began. It delineates its links to classical antiquity and points out its innovations. Other essays focus on references to God as the divine architect, on the precious stones of which the Heavenly City is built, architectural photography, and the influences of both Romanesque architecture and the imagery of the ideal city on architects and scholars. They bring to life some of the most powerful and enduring ideas in western European cultural tradition. This book is illustrated throughout in color and black and white. Numerous photographs, drawings, and plans illustrate the exteriors, interiors, and sculptural details of Romanesque architecture. A series of lithographs from Odilon Redon's Apocalypse series evoke the Medieval imagination. 30 color illustrations, 51 black-and-white illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807614939](#)

- [8] Vinay Dharwadker. **Cosmopolitan Geographies: New Locations in Literature and Culture.** Routledge. 2000.

This book highlights the best new interdisciplinary research on the theory and practice of cosmopolitanism, with a special focus on the cosmopolitan literatures of Europe, Asia, Africa, and North America, from medieval times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041592507X](#)

- [9] Finn Bevan, Diana Mayo. **Cities of Splendor: The Facts and the Fables.** Children's Press. 1999.

Cities of Splendor looks at some of the stories associated with some of the great cities of the world, both ancient and modern: Rome, Mexico City, Mecca, Bodh Gaya, Babylon, and Jerusalem.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0516209558](#)

- [10] Akiko Busch. **Geography of Home: Writings on Where We Live.** Princeton Architectural Press. 1999.

The house is home to many things. Far more than four walls and a roof, it contains our private and public lives, our families, our memories and aspirations, and it reflects our attitudes toward society, culture, the environment, and our neighbors. In a literary tour of the spaces of our homes, Geography of Home reflects on how we define such elusive qualities as privacy, security, and comfort. Part social history, part architectural history, part personal anecdote, this rich book uncovers the hidden meanings of seemingly simple domestic spaces, in chapters ranging from "The Front Door" and "The Porch" to "The Library," "The Kitchen," "The Bedroom," "The Bathroom," and "The Garage," among others. These writings about the home touch on our culture's fundamental issues: the notion of family, the aging of the population, working at home, and respect for the environment. Together, these eloquent essays help us understand not only what home means for each of us, but how our idea of home shapes our place in the world. As Busch writes, "There are times when our homes express infinite possibilities, when they reflect who we are and what we might be".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568981724](#)

- [11] Grady Clay. **Real Places: An Unconventional Guide to America's Generic Landscape.** University of Chicago Press. 1998.

In Real Places, Grady Clay presents the American landscape in a completely fresh and untypical way. Rather than look at locations, he studies constructed, imaginative sites. Clay explores the fascination of "Fall Color Country," or "Lover's Lane." What draws people to these "generic" landscapes and keeps them coming back literally and figuratively time and time again? Real Places catalogs and describes a unique cross-section of America, emphasizing the beauty and intrigue of these hidden gems. Heavily illustrated with maps and photographs depicting the everyday as well as the bizarre, Clay's entertaining Baedeker allows us to see in a new way what has always been "right before our eyes." • "This book provides a language for the architecture of everyday life." – Ross Miller, Chicago Tribune • "Spirited observations and capsule histories." – Suzanne Stephens, New York Times Book Review • "Compelling ... Included here are many nuggets of insight and

illumination." – Brad Knickerbocker, *Christian Science Monitor* • "An amusing and touching book about the reality we Americans have captured in our language." – *Boston Sunday Globe*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226109496](#)

- [12] Richard Lehan. **The City in Literature: An Intellectual and Cultural History**. University of California Press. 1998.

This sweeping literary encounter with the Western idea of the city moves from the early novel in England to the apocalyptic cityscapes of Thomas Pynchon. Along the way, Richard Lehan gathers a rich entourage that includes Daniel Defoe, Charles Dickens, Emile Zola, Bram Stoker, Rider Haggard, Joseph Conrad, James Joyce, Theodore Dreiser, F. Scott Fitzgerald, and Raymond Chandler. The European city is read against the decline of feudalism and the rise of empire and totalitarianism; the American city against the phenomenon of the wilderness, the frontier, and the rise of the megalopolis and the decentered, discontinuous city that followed. Throughout this book, Lehan pursues a dialectic of order and disorder, of cities seeking to impose their presence on the surrounding chaos. Rooted in Enlightenment yearnings for reason, his journey goes from east to west, from Europe to America. In the United States, the movement is also westward and terminates in Los Angeles, a kind of land's end of the imagination, in Lehan's words. He charts a narrative continuum full of constructs that "represent" a cycle of hope and despair, of historical optimism and pessimism. Lehan presents sharply etched portrayals of the correlation between rationalism and capitalism; of the rise of the city, the decline of the landed estate, and the formation of the gothic; and of the emergence of the city and the appearance of other genres such as detective narrative and fantasy literature. He also mines disciplines such as urban studies, architecture, economics, and philosophy, uncovering material that makes his study a lively read not only for those interested in literature, but for anyone intrigued by the meanings and mysteries of urban life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520212568](#)

- [13] Nicola Baxter. **Inside Story**. Franklin Watts. 1997.

Inside Story looks at seven buildings from a round the world and throughout the ages, and shows how the architectural style of each home reflects the reality of life at the time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0749626194](#)

- [14] Edward Casey. **The Fate of Place: A Philosophical History**. University of California Press. 1997.

In this imaginative and comprehensive study, Edward Casey, one of the most incisive interpreters of the Continental philosophical tradition, offers a philosophical history of the evolving conceptualizations of place and space in Western thought. Not merely a presentation of the ideas of other philosophers, *The Fate of Place* is acutely sensitive to silences, absences, and missed opportunities in the complex history of philosophical approaches to space and place. A central theme is the increasing neglect of place in favor of space from the seventh century A.D. onward, amounting to the virtual exclusion of place by the end of the eighteenth century. Casey begins with mythological and religious creation stories and the theories of Plato and Aristotle and then explores the heritage of Neoplatonic, medieval, and Renaissance speculations about space. He presents an impressive history of the birth of modern spatial conceptions in the writings of Newton, Descartes, Leibniz, and Kant and delineates the evolution of twentieth-century phenomenological approaches in the work of Husserl, Merleau-Ponty, Bachelard, and Heidegger. In the book's final section, Casey explores the postmodern theories of Foucault, Derrida, Tschumi, Deleuze and Guattari, and Irigaray.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520202961](#)

- [15] Christian W. Thomsen. **Visionary Architecture: From Babylon to Virtual Reality**. Prestel. 1997.

Since the dawn of time, there have been architects who have yearned to reshape the world in which we live. This is a book about actual and visionary projects proposed by creative thinkers, iconoclasts, high-tech enthusiasts, environmentalists, media freaks, and other architectural visionaries. In short, it is a book about those who have endeavored to preserve creativity in their profession and whose innovative ideas have led, in practical terms, to the development of new architectural concepts, new ways of living and working, and new aesthetic forms. Christian W. Thomsen's fascinating discourse spans the history of building, from Babylon with its infamous tower, the symbol for the wicked city of antiquity — to the skyscraper and beyond. He investigates the Renaissance concept of the ideal city, the work of Piranesi, the revolutionary architecture of France and Russia, the exotic structures of the nineteenth century, and crystal palaces, watchtowers, lighthouses, and ivory towers. The journey continues by way of bizarre and grotesque architecture to contemporary visionary architecture, science-fiction and futuristic architecture, and the innovative realizations of the deconstructivists, finally concluding with media and virtual architectures. We live in an age in which science-fiction is more and more becoming "science fact." This book seeks to define a framework for such developments.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3791314254](#)

- [16] M. Christine Boyer. **The City of Collective Memory: Its Historical Imagery and Architectural Entertainments**. MIT Press. 1996.

"Reading Boyer's provocative, erudite book has the fascination of a city walk when one is never sure what will be next in view... (T)his is assuredly a rich, illuminating book". – Andrew Mead, "The Architects' Journal" • Christine Boyer faces head-on the crisis of the city in the late twentieth century, taking us on a fascinating journey through theaters and museums, panoramas and maps, buildings and institutions that are used to construct a new reading of the city as a system of representation, a complex cultural entity. Boyer brings together elements and concepts from geography, critical theory, architecture, literature, and painting in a synthetic and readable work that is broad in its reach and original in its insights. What finally emerges is a sense of the city reinvigorated with richness and potential. • The City of Collective Memory describes a series of different visual and mental models by which the urban environment has been recognized, depicted, and planned. Boyer identifies three major "maps": one common to the traditional city — the city as a work of art; one characteristic of the modern city — the city as panorama; and one appropriate to the contemporary city — the city as spectacle. • It is a richly illustrated and documented study that pays considerable attention to the normally hidden and unspoken codes that regulate the order imposed on and derived from the city. A wide range of secondary historical literature and theoretical work is considered, with evident debts to structuralist analysis of urban form represented by Aldo Rossi, as well to much post-structuralist criticism from Walter Benjamin to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026252211X](#)

- [17] Anthony Vidler. **The Writing of the Walls: Architectural Theory in the Late Enlightenment**. Princeton Architectural Press. 1996.

A summary of the ideas and buildings of the period before the French Revolution with particular reference to the roots of modern architecture. The author redefines the relationship between architecture and society during the period and looks at the reactions of contemporary architects.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0910413754](#)

- [18] William J. Mitchell. **City of Bits: Space, Place, and the Infobahn**. MIT Press. 1995.

This work is a comprehensive introduction to a new type of city, a largely invisible but increasingly important system of virtual spaces interconnected by the emerging information superhighway. William Mitchell makes extensive use of concrete, practical examples and illustrations in a technically well-grounded yet accessible examination of architecture and urbanism in the context of the digital telecommunications revolution, the ongoing miniaturization of electronics, the commodification of bits and the growing domination of software over materialized form. In six chapters — "Pulling Glass", "Electronic Agoras", "Cyborg Citizens", "Recombinant Architecture", "Soft Cities" and "Building the Bitsphere" — Mitchell argues that the crucial issue before us is not one of putting in place the digital plumbing of telecommunications links and associated electronic appliances, nor even of producing content for electronic delivery, but rather one of creating electronically-mediated environments for the kinds of lives that we will want to lead.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262133091](#)

- [19] Willia H. Tishler. **American Landscape Architecture: Designers and Places**. John Wiley & Sons. 1995.

Profiled are 21 landscape architects, from Frederick Law Olmsted to Beatrix Jones Farrand who have had a significant impact on how our country looks. These profiles are paired with descriptions of 21 types of landscape design, from urban parks to country estates.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089133145X](#)

- [20] Martin Warnke, David McLintock. **Political Landscape: The Art History of Nature**. Harvard University Press. 1995.

If a river runs through it, somewhere there is bound to be a bridge. Little in the landscape remains untouched by human hands, and every touch, from the simplest ditch to the most intricate monument, reveals a political decision or design. This is how Martin Warnke, one of Germany's leading art historians, looks at landscape in this book, which leads to a new way of seeing nature as we have appropriated, represented, and transformed it over time. Covering nearly a thousand years and most of western Europe, The Political Landscape provides a compelling summary history of modern humanity's ill-fated attempt to master nature. Warnke finds evidence of the politicized landscape everywhere, on nature's own ground and in art, artifacts, and architecture, in features defined by the demands of conquest and defense, property rights and picturesque improvement, trade, tradition, communication, and commemoration. Whether considering the role of landscape in battle depictions, or investigating monumental figures from the Colossus of Rhodes to Mount Rushmore, or asking why gold backgrounds in paintings gave way to mountains topped with castles, Warnke reconfigures our idea of landscape, its significance, and its representations. The book sharpens our perceptions of nature in art and as art — a nature charged with symbol and meaning as a result of interventions by turns enlightened, insensitive, or, as now, dangerously corrosive.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674686160](#)

- [21] Sophie Watson, Katherine Gibson. **Postmodern Cities and Spaces**. Wiley-Blackwell. 1995.

Discourses of the postmodern are having profound effects on a range of urban practices, from philosophy and political economy to architecture and planning. This collection charts the confrontations between a postmodern aesthetic (and its influence upon architectural, artistic and cultural styles), a socio-economic "condition" of postmodernity (overlain upon a global economic restructuring of space), and a postmodern paradigm of knowledge (heavily influenced by poststructuralism). "Postmodern Cities and Spaces" brings together a group of writers and critics from diverse disciplinary and geographical backgrounds. It links the architectural and the physical, the aesthetic and the sexual, and the real and imaginary, within a broad discussion of postmodern cities and spaces. The book then examines these urban spaces as a site for "postmodern politics" — in Bombay, in South Africa, in New York and Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631194045](#)

- [22] Timothy O. Benson. **Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy**. Los Angeles County Museum. 1994.

The notion of utopia exists in every culture, capturing shared dreams and common goals. This book—prepared to accompany the exhibition Expressionist Utopias mounted at the Los Angeles County Museum in 1993—explores how the optimistic themes of utopia and fantasy sustained faith among artists and architects in the power of art to shape a better world during the tumultuous World War I era in Germany. The exhibition's curator, Timothy O. Benson along with David Frisby, Reinhold Heller, Anton Kaes, Wolf Prix, and Iain Boyd White present the diverse manifestations of the utopia metaphor in its progression throughout Expressionism from Arcadian to manmade utopias. This work includes a new chapter on the spectacular installation created for the exhibition by the Viennese architectural firm Coop Himmelblau. "Expressionist Utopias demonstrates how artists such as Wassily Kandinsky, Paul Klee, Ernst Ludwig Kirchner, Hans Poelzig, and Erich Mendelsohn "transformed their expectations of a natural paradise into the promise of a man-made cultural utopia." Their work set the stage for the pragmatism that emerged in the art and architecture of the 1920s. The themes of paradise, metropolis, and architectural fantasy lent continuity to expressionism from its beginnings in 1905 to its outgrowth in the film and stage productions of the 1920s." (Journal of the Print World) "This beautifully appointed volume of essays by five leading scholars offers an in-depth examination of an often overlooked aspect of German Expressionism—its utopian dimension and imagery." (Milka T. Bliznakov, Utopian Studies) "[A] brilliant fusion of art and architecture." (Michael Webb, Los Angeles Architect) "A very smart catalogue. ... [It] deflates smug expectations and inflates insight." (William Wilson, Los Angeles Times) Author Biography: Timothy O. Benson is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0295973242](#)

- [23] Jennifer Bloomer. **Architecture and the Text: The (S)cripts of Joyce and Piranesi**. Yale University Press. 1993.

Addresses philosophical questions concerning the relation between writing and architecture. It draws together two cultural fantasies from different periods, one literary and one architectural, and uses the allegorical strategies in "Finnegan's Wake" to analyze three works of Giambattista Piranesi.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300049277](#)

- [24] Peter Brunette, David Wills. **Deconstruction and the Visual Arts: Art, Media, Architecture**. Cambridge University Press. 1993.

Deconstruction and the Visual Arts brings together a series of new essays by scholars of aesthetics, art history and criticism, film, television and architecture. Working with the ideas of French philosopher Jacques Derrida, the essays explore the full range of his analyses. They are modelled on the variety of critical approaches that he has encouraged, from critiques of the foundations of our thinking and disciplinary demarcation, to creative and experimental readings of visual "texts". Representing some of the most innovative thinking in the various arts disciplines, these contributions offer important challenges to existing disciplinary orthodoxies. Also included in this volume is a long interview with Derrida, published here for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052144781X](#)

- [25] Edward S. Casey. **Getting Back Into Place: Toward a Renewed Understanding of the Place-World**. Indiana University Press. 1993.

"a comprehensive and nuanced account of the role of place in human experience." – Word Trade • "In descriptions of unprecedented scope, power, and concision, Casey illuminates brilliantly the vexing question crucial for our survival: What is our place in Nature?" – Bruce Wilshire • "... wonderfully insightful ..." – The Humanistic Psychologist. • What would the world be like if there were no places? Our lives are so place-oriented that we cannot begin to comprehend sheer "placelessness." Despite the pervasiveness of place, for the most part philosophers have neglected it. Here, Casey articulates a nuanced philosophical exploration of the pervasiveness of place in our everyday lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253208378](#)

- [26] James S. Duncan, David Ley. **Place/Culture/Representation**. Routledge. 1993.

Spatial and cultural analysis have recently found much common ground, focusing in particular on the nature of the city. *Place/Culture/Representation* brings together new and established voices involved in the reshaping of cultural geography. The authors argue that as we write our geographies we are not just representing some reality, we are creating meaning. Writing becomes as much about the author as it is about purported geographical reality. The issue becomes not scientific truth as the end but the interpretation of cultural constructions as the means. Discussing authorial power, discourses of the other, texts and textuality, landscape metaphor, the sites of power-knowledge relations and notions of community and the sense of place, the authors explore the ways in which a more fluid and sensitive geographer's art can help us make sense of ourselves and the landscapes and places we inhabit and think about.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415094518](#)

- [27] John M. Findlay. **Magic Lands: Western Cityscapes and American Culture After 1940**. University of California Press. 1993.

The American West conjures up images of pastoral tranquility and wide open spaces, but by 1970 the Far West was the most urbanized section of the country. Exploring four intriguing cityscapes — Disneyland, Stanford Industrial Park, Sun City, and the 1962 Seattle World's Fair — John Findlay shows how each created a sense of cohesion and sustained people's belief in their superior urban environment. This first book-length study of the urban West after 1940 argues that Westerners deliberately tried to build cities that differed radically from their eastern counterparts. In 1954, Walt Disney began building the world's first theme park, using Hollywood's movie-making techniques. The creators of Stanford Industrial Park were more hesitant in their approach to a conceptually organized environment, but by the mid-1960s the Park was the nation's prototypical "research park" and the intellectual downtown for the high-technology region that became Silicon Valley. In 1960, on the outskirts of Phoenix, Del E. Webb built Sun City, the largest, most influential retirement community in the United States. Another innovative cityscape arose from the 1962 Seattle World's Fair and provided a futuristic, somewhat fanciful vision of modern life. These four became "magic lands" that provided an antidote to the apparent chaos of their respective urban milieus. Exemplars of a new lifestyle, they are landmarks on the changing cultural landscape of postwar America.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520084357](#)

- [28] James Gilbert. **Perfect Cities: Chicago's Utopias of 1893**. University of Chicago Press. 1993.

In this elegant and sensitive look at the milieu of the World's Columbian Exposition of 1893, James Gilbert examines the three utopias that were designed to bring order to the chaos of urban life: The World's Fair itself, George Pullman's community for his workers, and Dwight Moody's evangelical crusade. Gilbert draws upon a rich selection of fiction, collective biography, architecture, photographs, and souvenir books to show how these experiments each acted as a middle-class prescription for coming to terms with the new cultural diversity and competition resulting from the disruptive forces of technological change, commercial enterprise, and pluralism. • "Mr. Gilbert's splendid book opens the door on a conflicted past, and provides an indispensable perspective on the troubled and troubling struggle we face today between old and new, unity and diversity." – Alan Trachtenberg, *New York Times* • "Perfect Cities is a remarkable account of a struggle for cultural definition. Chronicling the byplay between cultural homogeneity and heterogeneity, unity and diversity, James Gilbert not only throws light on Chicago's past but also provides insight that can be applied to the cultural debates of our own time." – Adria Bernardi, *Chicago Tribune* • "What Gilbert has done is to enable the reader to experience the grand utopian visions of the times, yet at the same time see the cantankerous reality that made the visions impossible." – Henry Kisor, *Chicago Sun-Times*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226293181](#)

- [29] Catherine A. Lutz, Jane L. Collins. **Reading National Geographic**. University of Chicago Press. 1993.

For its millions of readers, the National Geographic has long been a window to the world of exotic peoples and places. In this fascinating account of an American institution, Catherine A. Lutz and Jane L. Collins explore the possibility that the magazine, in purporting to teach us about distant cultures, actually tells us much more about our own. Lutz and Collins take us inside the National Geographic Society to investigate how its photographers, editors, and designers select images and text to produce representations of Third World cultures. Through interviews with the editors, they describe the process as one of negotiating standards of "balance" and "objectivity," informational content and visual beauty. Then, in a close reading of some six hundred photographs, they examine issues of race, gender, privilege, progress, and modernity through an analysis of the way such things as color, pose, framing, and vantage point are used in representations of non-Western peoples. Finally, through extensive interviews with readers, the authors assess how the cultural narratives of the magazine are received and interpreted, and identify a tension between the desire to know about other peoples and their ways and the wish to validate middle-class American values. The result is a complex portrait of an institution and its role in promoting a kind of conservative humanism that acknowledges universal values and celebrates diversity while it allows readers to relegate non-Western peoples to an earlier stage of progress.

We see the magazine and the Society as a key middlebrow arbiter of taste, wealth, and power in America, and we get a telling glimpse into middle-class American culture and all the wishes, assumptions, and fears it brings to bear on our armchair explorations of the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226497240](#)

- [30] Philip Wilkinson, Paolo Donati. **Amazing Buildings**. Dorling Kindersley. 1993.

Full-color artwork, including cutaway illustrations and exploded views, explores some of the world's most famous architectural landmarks, including the Paris Opera, the Taj Mahal, and Grand Central Station.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1564582345](#)

- [31] John Wilton-Ely. **Piranesi as Architect and Designer**. Yale University Press. 1993.

Piranesi's name is usually connected with intriguing and mysterious etchings, but Giambattista Piranesi (1720-1778) was also influential as an architect and decorative arts designer. This book examines his work, theories, and impact on the design of architecture and the decorative arts, and it is written by a widely recognized authority on Piranesi. This book, although short, is an in-depth study of Piranesi and his work in these fields, with discussions of his background and the influences on him, as well as how his designs evolved and became influential throughout Britain and Europe. As only one of Piranesi's architectural designs was ever actually executed, his significance as an architect ultimately rests on his extensive graphic production and his polemical publications, both of which are shown in this book to have been tremendously influential. This volume is copublished with The Pierpont Morgan Library New York, using many of its outstanding collection of Piranesi drawings and etchings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300053827](#)

- [32] Anthony C. Antoniadis. **Epic Space: Toward the Roots of Western Architecture**. John Wiley & Sons. 1992.

What can the epic writings of Indo-European and European cultures tell us about the evolution of spatial concepts and architectural forms? The distinguished architectural educator and theorist Anthony C. Antoniadis takes the reader on a fascinating journey through the ancient landscapes, ceremonial places, intimate rooms, and beautiful gardens of epic writings to get to the very roots of western architecture. Based on the idea that each epic represents a crystallized statement of the culture and civilization that generated it, and contains the earliest examples of human architecture, Antoniadis argues that the epics are critical to an informed understanding of contemporary architecture. He further suggests that the spaces of the epics are the earliest architectural archetypes, whether they be single buildings, complexes, towns, landscapes, or simply ideas about space and form. This fascinating book begins with Indo-European epic writings — many not readily accessible in English translation. Antoniadis illustrates the highly "inclusivist" preference and appreciation of the tangible and intangible dimensions of architecture in Homer's Iliad and Odyssey. He also explores the Romans' concept of outdoor space, including town construction and town design, in the Aeneid of Virgil. Continuing with the Northern and Central European epics, Antoniadis looks at Scandinavian ideals of scale and transformation, and examines in Beowulf the fundamental battle of people versus the elements, leading to heroic works of engineering and even to the creation of new lands (Holland). He explores Milton's concepts of eclecticism, mythical and biblical themes, and the first record of environmental psychology, as well as the psychological significance of space in Paradise Lost. Concluding with the Finnish epic, the Kalevala, he explains its dramatic and long-lasting impact on recent architectural excellence.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442008945](#)

- [33] Karl Galinsky. **Classical and Modern Interactions: Postmodern Architecture, Multiculturalism, Decline, and Other Issues**. University of Texas Press. 1992.

Postmodernism, multiculturalism, the alleged decline of the United States, deconstruction, leadership, and values — these topics have been at the forefront of contemporary intellectual and cultural debate and are likely to remain so for the near future. Participants in the debate can usefully enlarge the perspective to a comparison between the Greco-Roman world and contemporary society. In this thought-provoking work, a noted classics scholar tests the ancient-modern comparison, showing what it can add to the contemporary debates and what its limitations are. Writing for intellectually adventurous readers, Galinsky explores Greece and Rome as multicultural societies, debates the merits of classicism in postmodern architecture, discusses the reign of Augustus in terms of modern leadership theories, and investigates the modern obsession with finding parallels between the supposed decline and fall of Rome and the decay of U.S. society. Within these discussions, Galinsky shows the continuing vitality of the classical tradition in the contemporary world. The Greek and Roman civilizations have provided us not only with models for conscious adaptation but also points for radical departures. This ability to change and innovate from classical models is crucial, Galinsky maintains. It creates a reciprocal process whereby contemporary issues are projected into the past while aspects of the ancient world are redefined in terms of current approaches. These essays result in a balanced assessment and stimulating restatement of some major issues in both contemporary U.S. society and the Greco-Roman world. The book, which speaks to a wide interdisciplinary audience, is based on a series of lectures that Galinsky gave as a national visiting scholar for Phi Beta Kappa. It concludes with a discussion of the role of classical studies in the United States today.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292770537](#)

- [34] Joy Monice Malnar, Frank Vodvarka. **The Interior Dimension: A Theoretical Approach to Enclosed Space.** Van Nostrand Reinhold. 1992.

"A plan proceeds from within to without The exterior is the result of the interior." – Le Corbusier. This comment clearly indicates the primacy of the interior as a generator of form but design theory has historically emphasized buildings' exterior, not its interior. And this approach, essentially sculptural, has often had less than a beneficial effect on the building's occupants. That situation is, however, changing, and the interior is increasingly being viewed as the designer's primary concern. The Interior Dimension provides a much-needed theoretical overview of interior space its history and character in an organized and comprehensive manner. • Exploring the history of spatial design from the first century B.C. to the present, this innovative book reviews the part of architectural theory that relates to the interior, as well as such related disciplines as fine art, psychology, philosophy, literature, and the environmental sciences. The approach is eclectic, and seeks to identify those design concerns necessary to proceed "from within to without." • The book's three-part organization clearly distinguishes fundamental design elements, their derivation, and applications within a cultural context. Each section addresses increasingly complex issues in design, thus providing a base of understanding for the succeeding chapter. • First, The Interior Dimension examines the importance of theory, as well as attributes of fundamental design elements and their perception. The authors stress the abstract nature and generative potential of even the simplest gesture, examining human spatial requirements both in terms of metaphysical aspects of visual elements and critical studies in perception. • Second, it probes some of the positions that noted designers have historically held about design in general, and the design of interior space in particular. Individuals have been selected for their importance to spatial design, and arranged in chronological order so that their ideas may be seen in development. Alternative and opposing viewpoints contribute to a lively dialogue of concepts and opinions. • Finally, The Interior Dimension addresses a range of technical, aesthetic, psychological, and ethical concerns that primarily though not exclusively affect the interior. This section deals with broad issues in aesthetics and psychology, architectural semiotics, spatial communication systems, and primordial archetypes. The intent of this section is not to solve particular design problems, but to address the fundamental issues that concern design generally, and which remain of concern long after any specific application. Richly illustrated with photographs and drawings from both architectural and related sources, • The Interior Dimension is intended to serve as a provocative and useful design theory text for students of architecture and interior design, both in formal class situations and as a reference work. But it should also serve as a valuable study aid for design professionals preparing to take the theory and history sections of the National Council for Interior Design Qualification (Ncidq) exam. Finally, the issues raised by this work are so fundamental and broad, that it should appeal to anyone interested in the form and function of human dwelling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442237391](#)

- [35] Romedi Passini. **Wayfinding in Architecture.** John Wiley & Sons. 1992.

The first edition of a pioneering work in the art/science of wayfinding. Passini addresses the history of the labyrinth before turning his focus to Montreal as case study. From the personal library of environmental designer Paul Arthur, who was responsible for the innovative signage system at Expo 67, and later co-edited a revised edition of this work with Passini (1992).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442010958](#)

- [36] Michael Sorkin. **Variations on a Theme Park: The New American City and the End of Public Space.** Hill & Wang. 1992.

America's cities are being rapidly transformed by a sinister and homogenous design. A new Kind of urbanism — manipulative, dispersed, and hostile to traditional public space — is emerging both at the heart and at the edge of town in megamalls, corporate enclaves, gentrified zones, and pseudo-historic marketplaces. If anything can be described as a paradigm for these places, it's the theme park, an apparently benign environment in which all is structured to achieve maximum control and in which the idea of authentic interaction among citizens has been thoroughly purged. In this bold collection, eight of our leading urbanists and architectural critics explore the emblematic sites of this new cityscape — from Silicon Valley to Epcot Center, South Street Seaport to downtown Los Angeles — and reveal their disturbing implications for American public life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374523142](#)

- [37] Mark C. Taylor. **Disfiguring: Art, Architecture, Religion.** University of Chicago Press. 1992.

Disfiguring is the first sustained interpretation of the deep but often hidden links among twentieth-century art, architecture, and religion. While many of the greatest modern painters and architects have insisted on the spiritual significance of their work, historians of modern art and architecture have largely avoided questions of religion. Likewise, contemporary philosophers and theologians have, for the most part, ignored visual arts. Taylor presents a carefully structured and subtly nuanced analysis of the religious presuppositions that inform recent artistic theory and practice — and, in doing so, recasts the cultural landscape of our era.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226791327

- [38] Stephen Toulmin. **Cosmopolis: The Hidden Agenda of Modernity**. University of Chicago Press. 1992.

In the seventeenth century, a vision arose which was to captivate the Western imagination for the next three hundred years: the vision of Cosmopolis, a society as rationally ordered as the Newtonian view of nature. While fueling extraordinary advances in all fields of human endeavor, this vision perpetuated a hidden yet persistent agenda: the delusion that human nature and society could be fitted into precise and manageable rational categories. Stephen Toulmin confronts that agenda and its consequences for our present and future world. "By showing how different the last three centuries would have been if Montaigne, rather than Descartes, had been taken as a starting point, Toulmin helps destroy the illusion that the Cartesian quest for certainty is intrinsic to the nature of science or philosophy." Richard M. Rorty, University of Virginia "[Toulmin] has now tackled perhaps his most ambitious theme of all. ... His aim is nothing less than to lay before us an account of both the origins and the prospects of our distinctively modern world. By charting the evolution of modernity, he hopes to show us what intellectual posture we ought to adopt as we confront the coming millennium." Quentin Skinner, New York Review of.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226808386

- [39] Goldian VandenBroeck. **Gothic High**. Lindisfarne Books. 1992.

Ever since they were first built, the great medieval cathedrals of Europe have inspired successive generations of pilgrims, worshippers, and casual visitors. In this remarkable, fully illustrated work, Goldian VandenBroeck has concentrated her attention on the: cathedrals as buildings. Reading her 52 sonnets, in the light of her matching illustrations, we are able to enter not only the spirit of the builders, but the very processes whereby the buildings, stone by stone, erect their meaning and philosophy. B & W Illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0940262525

- [40] Anthony Vidler. **The Architectural Uncanny: Essays in the Modern Unhomely**. MIT Press. 1992.

The Architectural Uncanny presents an engaging and original series of meditations on issues and figures that are at the heart of the most pressing debates surrounding architecture today. Anthony Vidler interprets contemporary buildings and projects in light of the resurgent interest in the uncanny as a metaphor for a fundamentally "unhomely" modern condition. The essays are at once historical — serving to situate contemporary discourse in its own intellectual tradition and theoretical — opening up the complex and difficult relationships between politics, social thought, and architectural design in an era when the reality of homelessness and the idealism of the neo-avant-garde have never seemed so far apart. Vidler, one of the deftest and surest critics of the contemporary scene, explores aspects of architecture through notions of the uncanny as they have been developed in literature, philosophy, and psychology from the beginning of the nineteenth century to the present. He interprets the unsettling qualities of today's architecture — its fragmented neo-constructivist forms reminiscent of dismembered bodies, its "seeing walls" replicating the passive gaze of domestic cyborgs, its historical monuments indistinguishable from glossy reproductions — in the light of modern reflection on questions of social and individual estrangement, alienation, exile, and homelessness. Focusing on the work of architects such as Bernard Tschumi, Rem Koolhaas, Peter Eisenman, Coop Himmelblau, John Hejduk, Elizabeth Diller, and Ricardo Scofidio, as well as theorists of the urban condition, Vidler delineates the problems and paradoxes associated with the subject of domesticity. Anthony Vidler is William R. Kenan, Jr. Professor of Architecture at Princeton University. His most recent book is Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancien Regime.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 026222044X

- [41] Lebbeus Woods. **The New City**. Touchstone Books. 1992.

Lebbeus Woods works at the juncture of architecture, science, and the future. In stunning color and black-and-white drawings, he creates a complete and brave new architectural universe which follows in the visionary tradition of Frank Lloyd Wright, Paolo Soleri, and Buckminster Fuller. 25 color plates; 100 drawings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0671768123

- [42] Robert Harbison. **The Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning**. MIT Press. 1991.

The pristine, the ruined, the ephemeral, and even the notional are the subject of Robert Harbison's highly original and admittedly romantic contribution to the literature of architecture. His fresh perceptions open this practical art to new interpretations as he explores the means by which buildings, real or imagined, evade or surpass functional necessities while sometimes satisfying them. What fascinates Harbison in these discussions are the paradoxes and ironies of function that give rise to meaning, to a psychological impact that may or may not have been intended. He chooses examples from an architectural borderland — of gardens, monuments, ideal cities and fortification, ruins, paintings, and unbuildable buildings — where use and symbolism overlap; he examines the exceptions at the edges of a field that will

illuminate its center. Harbison's pursuit of man's efforts to "fashion art from nonhuman life" begins with a consideration of gardens and the organic architecture of the English Arts and Crafts movement and of Gaudi, then turns to monuments (Claes Oldenburg, Christo, the Vietnam Memorial) that are "either the nearest or the furthest thing from gardens." Harbison's discussion of fortification and urban planning leads to metaphorical themes (fort-features in churches or prisons or Fascist municipal buildings) and mocked-up worlds (Williamsburg, Disneyland), and to the subject of fictional space as expressed in ruins, in painting, in the unbuildable, and finally in the inconceivable as revealed in Kafka's sketches.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262082047](#)

- [43] Tony Hiss. **The Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside.** Vintage Books. 1991.

Why do some places — the concourse of Grand Central Terminal or a small farm or even the corner of a skyscraper — affect us so mysteriously and yet so forcefully? What tiny changes in our everyday environments can radically alter the quality of our daily lives? The Experience of Place offers an innovative and delightfully readable proposal for new ways of planning, building, and managing our most immediate and overlooked surroundings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679735941](#)

- [44] Monique Mosser, Georges Teyssot. **The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day.** MIT Press. 1991.

Honorable Mention, 1992 Garden Globe Awards sponsored by the Garden Writers Association of America. The Architecture of Western Gardens presents an international tour of garden design from the Renaissance to the present. As object and as literature, it is a sumptuous and unprecedented resource. The more than seventy essays by scholars from Europe and America all commissioned for this book — and over 650 illustrations raise the standard of garden literature to a new level. The result is an invaluable compendium that will serve as a fundamental starting point for exploring the many expressions of the place where nature and culture, project and diversion, work and pleasure meet. Organized chronologically, the essays and illustrations make up a mosaic of the garden in the Western world. The humanist garden in Renaissance Italy, the concepts of the "Sublime" and the "Picturesque," mazes, grottoes, and other curiosities, city parks, American land art, and even Disneyland are among the topics treated. Discussions of characteristic aspects of history and theory are followed by analyses of individual gardens as paradigms of their type: the Hortus Palatinus in Heidelberg, the Parc Monceau in Paris, the Park Gell in Barcelona, Stowe in England, and many more. The illustrations are a model of how iconography can function as text. They include ground plans meticulously redrawn from original archival material to provide precise information on the scale and nature of many of the projects, as well as a wealth of drawings, reconstructions, paintings, and photographs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262132648](#)

- [45] Max Oelschlaeger. **The Idea of Wilderness: From Prehistory to the Age of Ecology.** Yale University Press. 1991.

In this book Max Oelschlaeger argues that the idea of wilderness has reflected the evolving character of human existence from paleolithic times to the present day. An intellectual history, it draws together evidence from philosophy, anthropology, theology, literature, ecology, cultural geography, and archaeology to provide a scientifically and philosophically informed understanding of humankind's relationship to nature. Oelschlaeger begins by examining the culture of prehistoric hunter-gatherers, whose totems symbolized the idea of organic unity between humankind and wild nature, an idea that the author believes is essential to any attempt to define human potential. He next traces how the transformation of these hunter-gatherers into farmers led to a new awareness of distinctions between humankind and nature, and how Hellenism and Judeo-Christianity later introduced the concept that nature was valueless until humanized. Oelschlaeger discusses the concept of wilderness in relation to the rise of classical science and modernism, and shows that opposition to "modernism" arose almost immediately from scientific, literary, and philosophical communities. He provides studies of the seminal American figures Thoreau, Muir, and Leopold and he gives fresh readings of America's two prodigious wilderness poets Robinson Jeffers and Gary Snyder. He concludes with a look at the relationship of evolutionary thought to our postmodern effort to reconceptualize ourselves as civilized beings who remain, in some ways, natural animals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300048513](#)

- [46] Richard Sennett. **The Conscience of the Eye: The Design and Social Life of Cities.** Alfred A. Knopf. 1991.

With an eye toward the architecture, art, literature and technology of urban life one of America's observers of society gives us an incisive study of the search for shelter and the fear of exposure to strangers and new experience in Western culture — and how these two concerns have shaped the physical fabric of the city. The author examines the development of urban society and structure from the ancient world to the present. His discussion takes the reader from the assembly hall of Athens to the Palladium Club, from Augustine's "City of Gold" to the

Turkish baths of the lower east side, from 18th century English gardens to the housing projects of east Harlem and from Nietzsche's "Birth of Tragedy" to subway graffiti. By the author of "The Hidden Injuries of Class", "The Fall of Public Man" and "Authority".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394571045](#)

- [47] Sharon Zukin. **Landscapes of Power: From Detroit to Disney World**. University of California Press. 1991.

The momentous changes which are transforming American life call for a new exploration of the economic and cultural landscape. In this book Sharon Zukin links our ever-expanding need to consume with two fundamental shifts: places of production have given way to spaces for services and paperwork, and the competitive edge has moved from industrial to cultural capital. From the steel mills of the Rust Belt, to the sterile malls of suburbia, to the gentrified urban centers of our largest cities, the "creative destruction" of our economy — a process by which a way of life is both lost and gained — results in a dramatically different landscape of economic power. Sharon Zukin probes the depth and diversity of this restructuring in a series of portraits of changed or changing American places. Beginning at River Rouge, Henry Ford's industrial complex in Dearborn, Michigan, and ending at Disney World, Zukin demonstrates how powerful interests shape the spaces we inhabit. Among the landscapes she examines are steeltowns in West Virginia and Michigan, affluent corporate suburbs in Westchester County, gentrified areas of lower Manhattan, and theme parks in Florida and California. In each of these case studies, new strategies of investment and employment are filtered through existing institutions, experience in both production and consumption, and represented in material products, aesthetic forms, and new perceptions of space and time. The current transformation differs from those of the past in that individuals and institutions now have far greater power to alter the course of change, making the creative destruction of landscape the most important cultural product of our time. Zukin's eclectic inquiry into the parameters of social action and the emergence of new cultural forms defines the interdisciplinary frontier where sociology, geography, economics, and urban and cultural studies meet.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520072219](#)

- [48] Edward T. Hall. **The Hidden Dimension**. Anchor. 1990.

An examination of various cultural concepts of space and how differences among them affect modern society. Introducing the science of "proxemics," Hall demonstrates how man's use of space can affect personal business relations, cross-cultural exchanges, architecture, city planning, and urban renewal.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385084765](#)

- [49] Denis Hollier, B. Wing. **Against Architecture: Writings of Georges Bataille**. MIT Press. 1990.

Against Architecture offers the first serious interpretation of this challenging thinker, spelling out the profoundly original and radical nature of Bataille's work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262081865](#)

- [50] Jurgis Baltrusaitis, Richard Miller. **Aberrations: An Essay on The Legend of Forms**. MIT Press. 1989.

What part do "depraved perspectives" play in the attainment of knowledge? What metaphysical truths are to be found in aberrations? Jurgis Baltrusaitis, one of Europe's most distinguished historians of art and culture, has consistently broken new ground by pursuing the other side of science, myth, and ideology and by examining its relevance to the formation and history of art. He exposes the byways through which the natural environment is turned into art. In the process he illuminates some of the central issues in current discussions of the theory of art. In *Aberrations*, Baltrusaitis creates a remarkable panorama of modern culture. He interweaves the rational with the fabulous — the fable of the beast in man figurative images in stones, the forest in the Gothic edifice, and whole cultures in the garden — to reveal the ways in which natural phenomena have been read into cultural forms, and vice versa. Illustrated throughout the essays are "Animal Physiognomy," "Images in Stones," "The Romance of Gothic Architecture," and "Gardens and Lands of Illusion." Jurgis Baltrusaitis is the author of eight books, among them *Anamorphoses: Formations, Deformations, and The Quest for Isis*. He has been awarded the Prix Bordin of the Academy of Fine Arts and the Prix Hercule Catenacci of the French Academy. An October Book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [026202280X](#)

- [51] Jane Brown. **The Art and Architecture of English Gardens**. Rizzoli. 1989.

Traces the history of British landscape design, shows gardens for each period, and discusses important architects.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847810895](#)

- [52] Robert Fishman. **Bourgeois Utopias: The Rise And Fall of Suburbia**. Basic Books. 1989.

A noted urban historian traces the story of the suburb from its origins in nineteenth-century London to its twentieth-century demise in decentralized cities like Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465007473](#)

- [53] Thomas Thiis-Evensen. **Archetypes in Architecture**. Oxford University Press. 1989.

This book develops: a grammar which is linked to the basic elements in the art of building — the floor, the wall, and the roof. Centered around examples from architectural history, specific archetypes are discussed which serve as themes over which these elements vary. • The archetypes can be viewed from various angles. The work at hand deals with how these archetypes affect us psychologically. In terms of architecture, it is a question of the relationship between inside and outside and the role of the archetypes in that context. This relationship is described as a dynamic interaction between inside and outside space — an issue which exists regardless of time or place. Additionally, emphasis is given to the commonalities which comprise our experiences of architecture. The book shows that these experiences of architecture are tied in with our bodily experiences, and that we ‘convey’ them to what we see. This means that the archetypes are also carriers of specific meanings, which in turn influence the experience of the relationship between inside and outside. • The aim of this book is design-oriented. With a more accurate knowledge of the archetypes and their variations, schematic post-war architecture can be replaced without necessarily resorting to copying motifs from the past. In addition, one should be able to arrive at a more solid foundation for the emotional aspects of architecture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195208196](#)

- [54] Gavin Macrae-Gibson. **The Secret Life of Buildings: An American Mythology for Modern Architecture**. MIT Press. 1988.

Not since the 1920s has American architecture undergone such fundamental changes as those which are revitalizing the profession today. But in this period of great artistic fertility and unrest, there has yet to emerge a critical theory capable of analyzing the conditions and examining the attitudes by which our architecture is being redefined. Gavin Macrae-Gibson is the first of a generation of architects educated in the 1970s to construct a method of criticism powerful enough to interpret this new architecture. The theory is built upon a close reading of seven works, all completed in the 1980s: Frank Gehry’s Gehry House in Santa Monica, Peter Eisenman’s House El Even Odd, Cesar Pelli’s Four Leaf Towers in Houston, Michael Graves’ Portland Public Service building, Robert Stern’s Bozzi residence in East Hampton, Allan Greenberg’s Manchester Superior Courthouse in Connecticut, and Venturi, Rauch and Scott Brown’s Gordon Wu Hall at Princeton. The author uses urban plans, and architectural drawings and photographs to reveal the layers of meaning present in each building, including the deepest layer — its secret life. At this level the buildings have in common the fact that their meaning is derived from the realities of an imperfect present and no longer from the anticipation of a utopian future. Gavin Macrae-Gibson is a practicing architect. He has been Visiting Lecturer in Architectural Theory at Yale University since 1982, and has taught and lectured widely throughout the United States and Canada. A Graham Foundation Book. The Graham Foundation Architecture Series Two decades ago, the Graham Foundation for Advanced Study in the Fine Arts published Robert Venturi’s epoch-making *Complexity and Contradiction in Architecture* in association with the Museum of Modern Art. Now the foundation is renewing its commitment to architectural literature by announcing the first two titles of a new series it is launching with The MIT Press. The aim is to publish books that are of crucial importance to the theory and practice of architecture, and that will enhance the understanding of architecture as a humanist discipline. The series will feature original texts by contemporary architects, historians, theorists, and critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262631180](#)

- [55] Donald J. Olsen. **The City as a Work of Art: London, Paris, Vienna**. Yale University Press. 1988.

Examines public buildings and homes in nineteenth-century London, Paris, and Vienna, and explains how each city reflected the characteristic lifestyle of its population.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300042124](#)

- [56] Rebecca Read Shanor. **The City That Never Was: Two Hundred Years of Fantastic and Fascinating Plans That Might Have Changed the Face of New York City**. Viking Adult. 1988.

For hundreds of years New Yorkers have been trying, with varying degrees of success, to change their city. Urban planner Shanor here looks at schemes and proposals that were never realized. Dividing the book into six sections—streets, public buildings, transportation, bridges, parks and monuments—she offers an original and amusing perspective on the Big Apple’s history. Picture zeppelins moored on the spire of the Empire State building, or a replica of a French World War I battlefield complete with trenches in Central Park. Imagine a wood-and-plaster “Victory Arch” in Times Square composed of palm fronds and “what looked like totem poles topped with bison heads.” Consider the possibility of a Brooklyn-Battery bridge, a 26-foot-high Torah scroll monument (proposed for Riverside Park), or a moving sidewalk on Broadway one of the answers to the horse distemper epidemic of 1871. This carefully researched volume is thoroughly pleasant to read. Illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670805580](#)

- [57] Stanley Tigerman. **Architecture of Exile**. Rizzoli. 1988.

A well-known architect based in Chicago, Tigerman seeks ways to revitalize architecture as he sifts among sphinxes, Essene shrines, models of Ezekiel's visionary temple, medieval synagogues, Renaissance villas and chateaux. In this scholarly, oracular essay, by turns profound and obscure, he deciphers architecture as a challenge to God, a dialogue with the sacred. Temples, gardens and the Jews' tabernacle in the desert represent attempts to bring paradise down to earth; Gothic cathedrals, making God's word visible, recast the divine in a new mold.

Architecture gives concrete expression to the exile's quest for identity, and, in Tigerman's words, we are all exiles. These lofty concepts are illuminated with the aid of 350 black-and-white reproductions. Tigerman believes the U.S. avant-garde shallowly caters to our taste for newness, and he "deconstructs" the relics of history for clues to future directions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847809021](#)

- [58] Baker H. Morrow. **A Dictionary of Landscape Architecture**. University of New Mexico Press. 1987.

Modern landscape architecture is a rich and multifaceted combination of traditional folk practices in the layout of gardens and green spaces and of the often sophisticated designs of professional landscape architects, whose work includes parks, recreational areas, streetsides and even whole cities. This dictionary identifies the many small and large components that make up the vast field of landscape architecture as well as the threads that connect them.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826309445](#)

- [59] Philippe Duboy, Robin Middleton. **Lequeu: An Architectural Enigma**. MIT Press. 1986.

"Jean-Jacques Lequeu does in fact hide behind the most enigmatic and controversial smile in the history of art," writes Philippe Duboy in a book that is one of the most tantalizing examples of architectural investigation ever produced. It is an extraordinary compilation — part speculative biography, part meticulous research, with hundreds of intriguing drawings, many in color — that unravels the mystery of this eighteenth-century maverick artist whose drawings have established him variously as a visionary architect associated with Boullé and Ledoux, forerunner of surrealism, and inventor of bad taste. Lequeu's architectural drawings from the legendary portfolios *Architecture civile* and *Nouvelle methode* are presented here in their entirety, along with his "Lewd Figures," perhaps the oddest feature of the whole collection. The drawings are accompanied by long captions, misspelt and ungrammatical, but written in a flawless bureaucratic hand. The artist's marginalia provide insights into his visions, which seem dominated by an obsession with petrified forms and a recurring preoccupation with sex. Interleaved with the drawings are curious autobiographical papers. And it is here that Duboy's investigation of Lequeu begins to reveal strange clues. He discovers that Lequeu was not an architect at all but a government bureaucrat, a draftsman who ended up living in a brothel. Between the brothel and the obscure office from which he was eventually fired, he produced his "encyclopedia of the universe" — bizarre portraits of nuns baring their breasts and other lewd figures, and architectural fantasies of vast imaginary cities. Duboy takes his study further, into the realm of Charles Fourier and his brother-in-law Anthelme Brillat-Savarin and from there to the world of the dadaists, surrealists, and futurists, particularly the circles of Marcel Duchamp and Le Corbusier. He suggests that Duchamp and Raymond Rousell tampered with the Lequeu drawings to concoct a character and oeuvre even more puzzling. There are glimpses of Duchamp's convolutions of mind that will stir a reassessment of his work. "Duchamp emerges here, for the first time, as an intrepid and unwavering despiser of Le Corbusier. Twentieth-century reputations are as much at stake in this study as those of the eighteenth-century artist," notes Robin Middleton. Philippe Duboy is Professor of the History of Cities, Paris-Belleville School of Architecture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262040867](#)

- [60] Miriam Milman. **Trompe L'Oeil: Painted Architecture**. Rizzoli. 1986.

This is a brilliant tour-de-force of a book, examining in more than 100 full-color illustrations the nature and history of trompe-l'oeil architectural decoration from Roman times to the present. It will be of interest not only to architects and architectural historians, for whom this type of art exerts a certain fascination today, but also to interior designers, environmental designers — even sculptors and painters. • Milman, a Ph.D. chemist and professional art historian, exhibits a sharp intelligence in her text; she takes no prisoners, but her book will capture every reader's attention. Unfortunately, the layout of the book is poor — there being no figure numbers keying illustrations to text — and Milman tends to prefer arcane words to plain speech, making the text a bit heavy. — Peter Kaufman, Suffolk Community Coll. Lib.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847807134](#)

- [61] William Alexander McClung. **Architecture of Paradise: Survivals of Eden and Jerusalem**. University of California Press. 1984.

Paradise and Literature, Architecture and Literature, with many illustrations: • 1. Eden and Jerusalem • 2. Poet and Architect (Ideal and Epic Architecture • Morphologies of the Holy City • the Surface of Things • Proportionable Rapture) • 3. Garden and City (Two Paradises • Primitive Huts • Natural Artifacts • the Rehabilitation of Luxury • Machines for Living).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520045874](#)

- [62] Dorothy Stroud. **Capability Brown**. Faber & Faber. 1984.

Capability Brown, was an English landscape architect. He is remembered as "the last of the great English 18th century artists to be accorded his due", and "England's greatest gardener". He designed over 170 parks, many of which still endure. He was nicknamed "Capability" because he would tell his clients that their property had "capability" for improvement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [057113405X](#)

- [63] Marguerite Yourcenar, Richard Howard. **The Dark Brain of Piranesi: and Other Essays**. Farrar Straus & Giroux. 1984.

Seven of Yourcenar's most important critical essays, on subjects ranging from the Historia Augusta to Piranesi's engravings. Essential to the understanding of the searching and remarkably informed spirit of this protean writer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374177090](#)

- [64] Rosalind Ashe. **More Literary Houses**. Facts on File. 1983.

Presents reconstructions of houses that played important roles in the novels of authors, such as Margaret Mitchell, P.G. Wodehouse, Franz Kafka, and in War and peace, and The leopard.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0871964228](#)

- [65] Norman J. Johnston. **Cities in the Round**. University of Washington Press. 1983.

Maps on lining papers of Medieval Cities, with City planning history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0295959185](#)

- [66] Alison Sky, Michelle Stone. **Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age — A Site Book**. Abbeville Press. 1983.

'Unbuilt America' records over 200 years of audacious, curious, revolutionary, radical, and visionary ideas in architecture and the environmental arts. It features projects that were designed to be built but never were; others that were partially realized or ultimately changed beyond recognition; and projects that were purely theoretical and never intended to be built. The designs range from Thomas Jefferson's anonymous submission for the 'President's Palace' competition to 'A Fairly Tall Tower' (48,000 miles high), to a proposed restoration of King Solomon's Temple (destroyed, 70 A.D.) ... this time to be erected in Philadelphia. The arrangement of the designs is alphabetical by architect, and there are contributions by such notables as Philip Johnson, Louis Kahn, Buckminster Fuller, H.H. Richardson, Louis Sullivan, Frank Lloyd Wright, Paolo Soleri, Bruce Goff, Christo, Isamu Noguchi, Robert Venturi, and Claes Oldenburg. • "Unbuilt America" provides an extraordinary glimpse both backward and forward in time, which will be fascinating — even to the layman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089659341X](#)

- [67] Jeffrey Chipps Smith. **Nuremberg, a Renaissance City, 1500-1618**. University of Texas Press. 1983.

Although renowned for the excellence of its medieval art, the German city of Nuremberg reached the height of its artistic brilliance during the Renaissance. Beginning its ascendancy during the late fifteenth century, by 1500 the city had blossomed into both Germany's pre-eminent artistic center and one of the foremost cultural centers in all of Europe. Nuremberg was the home of Albrecht Durer, the greatest Northern Renaissance master, whose creative genius inspired two generations of German artists. However, Durer was only one of a host of extraordinary painters, printmakers, sculptors, and goldsmiths working in the city. Georg Pencz, Hans and Barthel Beham, Hans Schaufelein, Jost Amman, and Hans Lautensack were among the most accomplished printmakers of the day. Veit Stoss, Adam Kraft, Peter Flotner, and Vischer family dominated early sixteenth-century German sculpture. Goldsmith Wenzel Jamnitzer was rivaled only by Florentine master Benvenuto Cellini in his inventiveness and technical virtuosity. This remarkably comprehensive volume is the first English-language examination of Nuremberg at its creative peak. Following a mapping of the city's principal landmarks, Guy Fitch Lytle provides a compact historical background for Jeffrey Chipps Smith's detailed discussions of the city's social and artistic history. Smith examines the religious function of art before and during the Reformation to demonstrate the magnitude of the cultural transformations that resulted from the adoption of Lutheranism in 1525. He considers the early manifestations of humanism in Nuremberg and its influence on the art of Durer and his contemporaries, and he reviews the central role of Durer's pedagogical ideas and his workshop in the dissemination of Renaissance

artistic concepts. Finally, Smith surveys the principal artists and stylistic trends in Nuremberg from 1500 to the outbreak of the Thirty Years War in 1618.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292755279

- [68] Rosalind Ashe. **Literary Houses: Ten Famous Houses in Fiction.** Facts on File. 1982.

You are invited to enter ten famous houses of fiction and to explore them at your leisure. A guide will lead you through rooms, passage ways and gardens familiar from the novels, pointing out details of particular interest as you pass. The houses, their interiors and locations are illustrated in full colour with accompanying line drawings and floor plans, highlighting the important scenes from the stories. You will be able to peer into Dorian Gray's house in Grosvenor Square and see the famous portrait; you will be shown round the eerie chapel of Castle Dracula; see the lavish partying at Gatsby's mansion at West Egg and look at the strange desolate chaos of Miss Havisham's house. You will also be given an insight into Manderley, Northanger Abbey, Howard's End, Thornfield Hall, the House of the Seven Gables and Baskerville Hall. This fascinating book will appeal both to those coming to these classic stories for the first time and encourage others to re-read old favorites with this companion volume at their elbow.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 087196676X

- [69] David Brodsky. **L.A. Freeway: An Appreciative Essay.** University of California Press. 1981.

Traces the history of the Los Angeles Freeway, looks at the effect it has had on the community, and considers the modern parkway as a unique environment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520040686

- [70] Manfredo Tafuri. **Architecture and Utopia: Design and Capitalist Development.** MIT Press. 1979.

Written from a neo-Marxist point of view by a prominent Italian architectural historian, Architecture and Utopia leads the reader beyond architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce and the marketplace. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural experiments of the 1920s, the place of the avant-garde in the plastic arts, and the uses and pitfalls of seismological approaches to architecture, and assesses the prospects of socialist alternatives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262700204

- [71] Laurel B. Andrew. **The Early Temples of the Mormons: The Architecture of the Millennial Kingdom in the American West.** State University of New York Press. 1978.

This book is a study of the six temples which the Church of Jesus Christ of the Latter-day Saints constructed in the nineteenth century. Though sharing the characteristics of various revival styles, the buildings demonstrate a progressive modification of these styles so as to express the functions of the temples and to reflect the theology and politics of the Mormons. The four temples in Utah, designed by the church president Brigham Young and his builder-architects, symbolize the merging of spiritual and temporal concerns and, the author believes, were meant to play an instrumental role in the transformation of America into a millennial kingdom of God and a second Garden of Eden. Thus, the temples are studied within the specific context of Mormonism and the broader spectrum of American cultural history as well. The account begins in Ohio, where the believers in Joseph Smith's restored gospel erected a temple resembling the New England meetinghouse in form and use. It follows the Mormons to Nauvoo, Illinois, where the second temple was built in the 1840s. The author demonstrates how the developing theology and the introduction of secret rituals began to change the meaning and the architectural form of the temple, as the style and architectural symbols were incorporated on the exterior of the temple. From Illinois the Mormons moved to Utah, where four temples were built. The most important, at Salt Lake City, is discussed in detail. The author evaluates the contributions of Brigham Young to its design, illustrates and discusses the drawings of the architect, and offers an interpretation of the symbolism of the building. She also discusses the attempt of the Mormons to establish an independent Kingdom of God in preparation for the Second Coming of Christ, and relates the Salt Lake City temple and the other Utah buildings to this effort. Her conclusion is that the Salt Lake City temple was to have a civic as well as religious function as the governmental center of the Kingdom of God. The other three Utah temples were intended to extend the authority of the Mormon government throughout Utah.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0873953584

- [72] Kent C. Bloomer, Charles W. Moore, Robert J. Yudell. **Body, Memory, and Architecture.** Yale University Press. 1977.

This book is a product of our joint efforts to teach fundamentals of architectural design to first-year professional students at the Yale School of Architecture. From the mid-1960s to the present we have attempted to introduce architecture from the standpoint of how buildings are

experienced, before worrying about how they are built. We have believed that until we can begin to understand how buildings affect individuals and communities emotionally, how they provide people with a sense of joy, identity, and place, there is no way to distinguish architecture from any everyday act of construction.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300021429](#)

- [73] Edmund N. Bacon. **Design of Cities: Revised Edition**. Penguin Books. 1976.

"The major contemporary work on urban design ... Splendidly presented, filled with thoughtful and brilliant intuitive insights." The New Republic In a brilliant synthesis of words and pictures, Edmund N. Bacon relates historical examples to modern principles of urban planning. He vividly demonstrates how the work of great architects and planners of the past can influence subsequent development and be continued by later generations. By illuminating the historical background of urban design, Bacon also shows us the fundamental forces and considerations that determine the form of a great city. Perhaps the most significant of these are simultaneous movement systems — the paths of pedestrian and vehicular traffic, public and private transportation that serve as the dominant organizing force, and Bacon looks at movement systems in cities such as London, Rome, and New York. He also stresses the importance of designing open space as well as architectural mass and discusses the impact of space, color, and perspective on the city-dweller. That the centers of cities should and can be pleasant places in which to live, work, and relax is illustrated by such examples as Rotterdam and Stockholm.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140042369](#)

- [74] Giovanni Battista Piranesi, Hershel Levit. **Views of Rome, Then and Now**. Dover. 1976.

Piranesi's masterful representations of architecture are now reprinted in large format alongside corresponding contemporary photographs. Monuments of ancient, early Christian, Renaissance and Baroque Rome Colosseum, Forum, fountains, etc. with auxiliary notes on both the etchings and photographs. 82 plates.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486233391](#)

- [75] Giovanni Batista Piranesi, Philip Hofer. **The Prisons (Le Carceri): The Complete First and Second States**. Dover. 1973.

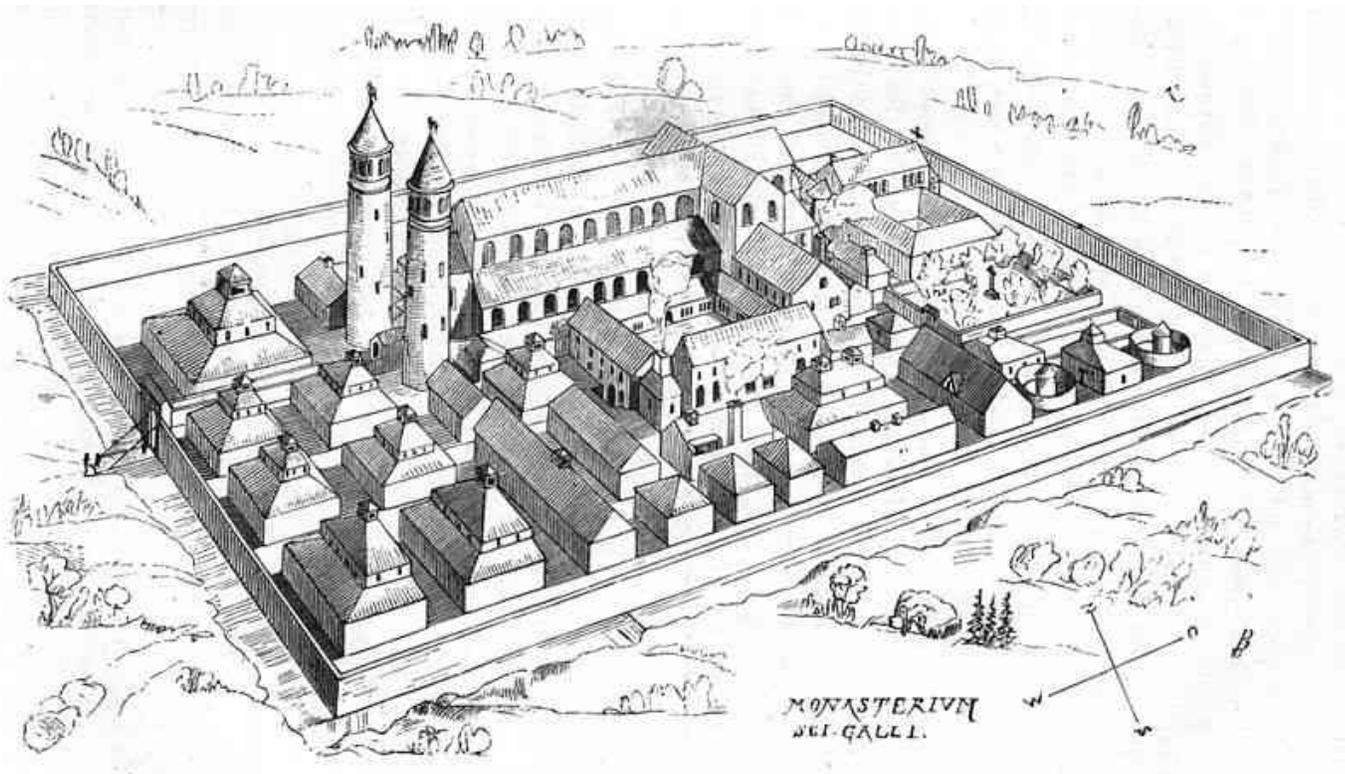
Full reproduction of Carceri: 30 etchings depict rickety catwalks, iron rings, faceless humans, innumerable staircases, immense vaults, projecting beams, pulleys, wooden ladders, hanging ropes and chains, iron rings imbedded in walls, faceless humans and more. All create a system of visual frustration beyond ordinary perception and understanding.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486215407](#)

- [76] G.B. Tobey. **History of Landscape Architecture: Relationships of People to Environment**. Elsevier Science. 1973.

A history of landscape architecture from the dawn of time to modern day America. Covering the Fertile Crescent, Greece, Rome, Spain, France, England, United States and more. Black and white illustrations, plans and maps. Written by George B. Tobey, Emeritus Professor of Landscape Architecture at Ohio State University.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [044400131X](#)



* Kloster Sanct Gallen nach dem Grundrisse vom Jahre 830. (Lasius).

Figure 7.7: Model of the Plan of St. Gall, 8th Century 'blueprints' for a monastery (Kloster, 1876) [Wikipedia: Public Domain]



Figure 7.8: New Harmony, a utopian community (Bate, 1838) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
381	2019	Silverman	Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them
381	2019	Wasiuta	Information Fall-Out: Buckminster Fuller's World Game
382	2016	Tatarella	Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape
382	2005	Morrissey	Genius in the Design: Bernini, Borromini, and the Rivalry That Transformed Rome
382	2004	Wright	Maze and the Warrior: Symbols in Architecture, Theology, and Music
382	2001	King	Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture
383	2001	Smith	Before and After the End of Time: Architecture and the Year 1000
383	2000	Dharwadker	Cosmopolitan Geographies: New Locations in Literature and Culture
383	1999	Bevan	Cities of Splendor: The Facts and the Fables
383	1999	Busch	Geography of Home: Writings on Where We Live
383	1998	Clay	Real Places: An Unconventional Guide to America's Generic Landscape
384	1998	Lehan	City in Literature: An Intellectual and Cultural History
384	1997	Baxter	Inside Story
384	1997	Casey	Fate of Place: A Philosophical History
384	1997	Thomsen	Visionary Architecture: From Babylon to Virtual Reality
384	1996	Boyer	City of Collective Memory: Its Historical Imagery and Architectural Entertainments
385	1996	Vidler	Writing of the Walls: Architectural Theory in the Late Enlightenment
385	1995	Mitchell	City of Bits: Space, Place, and the Infobahn
385	1995	Tishler	American Landscape Architecture: Designers and Places
385	1995	Warnke	Political Landscape: The Art History of Nature
386	1995	Watson	Postmodern Cities and Spaces
386	1994	Benson	Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy
386	1993	Bloomer	Architecture and the Text: The (S)crypts of Joyce and Piranesi
386	1993	Brunette	Deconstruction and the Visual Arts: Art, Media, Architecture
386	1993	Casey	Getting Back Into Place: Toward a Renewed Understanding of the Place-World
387	1993	Duncan	Place/Culture/Representation
387	1993	Findlay	Magic Lands: Western Cityscapes and American Culture After 1940
387	1993	Gilbert	Perfect Cities: Chicago's Utopias of 1893
387	1993	Lutz	Reading National Geographic
388	1993	Wilkinson	Amazing Buildings
388	1993	Wilton-Ely	Piranesi as Architect and Designer
388	1992	Antoniades	Epic Space: Toward the Roots of Western Architecture
388	1992	Galinsky	Classical and Modern Interactions: Postmodern Architecture, Multiculturalism, Decline, and Other Issues
389	1992	Malnar	Interior Dimension: A Theoretical Approach to Enclosed Space
389	1992	Passini	Wayfinding in Architecture
389	1992	Sorkin	Variations on a Theme Park: The New American City and the End of Public Space
389	1992	Taylor	Disfiguring: Art, Architecture, Religion
390	1992	Toulmin	Cosmopolis: The Hidden Agenda of Modernity
390	1992	VandenBroeck	Gothic High
390	1992	Vidler	Architectural Uncanny: Essays in the Modern Unhomely
390	1992	Woods	New City
390	1991	Harbison	Built Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning
391	1991	Hiss	Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside
391	1991	Mosser	Architecture of Western Gardens: A Design History from the Renaissance to the Present Day
391	1991	Oelschlaeger	Idea of Wilderness: From Prehistory to the Age of Ecology
391	1991	Sennett	Conscience of the Eye: The Design and Social Life of Cities

392	1991	Zukin	Landscapes of Power: From Detroit to Disney World
392	1990	Hall	Hidden Dimension
392	1990	Hollier	Against Architecture: Writings of Georges Bataille
392	1989	Baltrusaitis	Aberrations: An Essay on The Legend of Forms
392	1989	Brown	Art and Architecture of English Gardens
392	1989	Fishman	Bourgeois Utopias: The Rise And Fall of Suburbia
393	1989	Thiis-Evensen	Archetypes in Architecture
393	1988	Macrae-Gibson	Secret Life of Buildings: An American Mythology for Modern Architecture
393	1988	Olsen	City as a Work of Art: London, Paris, Vienna
393	1988	Shanor	City That Never Was: Two Hundred Years of Fantastic and Fascinating Plans That Might Have Changed the Face of New York City
394	1988	Tigerman	Architecture of Exile
394	1987	Morrow	A Dictionary of Landscape Architecture
394	1986	Duboy	Lequeu: An Architectural Enigma
394	1986	Milman	Trompe L'Oeil: Painted Architecture
394	1984	McClung	Architecture of Paradise: Survivals of Eden and Jerusalem
395	1984	Stroud	Capability Brown
395	1984	Yourcenar	Dark Brain of Piranesi: and Other Essays
395	1983	Ashe	More Literary Houses
395	1983	Johnston	Cities in the Round
395	1983	Sky	Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age — A Site Book
395	1983	Smith	Nuremberg, a Renaissance City, 1500-1618
396	1982	Ashe	Literary Houses: Ten Famous Houses in Fiction
396	1981	Brodsky	L.A. Freeway: An Appreciative Essay
396	1979	Tafari	Architecture and Utopia: Design and Capitalist Development
396	1978	Andrew	Early Temples of the Mormons: The Architecture of the Millennial Kingdom in the American West
396	1977	Bloomer	Body, Memory, and Architecture
397	1976	Bacon	Design of Cities: Revised Edition
397	1976	Piranesi	Views of Rome, Then and Now
397	1973	Piranesi	Prisons (Le Carceri): The Complete First and Second States)
397	1973	Tobey	History of Landscape Architecture: Relationships of People to Environment



Figure 7.9: *Classical Labyrinth and coin showing the Minoan Labyrinth (400BCE)* [Wikipedia: Public Domain](cf. labyrinthos.net)

7.4 Mazes, Labyrinths, and Visual Designs

- [1] Francesca Tatarella. *Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape*. Princeton Architectural Press. 2016.

The labyrinth is one of the world's oldest symbols, and its meaning is often shrouded in myth and mystery or ties to religious rites. Today, this enigmatic form inspires artists to create their own interpretations in different, even unusual, ways, including by working with materials as varied as ice, snow, salt, wood, stone, glass, cement, and metal. This new collection features both classical examples and the best contemporary projects, showcasing work by artists, landscape artists, and architects from around the world. The diverse and stunning examples include pavement labyrinths of thirteenth-century French cathedrals, a historic English turf maze, Renaissance hedge mazes, and numerous present-day projects by artists and architects, including BIG, Chris Drury, Richard Fleischner, Dan Graham, Robert Irwin, Arata Isozaki, Robert Morris, Yoko Ono, and Billie Tsien and Tod Williams.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1616895128

- [2] John W. Morehead. *The Supernatural Cinema of Guillermo del Toro: Critical Essays*. McFarland. 2015.

Guillermo del Toro is one of the most prolific artists working in film. His directorial work includes *Cronos* (1993), *Mimic* (1997), *The Devil's Backbone* (2001), *Blade II* (2002), *Hellboy* (2004), *Pan's Labyrinth* (2006), *Hellboy II* (2008) and *Pacific Rim* (2013). He has also worked extensively as a producer, with several screenwriting credits to his name. As a novelist he coauthored *The Strain Trilogy* (2009-2011), which he also developed into a television series for FX in 2014. Del Toro has spoken of the "primal, spiritual function" of his art, which gives expression to his fascination with monsters, myth, archetype, metaphor, Jungian psychology, the paranormal and religion. This collection of new essays discusses cultural, religious and literary influences on del Toro's work and explores key themes of his films, including the child's experience of humanity through encounters with the monstrous.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786495952

- [3] Robert D. Ferre. *Classical Labyrinths: Construction Manual*. Labyrinth Enterprises. 2014.

This is the most complete instruction manual for making classical labyrinths that has ever been written.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 097796129X

- [4] W.H. Matthews. *Mazes and Labyrinths: Their History and Development*. Dover. 2011.

Ever since Herodotus stood in awe before the Great Labyrinth of Egypt and its 3,000 rooms, men have been fascinated by labyrinthine puzzles, constructions, and mazes. This book explores the subject in full, with a complete illustrated account of labyrinths and mazes of all kinds, from earliest times to the present. • There are labyrinths that consist entirely of rooms and columns, like the Egyptian Labyrinth itself. There are the labyrinths of ancient history and of myth, such as the celebrated Cretan maze in which Theseus slew the Minotaur. There are labyrinths constructed of caverns, those built to protect tombs, and those designed to guard treasures. Labyrinthine patterns have been used in gardens (such as the famous Hampton Court maze), embossed on coins, employed as emblems of royalty, made to represent allegories, built of stones, embedded into the pavements of early churches, and made into toys. We learn about all of them — all that is known, for mystery seems an

inescapable part of the story of the labyrinth. • With devoted scholarship and a nice appreciation for what he terms "the lure of the labyrinth", the author takes us through accounts of the ancient mazes, the "meanders" and Roman times, theories on the meaning of church labyrinths, the "mizmaze," turf mazes and their origins, the floral labyrinth, the hedge maze, examples in stones and carved on rocks, links between labyrinths and magic, maze etymology, hints on maze design and principles of solution, the labyrinth in literature, the labyrinth in strange places, mirror mazes, and even a verbal labyrinth. All important or exceptional examples are illustrated. • This is a book for anyone who is intrigued by puzzles or beguiled by mysteries, a book for the historian, the mathematician, the student, the lover of the classic, and all those who enjoy reading the product of a cultivated mind dwelling on a subject that touches much of our cultural and artistic heritage.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [048622614X](#)

- [5] Cathy Gere. **Knossos and the Prophets of Modernism**. University of Chicago Press. 2009.

In the spring of 1900, British archaeologist Arthur Evans began to excavate the palace of Knossos on Crete, bringing ancient Greek legends to life just as a new century dawned amid far-reaching questions about human history, art, and culture. With *Knossos and the Prophets of Modernism*, Cathy Gere relates the fascinating story of Evans's excavation and its long-term effects on Western culture. After the World War I left the Enlightenment dream in tatters, the lost paradise that Evans offered in the concrete labyrinth — pacifist and matriarchal, pagan and cosmic — seemed to offer a new way forward for writers, artists, and thinkers such as Sigmund Freud, James Joyce, Giorgio de Chirico, Robert Graves, and Hilda Doolittle. Assembling a brilliant, talented, and eccentric cast at a moment of tremendous intellectual vitality and wrenching change, Cathy Gere paints an unforgettable portrait of the age of concrete and the birth of modernism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226289532](#)

- [6] Craig Wright. **The Maze and the Warrior: Symbols in Architecture, Theology, and Music**. Harvard University Press. 2004.

A tourist visiting the famous cathedral at Chartres might be surprised to discover an enormous labyrinth embedded in the thirteenth-century floor. Why is it there? In this fascinating book Craig Wright explores the complex symbolism of the labyrinth in architecture, religious thought, music, and dance from the Middle Ages to the present. The mazes incorporated into church floors and illustrating religious books were symbolic of an epic journey through this sinful world to salvation. A savior figure typically led the way along this harrowing spiritual path. Wright looks at other meanings of the maze as well, from religious dancing on church labyrinths to pagan maze rituals outside the church. He demonstrates that the theme inherent in spiritual mazes is also present in medieval song, in the *Armed Man Masses* of the Renaissance, and in compositions of the Enlightenment, including the works of J. S. Bach. But the thread that binds the maze to the church, to music, and to dance also ties it to the therapeutic labyrinth that proliferates today. For as this richly interdisciplinary history reveals, the maze of the "new age" spiritualists also traces its lineage to the ancient myth of Theseus and the Minotaur. While the hero of the maze may change from one culture to the next, the symbol endures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674013638](#)

- [7] Jeff Saward. **Labyrinths & Mazes: A Complete Guide to Magical Paths of the World**. Lark Books. 2003.

Based on over 25 years of research, with the latest discoveries and interpretations, plus many previously unseen colour photographs and illustrations, *Labyrinths & Mazes* is the comprehensive sourcebook, for researchers, students and enthusiasts, experts and beginners alike. With 224 pages and over 400 photographs and illustrations, plus extensive maps, tables, bibliography, resources and index, Jeff Saward, a world authority on mazes and labyrinths, documents their complex history from prehistory to modern times, explores the eternal fascination of these magical patterns and pathways and shows the diversity of labyrinths and mazes worldwide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1579905390](#)

- [8] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life**. Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth?" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253340942

- [9] Helen Curry. **The Way of the Labyrinth: A Powerful Meditation for Everyday Life.** Penguin Books. 2000.

The first time Helen Curry walked a labyrinth she was moved to tears and then "was filled with peace and possibilities." Here, she shares her years of experience with labyrinth meditation and shows how others can find serenity and guidance by adopting this increasingly popular practice. Unlike mazes, which force choices and can create fear and confusion, labyrinths are designed to "embrace" and guide individuals through a calming, meditative walk on a single circular path. The Way of the Labyrinth includes meditations, prayers, questions for enhancing labyrinth walks, guidelines for ceremonies, instructions for finger meditations, and extensive resources. This enchanting, practical, and exquisitely packaged guide helps both novice and experienced readers enjoy the benefits of labyrinth meditation, from problem-solving to stress reduction to personal transformation. Includes a foreword by Jean Houston, the renowned author and leader in the field of humanistic psychology, who is considered the grandmother of the current labyrinth revival.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 014019617X

- [10] Hermann Kern. **Through the Labyrinth: Designs and Meanings Over 5, 000 Years.** Prestel. 2000.

Labyrinths and mazes are found all over the world and have been a source of wonder throughout history. This work explores the many aspects of labyrinths from their architectural, astrological and mythological significance to their iconographical, mathematical and artistic fascination. It is an introduction to such different labyrinth forms as rock engravings on Trojan castles, medieval manuscripts, church labyrinths and Baroque garden mazes. He traces the origins, developments and changing meanings of this mystic form from the Bronze Age to the present day. The labyrinth's dominant position in Western civilization is supplemented by explorations in other cultures around the globe, including those of Egypt, India and North America. By taking a close look through the centuries at different cultures and across the continents, the cultural and historical significance of the maze takes on a new light.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3791321447

- [11] Adrian Fisher, Howard Loxton. **Secrets of the Maze: An Interactive Guide to the World's Most Amazing Mazes.** Barrons. 1997.

An internationally known maze designer has reproduced more than 50 of the world's most interesting mazes. The earliest dates from prehistoric times; a more recent example was built in Harmony, Indiana, in 1939 by a religious sect. The mazes are supplemented with a clear acetate overlay sheet and wipe-off pen so readers can test their wits. More than 100 full-color illus. Spiral binding. Discover the magic of the maze, from its mythical origins in ancient times to the astounding innovations of present-day maze designers Trace your way through 50 of the world's most intriguing mazes, reproduced as stunning aerial photographs, archive illustrations, and detailed overhead plans Once you have solved the mystery of the mazes, try tackling some of the ingenious extra challenged specially devised for this book by Adrian Fisher, the world's leading maze designer Frivolous and fun or mysterious and meaningful? Explore the wealth of fascinating facts and uncover the secrets of the maze.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0764150537

- [12] Helmut Jaskolski. **Labyrinth: Symbol of Fear, Rebirth, and Liberation.** Shambhala. 1997.

A labyrinth is an ancient circular diagram found in cultures around the world. Since antiquity, stories of the Labyrinth — closely associated with the sagas of the Minotaur, Theseus and Ariadne, and Daedalus and Incarus — have caught the Western imagination. In its classical form, this sacred diagram consists of a singular circular path with no possibility of going astray. In contrast, the modern labyrinth, or maze, is a system of misleading paths with a multitude of choices, some of which turn out to be dead ends — a metaphor for a difficult, confusing situation that may end in either good or evil fortune. Taking an approach both reflective and playful, Jaskolski traces our fascination with this ambiguous ancient motif and shows, through stories ranging from myths and medieval tales to the labyrinthine fiction of Umberto Eco, that the labyrinth is a living symbol for our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1570621950

- [13] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them.** Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols

and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Beltz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [14] Bev Ulsrud Van Burkon, Bev Ulsrud Van Berkom, Van Berkom Bev Ulsrud. **Ancient Scandinavian Designs**. Stemmer House. 1994.

This title includes designs from sword hilts, wooden boat carvings, brooches, jewellery boxes, crypt designs motifs and other artefacts of Scandinavian culture from the 7th to the 12th century AD.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880450738](#)

- [15] Rebecca McKillip. **Celtic Designs**. Stemmer House. 1994.

Patterns of fascinating intricacy are the legacy of ancient Celtic artists, who intertwined the beauty of the natural world with the mystery of the spiritual world, as it was then perceived. In these designs, fantastic men, beasts, birds and serpents writhe and bite their way through twisting bands of knotwork and swirling spirals, in dazzling, never-ending linear displays. Artists, crafts people, colourists, and all who love pure design will find these pages, inspired by the Celtic tradition, absorbing and challenging for use in stencilling, needlework, calligraphic design and many other applications.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0916144755](#)

- [16] Ulrich Koch. **Spectacular Mazes**. Dover. 1993.

Over 30 dazzling deceptions, largely abstract, emphasizing geometric patterns. Paper Moon, Pentagon, Rhombus, an enclosed grid of Manhattan streets, other constructions with simulated walls, op art effects and more. Designed for intermediate, advanced puzzlers. Directions and solutions included.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486273873](#)

- [17] Penelope Reed Doob. **The Idea of the Labyrinth: From Classical Antiquity Through the Middle Ages**. Cornell University Press. 1992.

Ancient and medieval labyrinths embody paradox, according to Penelope Reed Doob. Their structure allows a double perspective — the baffling, fragmented prospect confronting the maze-treader within, and the comprehensive vision available to those without. Mazes simultaneously assert order and chaos, artistry and confusion, articulated clarity and bewildering complexity, perfected pattern and hesitant process. In this handsomely illustrated book, Doob reconstructs from a variety of literary and visual sources the idea of the labyrinth from the classical period through the Middle Ages. • Doob first examines several complementary traditions of the maze topos, showing how ancient historical and geographical writings generate metaphors in which the labyrinth signifies admirable complexity, while poetic texts tend to suggest that the labyrinth is a sign of moral duplicity. She then describes two common models of the labyrinth and explores their formal implications: the unicursal model, with no false turnings, found almost universally in the visual arts; and the multicursal model, with blind alleys and dead ends, characteristic of literary texts. This paradigmatic clash between the labyrinths of art and of literature becomes a key to the metaphorical potential of the maze, as Doob's examination of a vast array of materials from the classical period through the Middle Ages suggests. She concludes with linked readings of four "labyrinths of words": Virgil's Aeneid, Boethius' Consolation of Philosophy, Dante's Divine Comedy, and Chaucer's House of Fame, each of which plays with and transforms received ideas of the labyrinth as well as reflecting and responding to aspects of the texts that influenced it. • Doob not only provides fresh theoretical and historical perspectives on the labyrinth tradition, but also portrays a complex medieval aesthetic that helps us to approach structurally elaborate early works. Readers in such fields as Classical literature, Medieval Studies, Renaissance Studies, comparative literature, literary theory, art history, and intellectual history will welcome this wide-ranging and illuminating book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801480000](#)

- [18] Clifford A. Pickover. **Mazes for the Mind: Computers and the Unexpected**. St. Martin's Press. 1992.

A collection of games and computer graphics is divided into sections dealing with pattern, games and speculation, music, space, time, and others and offers puzzles inspired by those dating back several centuries.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312081650

- [19] Sig Lonegren. **Labyrinths — Ancient Myths & Modern Uses**. Gothic Image. 1991.

At each of these incidents in time, the labyrinth symbol and the mythology that surrounds it have surfaced in a culture that has incorporated them into their lives for various purposes. Sometimes these episodes in labyrinth-time were short-lived, other times they flourished for hundreds of years and spread the concept far and wide. The media employed for its use have been many and varied: a simple symbol in a mythology, carved on a rock face, woven into the design on a basket, laid out on the ground with water-worn stones on shore lines, in colored stone or tiles on the floors of churches and cathedrals or cut into the living turf — to name a few.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0906362164

- [20] Monique Mosser, Georges Teyssot. **The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day**. MIT Press. 1991.

Honorable Mention, 1992 Garden Globe Awards sponsored by the Garden Writers Association of America. The Architecture of Western Gardens presents an international tour of garden design from the Renaissance to the present. As object and as literature, it is a sumptuous and unprecedented resource. The more than seventy essays by scholars from Europe and America all commissioned for this book — and over 650 illustrations raise the standard of garden literature to a new level. The result is an invaluable compendium that will serve as a fundamental starting point for exploring the many expressions of the place where nature and culture, project and diversion, work and pleasure meet. Organized chronologically, the essays and illustrations make up a mosaic of the garden in the Western world. The humanist garden in Renaissance Italy, the concepts of the "Sublime" and the "Picturesque," mazes, grottoes, and other curiosities, city parks, American land art, and even Disneyland are among the topics treated. Discussions of characteristic aspects of history and theory are followed by analyses of individual gardens as paradigms of their type: the Hortus Palatinus in Heidelberg, the Parc Monceau in Paris, the Park Gell in Barcelona, Stowe in England, and many more. The illustrations are a model of how iconography can function as text. They include ground plans meticulously redrawn from original archival material to provide precise information on the scale and nature of many of the projects, as well as a wealth of drawings, reconstructions, paintings, and photographs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262132648

- [21] Adrian Fisher, Georg Gerster. **Labyrinth: Solving the Riddle of the Maze**. Harmony. 1990.

Adrian Fisher is the world's leading maze designer, with 500 full-size mazes across 30 countries. Named by The Guardian newspaper as one of Britain's top 50 designers, he is an international garden design gold medallist, and has set 6 Guinness World Records. He has created half the world's new mirror mazes, the world's first corn maize maze and hundreds since. He transforms the traditional idea of getting lost into state-of-the-art attractions, experiences and adventures, each with a compelling storyline. He lives in North Dorset, England with his wife Marie, his co-Director.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517580993

- [22] Wendy Faris. **Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction**. Johns Hopkins University Press. 1988.

"With so much influence on our literature, our culture and our psychic lives, the labyrinth is a compelling subject of study, which Wendy Faris has the imagination and intelligence to confront in an admirable way." – Studies in Twentieth Century Literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 080183676X

- [23] Michel Foucault. **Death and the Labyrinth: The World of Raymond Roussel**. University of California Press. 1987.

Death and the Labyrinth is unique, being Foucault's only work on literature. For Foucault this was "by far the book I wrote most easily and with the greatest pleasure". Here, Foucault explores theory, criticism and psychology through the texts of Raymond Roussel, one of the fathers of experimental writing, whose work has been celebrated by the likes of Cocteau, Duchamp, Breton, Robbe Grillet, Gide and Giacometti. This revised edition includes an introduction, chronology and bibliography to Foucault's work by James Faubion, an interview with Foucault, conducted only nine months before his death, and concludes with an essay on Roussel by the poet John Ashbery.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520059905

- [24] Thomas Hill, Richard Mabey. **The Gardener's Labyrinth**. Oxford University Press. 1987.

Lavishly illustrated with beautiful color reproductions of Renaissance artwork — including oil paintings and stained glass windows — and with over a hundred black-and-white drawings, this classic gardening book, now over four hundred years old, offers a delightful view of how Elizabethan gardeners practiced their craft. The Gardener's Labyrinth was the first popular gardening book published in the English language, appearing around 1577. From the very first pages, The Labyrinth's descriptions — how to test soil between the fingers, build a rose arch, or mulch a vegetable bed — leave no doubt that Thomas Hill was a man who loved to get his hands dirty. Surprisingly enough, much of Hill's practical advice is still relevant today — indeed, one of the charms of the book is to see how far back some traditional gardening tips go. But Hill was also an astrologer, and it is striking to find, among detailed accounts of the varieties of soil and the qualities of herbs, complex zodiacal schemes for planting and harvesting, and bizarre suggestions for deterring pests and controlling the weather.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019217763X](#)

- [25] Rebecca Grand. **Labyrinth: The Photo Album**. Henry Holt. 1986.

Sarah's thoughtless remark that she wished the goblins would take her little brother lead her and the boy into the dangerous world of the goblin king. • The telling of the story of Jim Henson's Labyrinth using photos from the 1986 movie. • Engrossing color photoplay for all ages readers, using images from the 1986 Jim Henson film fantasy starring Jennifer Connelly and David Bowie.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0030073235](#)

- [26] Terry Jones, Brian Froud. **The Goblins of Labyrinth**. Henry Holt. 1986.

A huge heavy book, full of conceptual designs of about 100 different goblins (some from the movie, the others in hiding in the Labyrinth) by Brian Froud, all faithful reproductions of his ink on parchment original drawings, with Monty style narrative courtesy of Terry Jones. There's also a generous amount of full colour prints of the Wiseman, Sir Didymus, Toby and a brown-haired girl who was the predecessor of our Sarah. Shame about there being no pics of Jareth, as he himself was originally conceptualised as a muppet (cue thoughts of Sarah dancing with a Big Bird equivalent). If you love Brian Froud's Fantasy art and love Labyrinth, you will need to have this book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0030073189](#)

- [27] Ulrich Koch. **Dazzling Mazes: 50 Inventive Puzzles with Solutions**. Dover. 1985.

Famous German artist and designer offers a fabulous collection of convoluted constructions designed to dazzle the most practiced puzzlist. Includes op art effects, Escher-like illusions, various architectural fabrications, three-dimensional constructs accompanied by solutions for the frustrated beginner and the baffled connoisseur. Solutions. Contents. Captions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486249867](#)

- [28] John Kraft. **The Goddess in the Labyrinth**. Abo Akademi. 1985.

Prior to the current labyrinth revival, Scandinavia had more labyrinths than any other area in the world. There are hundreds of extant labyrinths along the shores of the Baltic, probably built by fishermen centuries ago. Kraft is a Swedish researcher who has been studying these labyrinths for 30 years. Here he discusses the various myths associated with the Goddess and young maidens and virgins with regards to the labyrinth, spring, and fertility.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [9516491553](#)

- [29] Christopher Manson. **Maze: Solve the World's Most Challenging Puzzle**. Henry Holt. 1985.

This is not really a book. This is a building in the shape of a book ... a maze. Each numbered page depicts a room in the maze. Tempted? Test your wits against mine. I guarantee that my maze will challenge you to think in ways you've never thought before. But beware. One wrong turn and you may never escape!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805010882](#)

- [30] Naomi Miller. **Heavenly Caves: Reflections on the Garden Grotto**. George Braziller. 1982.

This is the only single work devoted exclusively to the history of the garden grotto — the caves in landscape gardens that were artificially enhanced by waterfalls and ornamental delights to imitate, control and even surpass the effects of nature. Praised by writers from Pliny to Pope, the grotto has a rich and varied tradition: it originated as a motif in the classical world, where it was a ubiquitous feature imbued with mythological and oracular symbolism. Its popularity was renewed in the Renaissance gardens of the humanists, while its expressive effects achieved new heights with theatrical displays in the baroque nymphae of France and Italy, fanciful mazes in picturesque English landscapes, and melodramatic extravaganzas in the gardens of Wagnerian Germany. This miniature world was filled with fancy and mystery. Underground, the grotto was a source of nature's secrets, as well as those of the muses and nymphs. But it was also a sanctuary for men that

inspired inner reflections as well as poetical communions with nature. Above all, the grotto was a museum in which men expressed their artistic understanding of nature and the cosmos.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807609676](#)

[31] Doris Schattschneider. **M.C. Escher Kaleidocycles**. Ballantine Books. 1977.

A Kaleidocycle is a three-dimensional ring made from a chain of solid figures enclosed or bonded by four triangles. These kaleidocycles are adaptations of Escher's two-dimensional images of fish, angels, flowers, people, etc., transformed into uniform, interlocking, three-dimensional objects whose patterns wrap endlessly. Kaleidocycles contains a 48-page book with over 80 reproductions and diagrams, assembly instructions, and a fascinating discussion of the geometric principles and artistic challenges underlying Escher's designs and their transformation to three-dimensional models; and seventeen die-cut, scored, three-dimensional models (11 kaleidocycles and 6 geometric solids) Cigar box-style packaging, size: 9 1/2 x 12 1/4 x 1 1/2.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345256867](#)

[32] Clarence P. Hornung. **Allover Patterns for Designers and Craftsmen**. Dover. 1975.

115 full-page plates. Geometrics to intricate Oriental patterns, reeds, birds, flowers, 3-D mod effects. Includes 24 color plates.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486231798](#)



Figure 7.10: *Labyrinth in the nave of Chartres cathedral (ca. 1200)* [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
401	2016	Tatarella	Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape
401	2015	Morehead	Supernatural Cinema of Guillermo del Toro: Critical Essays
401	2014	Ferre	Classical Labyrinths: Construction Manual
401	2011	Matthews	Mazes and Labyrinths: Their History and Development
402	2009	Gere	Knossos and the Prophets of Modernism
402	2004	Wright	Maze and the Warrior: Symbols in Architecture, Theology, and Music
402	2003	Saward	Labyrinths & Mazes: A Complete Guide to Magical Paths of the World
402	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
403	2000	Curry	Way of the Labyrinth: A Powerful Meditation for Everyday Life
403	2000	Kern	Through the Labyrinth: Designs and Meanings Over 5, 000 Years
403	1997	Fisher	Secrets of the Maze: An Interactive Guide to the World's Most Amazing Mazes
403	1997	Jaskolski	Labyrinth: Symbol of Fear, Rebirth, and Liberation
403	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them
404	1994	Burkon	Ancient Scandinavian Designs
404	1994	McKillip	Celtic Designs
404	1993	Koch	Spectacular Mazes
404	1992	Doob	Idea of the Labyrinth: From Classical Antiquity Through the Middle Ages
404	1992	Pickover	Mazes for the Mind: Computers and the Unexpected
405	1991	Lonegren	Labyrinths — Ancient Myths & Modern Uses
405	1991	Mosser	Architecture of Western Gardens: A Design History from the Renaissance to the Present Day
405	1990	Fisher	Labyrinth: Solving the Riddle of the Maze
405	1988	Faris	Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction
405	1987	Foucault	Death and the Labyrinth: The World of Raymond Roussel
405	1987	Hill	Gardener's Labyrinth
406	1986	Grand	Labyrinth: The Photo Album
406	1986	Jones	Goblins of Labyrinth
406	1985	Koch	Dazzling Mazes: 50 Inventive Puzzles with Solutions
406	1985	Kraft	Goddess in the Labyrinth
406	1985	Manson	Maze: Solve the World's Most Challenging Puzzle
406	1982	Miller	Heavenly Caves: Reflections on the Garden Grotto
407	1977	Schattschneide	M.C. Escher Kaleidocycles
407	1975	Hornung	Allover Patterns for Designers and Craftsmen



Figure 7.11: *The Isle of the Dead* (Böcklin, 1883) [Wikipedia: Public Domain]

7.5 Mystery

- [1] Raymond Clemens, Deborah E. Harkness. **The Voynich Manuscript**. Yale University Press. 2016.

The first authorized copy of this mysterious, much-speculated-upon, one-of-a-kind, centuries-old puzzle. The Voynich Manuscript is produced from new photographs of the entire original and accompanied by expert essays that invite anyone to understand and explore the enigma. • Many call the fifteenth-century codex, commonly known as the "Voynich Manuscript," the world's most mysterious book. Written in an unknown script by an unknown author, the manuscript has no clearer purpose now than when it was rediscovered in 1912 by rare books dealer Wilfrid Voynich. The manuscript appears and disappears throughout history, from the library of the Holy Roman Emperor Rudolf II to a secret sale of books in 1903 by the Society of Jesus in Rome. The book's language has eluded decipherment, and its elaborate illustrations remain as baffling as they are beautiful. For the first time, this facsimile, complete with elaborate folding sections, allows readers to explore this enigma in all its stunning detail, from its one-of-a-kind "Voynichese" text to its illustrations of otherworldly plants, unfamiliar constellations, and naked women swimming through fantastical tubes and green baths. • The essays that accompany the manuscript explain what we have learned about this work — from alchemical, cryptographic, forensic, and historical perspectives — but they provide few definitive answers. Instead, as New York Times best-selling author Deborah Harkness says in her introduction, the book "invites the reader to join us at the heart of the mystery".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300217234

- [2] Philip Athans, The H.P. Lovecraft Historical Society. **Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction**. Writer's Digest. 2014.

Monsters are more than things that go bump in the night ... Monsters are lurking in the woods, beneath the waves, and within our favorite books, films, and games — and there are good reasons why they appear so often. Monsters are manifestations of our fears and symbols of our society — not to mention they're a lot of fun — but each should serve a purpose and enhance the themes and tension in your fiction. In *Writing Monsters*, best-selling author Philip Athans uses classic examples from books, films, and the world around us to explore what makes monsters memorable — and terrifying. You'll learn what monsters can (and should) represent in your story and how to create monsters from the ground up. *Writing Monsters* includes: • In-depth discussions of where monsters come from, what they symbolize, and how to best portray them in fiction • Informative overviews of famous monsters, archetypes, and legendary creatures • A Monster Creation Form to help you create your monster from scratch • An annotated version of H.P. Lovecraft's chilling story "The Unnamable". • Whether you write fantasy, science fiction, or horror, your vampires, ghouls, aliens, and trolls need to be both compelling and meaningful. With *Writing Monsters*, you can craft creatures that will wreak havoc in your stories and haunt your readers' imaginations — and nightmares.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1599638088

- [3] Chet van Duzer. **Sea Monsters on Medieval and Renaissance Maps**. British Library. 2014.

From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have never received the scholarly attention that they deserve. In *Sea Monsters on Medieval and Renaissance Maps*, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappaemundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, *Sea Monsters on Medieval and Renaissance Maps* will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the 'marvelous' and of Western conceptions of the ocean.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0712357718

- [4] Stephen T. Asma. **On Monsters: An Unnatural History of our Worst Fears.** Oxford. 2011.

Hailed as "a feast" (Washington Post) and "a modern-day bestiary" (The New Yorker), Stephen Asma's *On Monsters* is a wide-ranging cultural and conceptual history of monsters — how they have evolved over time, what functions they have served for us, and what shapes they are likely to take in the future. Beginning at the time of Alexander the Great, the monsters come fast and furious — Behemoth and Leviathan, Gog and Magog, Satan and his demons, Grendel and Frankenstein, circus freaks and headless children, right up to the serial killers and terrorists of today and the post-human cyborgs of tomorrow. Monsters embody our deepest anxieties and vulnerabilities, Asma argues, but they also symbolize the mysterious and incoherent territory beyond the safe enclosures of rational thought. Exploring sources as diverse as philosophical treatises, scientific notebooks, and novels, Asma unravels traditional monster stories for the clues they offer about the inner logic of an era's fears and fascinations. In doing so, he illuminates the many ways monsters have become repositories for those human qualities that must be repudiated, externalized, and defeated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0199798095

- [5] Craig Williamson. **A Feast of Creatures: Anglo-Saxon Riddle-Songs.** University of Pennsylvania Press. 2011.

In *A Feast of Creatures*, Craig Williamson recasts nearly one hundred Old English riddles of the Exeter Book into a modern verse mode that yokes the cadences of Aelfric with the sprung rhythm of Gerard Manley Hopkins. Like the early English riddlers before him, Williamson gives voice to the nightingale, plow, ox, phallic onion, and storm-wind. In lean and taut language he offers us mead disguised as a mighty wrestler, the sword as a celibate thane, the silver wine-cup as a seductress, the horn transformed from head-warrior to ink-belly or battle-singer. In his notes and commentary he gives us possible and probable solutions, sources, and analogues, a shrewd sense of literary play, and traces the literary and cultural contexts in which each riddle may be viewed. In his introduction, Williamson traces for us the history of riddles and riddle scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0812211294

- [6] Maria Tatar. **Enchanted Hunters: The Power of Stories in Childhood.** W.W. Norton. 2009.

Highly illuminating for parents, vital for students and book lovers alike, *Enchanted Hunters* transforms our understanding of why children should read. Ever wondered why little children love listening to stories, why older ones get lost in certain books? In this enthralling work, Maria Tatar challenges many of our assumptions about childhood reading. Much as our culture pays lip service to the importance of literature, we rarely examine the creative and cognitive benefits of reading from infancy through adolescence. By exploring how beauty and horror operated in C.S. Lewis's *Chronicles of Narnia*, Philip Pullman's *His Dark Materials*, J.K. Rowling's *Harry Potter* novels, and many other narratives, Tatar provides a delightful work for parents, teachers, and general readers, not just examining how and what children read but also showing through vivid examples how literature transports and transforms children with its intoxicating, captivating, and occasionally terrifying energy. In the tradition of Bruno Bettelheim's landmark *The Uses of Enchantment*, Tatar's book is not only a compelling journey into the world of childhood but a trip back for adult readers as well. 30 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0393066010

- [7] Eileen Gardiner. **Visions of Heaven & Hell Before Dante.** Italica Press. 2008.

This essential and widely used collection of visions of heaven and hell, the first in English, presents new translations of two visions and newly edited versions of previously translated ones. Describes the place of these works in medieval literature and provides a helpful resource for studying elements of medieval religion. Includes: St. Peter's Apocalypse, St. Paul's Apocalypse, St. Brendan's Voyage, St. Patrick's Purgatory, and the Visions of Furseus, Drythelm, Wetti, Charles the Fat, Tundale, the Monk of Evesham, and Thurkill. Bibliography, index, glossary, notes, illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0934977143](#)

- [8] L. Sprague de Camp, Fletcher Pratt, Mark L. Olson, Marc Fishman. **The Mathematics of Magic**. NESFA Press. 2007.

Harold Shea is a psychologist who dreams of adventure, but never gets beyond learning to fence and occasionally showing up at staff meetings dressed in horseback riding garb. But when he learns that his boss, Dr. Reed Chalmers, has developed a theory which allows a person to transport himself to any world he can imagine, Harold Shea decides to give it a whirl. This volume includes all the De Camp and Pratt Enchanter stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1886778655](#)

- [9] Umberto Eco, Alastair McEwen (translator). **On Ugliness**. Rizzoli. 2007.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellant in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847829863](#)

- [10] Lynnette Porter, David Lavery. **Unlocking the Meaning of LOST: An Unauthorized Guide**. Sourcebooks. 2006.

From the moment the eye opened, we have been captivated by [the mysterious world of LOST](#). Each week the survivors face challenges and questions that are eerie as they are haunting real. For the first time, *Unlocking the Mysteries of Lost* takes an in-depth look at the island and its castaways, exploring the secrets behind their search for answers and meaning. Going deep into the heart of Lost, this essential guide for the true fan explores such questions as: • What does it mean to be lost? What does it take to be found? • Does Mr. Eko or Locke hold the spiritual key to the island? • How does one determine faith in the face of fate? • Does technology save or doom the Lost generation? *Unlocking the Meaning of Lost* also features the most extensive guide yet to the mysteries and secrets, such as: • Secrets found in *The Stand* and other texts • Clues hidden in Lost websites • Extensive glossary of characters and symbols • Complete character sketches and connections • Mysteriously similar names • The most credible theories • How the creators connect with fans online.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402207263](#)

- [11] Robert Pogue Harrison. **The Dominion of the Dead**. University of Chicago Press. 2005.

How do the living maintain relations to the dead? Why do we bury people when they die? And what is at stake when we do? In *The Dominion of the Dead*, Robert Pogue Harrison considers the supreme importance of these questions to Western civilization, exploring the many places where the dead cohabit the world of the living — the graves, images, literature, architecture, and monuments that house the dead in their afterlife among us. This elegantly conceived work devotes particular attention to the practice of burial. Harrison contends that we bury our dead to humanize the lands where we build our present and imagine our future. As long as the dead are interred in graves and tombs, they never truly depart from this world, but remain, if only symbolically, among the living. Spanning a broad range of examples, from the graves of our first human ancestors to the empty tomb of the Gospels to the Vietnam Veterans Memorial, Harrison also considers the authority of predecessors in both modern and premodern societies. Through inspired readings of major writers and thinkers such as Vico, Virgil, Dante, Pater, Nietzsche, Heidegger, and Rilke, he argues that the buried dead form an essential foundation where future generations can retrieve their past, while burial grounds provide an important bedrock where past generations can preserve their legacy for the unborn. *The Dominion of the Dead* is a profound meditation on how the thought of death shapes the communion of the living. A work of enormous scope, intellect, and imagination, this book will speak to all who have suffered grief and loss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317935](#)

- [12] Leif Sondergaard, Rasmus Thorning Hansen. **Marvels and Imaginary Journeys and Landscapes in the Middle Ages**. University Press of Southern Denmark. 2005.

People at all levels of medieval society were extremely fascinated by the strange and unknown in the world around them. They tried in various ways to cope with the unfamiliar mysterious, monstrous, marvelous, and miraculous forces in order to understand them and give them a coherent meaning. Voyages were undertaken to remote parts of Asia. Some journeys were real, while others were mere "armchair travels". Most people took the descriptions in travel accounts to be the ultimate truth about the mysterious places in lands far away from Europe. Scholars formed a general view of the God-created cosmos and its seemingly mysterious character, expressed in encyclopedic works, *summae*, and in medieval maps. *Monsters, Marvels and Miracles* examines such journeys and landscapes in the Middle Age.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 8778388953

- [13] Laleh Bakhtiar. *Sufi: Expressions of the Mystic Quest*. Thames & Hudson. 2004.

A beautifully illustrated introduction to Sufism, the mystic tradition of Islam. Sufism is the inner dimension of Islam, expressing hidden archetypes in concrete symbols. To the Sufi, both the ritual of the worshipper and the work of the craftsman evoke the life that resides within all things: the preparedness of matter to answer the call of God. The basis of Sufism, as of all Islam, lies in the twin doctrines of the Unity of Being ("There is no god but God") and the Universal Prototype ("Muhammad is the Prophet of God"). Through the Sufi themes of the descending arc of Creation, the foundation of the human soul, and its return through the ascending arc of the Quest, Laleh Bakhtiar brings to light the spiritual reality that underlies the forms and rhythms of the Islamic tradition. Her introduction is suitable for both novice and experienced readers. 137 Illustrations, 30 in color.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 050081015X

- [14] Michael Bywater. *Lost Worlds: What Have We Lost, & Where Did it Go?*. Granta Books. 2004.

Works of art disappear, species are extinguished, books are lost, cities drown, things once thought immortal suddenly aren't there at all. Whole libraries of knowledge, and whole galleries of secrets are gone. Our culture, our knowledge, and all our lives are shadows cast by what went before. We are defined, not by what we have, but by what we have lost along the way. *Lost Worlds* is a glossary of the missing, a cabinet of absent curiosities. No mere miscellany, it weaves a web of everything we no longer have. – Michael Bywater, "Lost Worlds" columnist for the Independent on Sunday, teaches at Cambridge University.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1862077010

- [15] Craig Wright. *The Maze and the Warrior: Symbols in Architecture, Theology, and Music*. Harvard University Press. 2004.

A tourist visiting the famous cathedral at Chartres might be surprised to discover an enormous labyrinth embedded in the thirteenth-century floor. Why is it there? In this fascinating book Craig Wright explores the complex symbolism of the labyrinth in architecture, religious thought, music, and dance from the Middle Ages to the present. The mazes incorporated into church floors and illustrating religious books were symbolic of an epic journey through this sinful world to salvation. A savior figure typically led the way along this harrowing spiritual path. Wright looks at other meanings of the maze as well, from religious dancing on church labyrinths to pagan maze rituals outside the church. He demonstrates that the theme inherent in spiritual mazes is also present in medieval song, in the *Armed Man Masses* of the Renaissance, and in compositions of the Enlightenment, including the works of J. S. Bach. But the thread that binds the maze to the church, to music, and to dance also ties it to the therapeutic labyrinth that proliferates today. For as this richly interdisciplinary history reveals, the maze of the "new age" spiritualists also traces its lineage to the ancient myth of Theseus and the Minotaur. While the hero of the maze may change from one culture to the next, the symbol endures.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674013638

- [16] Christopher Bamford, Philip Zaleski. *An Endless Trace: The Passionate Pursuit of Wisdom in the West*. Codhill Press. 2003.

Two powerful motives weave beneath the surface of our spiritual history: the desire to know and the desire to love. The secret history of the West is the story of saints, mystics, alchemists, poets, and philosophers trying to unite these two streams and celebrate — in the world and in their own persons — the sacred marriage of Logos and Sophia, Word and Wisdom. This book, an impressionistic history of the Western spiritual tradition, follows — from ancient Greece to modern times — the traces of those who sought to know the world and themselves, while realizing that they must overcome themselves to love the world and one another. Included are chapters on Pythagoras, Sophia, Celtic Christianity, the Troubadours, the Grail, the Rose Cross, Renaissance spirituality, Romanticism, nineteenth-century occultism, and twentieth-century esotericism. Inspirational interludes place the whole within an atmosphere of Christian mysticism. Tracking this endless trace of our evolving relationship with one another, God, and Nature, we begin to understand how human consciousness has changed and evolved and perceive the present purpose of humankind.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1930337078

- [17] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life.** Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253340942](#)

- [18] Richard Mathews. **Fantasy: The Liberation of Imagination.** Routledge. 2002.

Using a broad definition of fantasy to include myth, folklore, legend and fairy tale, this survey of the genre will entice as well as inform any student interested in the mysterious, mystical or magical. Beloved authors like J.R.R. Tolkien, Ursula K. Le Guin, William Morris and Robert E. Howard are examined closely.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415938902](#)

- [19] Lyndy Abraham. **A Dictionary of Alchemical Imagery.** Cambridge University Press. 2001.

This dictionary documents alchemical symbolism from the early centuries AD to the late-twentieth century, for use by historians of literary culture, philosophy, science and the visual arts, and readers interested in alchemy and hermeticism. Each entry includes a definition of the symbol, giving the literal (physical) and figurative (spiritual) meanings, an example of the symbol used in alchemical writing, and a quotation from a literary source. There are fifty visual images of graphic woodcuts, copperplate engravings and hand-painted emblems, some reproduced here for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052100009](#)

- [20] Carol Rose. **Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth.** Norton. 2001.

"Lions and tigers and bears, oh my! have nothing on Rose, at home in a thicket of menacing creatures." – Choice • We have always conjured up creatures never seen in nature, from flying horses and two-headed birds to fire-breathing dragons and enormous killer skunks, as well as fantastic distortions of our own image, from giants to nubile maidens. In these pages you will meet extraordinary beings from Hindu and Navajo religions, Scandinavian tales, Russian folklore, Lithuanian stories, Irish oral history, American tall tales, and Aztec myth. Just some of the monstrous entourage: • Baku, a benevolent Japanese monster with the body of a horse, the head of a lion, and the legs of a tiger, who helps people by devouring their nightmares. • Kurma, the giant tortoise of Hindu myth, whose upper shell forms the heavens and lower part the earth. • Missipissy, the feared fish serpent of North America's Great Lakes region. This illustrated encyclopedia not only identifies and describes individual beasts in their cultural context but also groups them together across cultures and discusses common mythological strands and conceits. 60 b/w illustrations. • 428 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393322114](#)

- [21] Helen Curry. **The Way of the Labyrinth: A Powerful Meditation for Everyday Life.** Penguin Books. 2000.

The first time Helen Curry walked a labyrinth she was moved to tears and then "was filled with peace and possibilities." Here, she shares her years of experience with labyrinth meditation and shows how others can find serenity and guidance by adopting this increasingly popular practice. Unlike mazes, which force choices and can create fear and confusion, labyrinths are designed to "embrace" and guide individuals through a calming, meditative walk on a single circular path. *The Way of the Labyrinth* includes meditations, prayers, questions for enhancing labyrinth walks, guidelines for ceremonies, instructions for finger meditations, and extensive resources. This enchanting, practical, and exquisitely packaged guide helps both novice and experienced readers enjoy the benefits of labyrinth meditation, from problem-solving to stress reduction to personal transformation. Includes a foreword by Jean Houston, the renowned author and leader in the field of humanistic psychology, who is considered the grandmother of the current labyrinth revival.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [014019617X](#)

- [22] Hermann Kern. **Through the Labyrinth: Designs and Meanings Over 5, 000 Years.** Prestel. 2000.

Labyrinths and mazes are found all over the world and have been a source of wonder throughout history. This work explores the many aspects of labyrinths from their architectural, astrological and mythological significance to their iconographical, mathematical and artistic fascination. It is an introduction to such different labyrinth forms as rock engravings on Trojan castles, medieval manuscripts, church labyrinths and Baroque garden mazes. He traces the origins, developments and changing meanings of this mystic form from the Bronze Age to the present day. The labyrinth's dominant position in Western civilization is supplemented by explorations in other cultures around the globe, including those of Egypt, India and North America. By taking a close look through the centuries at different cultures and across the continents, the cultural and historical significance of the maze takes on a new light.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3791321447](#)

- [23] Joel Levy. **A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky.** Thomas Dunne Books. 2000.

A treasure trove of esoteric knowledge that will prove of immense interest to every member of the family. A Natural History of the Unnatural World is a remarkable collection of first-hand reports, letters, and other historical documents backed up by visual evidence in the form of photographs, drawings and maps. Hitherto this information was restricted solely to members and staff of the exclusive Cryptozoological Society of London. Several factors, however, have conspired to encourage the Society to disseminate this arcane information to a wider audience. Alien life on Earth has been shown to be a distinct possibility through the efforts of the popular media. The approaching Millennium has forced people to focus not only on life in the future but also on the life that has existed up to the present. Finally, the need to attract finance for future expeditions has convinced the Society to lay before the public evidence that proves ours is, indeed, a world filled with wonders. ... Could you tell a Wyvern from a Dragon, outsmart a Kappa, capture a Unicorn, or survive an encounter with a Giant Squid? ... You could with the help of the Cryptozoological Society of London and its top-secret files. For over 150 years, the Society has conducted detailed investigations into all manner of creatures — the majority of which mainstream zoologists claim not to exist. Decades of work have gone into building up an impressive archive of written and physical evidence from the far-flung corners of the world. Now made public for the first time, this incredible compendium will convince even the most sceptical reader of the existence of dozens of creatures with amazing, and sometimes terrifying, abilities. ... These impressive files cover species-transcending oddities such as bird-serpents and winged lions; transmogrifying creatures such as werewolves; manimals — half human beings — from mermaids to minotaurs; and our close relatives, the hominids — vampires, fairy folk, leprechauns and gnomes. ... On-site documentation in the form of researchers' field notes and supporting physical evidence, historical documents and photographs, scientific artifacts, newspaper and magazine articles, and myriad first-hand reports of personal sightings all contain fascinating and little-known information on the habits of these incredible beings. Their evolution and biology, lifecycle and habitats, and hunting and mating activities — the breadth of evidence will astonish, captivate and intrigue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312207034](#)

- [24] Clifford A. Pickover. **Cryptorunes: Codes and Secret Writing.** Pomegranate Communications. 2000.

This book is for thinkers of all ages who want to enter new mental worlds, stretch their intellect and imagination, and solve fascinating mysteries. Its one hundred language puzzles are rendered in an assortment of runicalphabets — some in the traditional Norse runes used as long ago as the first century A.D., and many in unique and beautiful new runic characters. Some puzzles are simple, others very difficult, and their encrypted messages swing from silly to curious to profound. But Cryptorunes is much more than a book of puzzles. You'll also find knowledgeable and highly engaging notes on runic alphabets and the ancient cultures from which they arose; a brief, brilliant history of cryptography; guidelines for creating and solving many kinds of codes; and a wildly imaginative (but disturbingly plausible) story about the first extraterrestrial message to reach Earth. Just before the chapter giving answers to the puzzles, a Clues section offers a little assistance to those who are almost able to solve a given cryptogram.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0764912518](#)

- [25] Carole G. Silver. **Strange and Secret Peoples: Fairies and Victorian Consciousness.** Oxford University Press. 2000.

Teeming with creatures, both real and imagined, this encyclopedic study in cultural history illuminates the hidden web of connections between the Victorian fascination with fairies and their lore and the dominant preoccupations of Victorian culture at large. Carole Silver here draws on sources ranging from the anthropological, folkloric, and occult to the legal, historical, and medical. She is the first to anatomize a world peopled by strange beings who have infiltrated both the literary and visual masterpieces and the minor works of the writers and painters of that era. • Examining the period of 1798 to 1923, Strange and Secret Peoples focuses not only on such popular literary figures as Charles Dickens and William Butler Yeats, but on writers as diverse as Thomas Carlyle, Arthur Conan Doyle, and Charlotte Mew; on artists as varied as mad Richard Dadd, Aubrey Beardsley, and Sir Joseph Noel Paton; and on artifacts ranging from fossil skulls to photographs and vases. Silver demonstrates how beautiful and monstrous creatures — fairies and swan maidens, goblins and dwarfs, cretins and changelings, elementals and pygmies — simultaneously peopled the Victorian imagination and inhabited nineteenth-century science and belief. Her book reveals the astonishing complexity and fertility of the Victorian consciousness: its modernity and antiquity, its desire to naturalize the supernatural, its pervasive eroticism fused with sexual anxiety, and its drive for racial and imperial dominion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195144112](#)

- [26] Chris Jarocha-Ernst. **A Cthulhu Mythos Bibliography & Concordance**. Wizard's Attic. 1999.

An indispensable resource for Cthulhu Mythos readers, writers and scholars, "A Cthulhu Mythos Bibliography & Concordance" includes more than 2600 works cited by author and title, with original bibliographic data and a detailed concordance of Mythos terms, citing which stories they appear in. If you want to find a story, all the works of a particular author, or every story that mentions dread Cthulhu, "A Cthulhu Mythos Bibliography & Concordance" is the reference work you've been looking for.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1887797017](#)

- [27] Carol K. Mack, Dinah Mack. **A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits**. Henry Holt. 1999.

Watch your back! ... How to spot and identify demons and other subversive spirits ... And what to do next. Demons, fairies, and fallen angels are everywhere. They lurk at crossroads, crouch behind doors, hide in trees, slip into beds, wait in caves, hover at weddings and childbirths, disguise themselves as friends, relatives—even disguise themselves as you. They are powerful; they are protean; they are enchanting. And, to the uninformed, they are often invisible. This illustrated guide — the first of its kind — reveals the remarkable permutations of the demon and fairy species worldwide. Packed with lore about each demon, detailing its origins, the culture surrounding it, and its reputed antics and exploits, *A Field Guide to Demons, Fairies, Fallen Angels, and Other Subversive Spirits* is a fascinating exploration of global mythologies. Perfect for the armchair traveler and the intrepid, seasoned demon-spotter alike, this complete guide to subversive spirits offers a behind-the-scenes look at the devilish mishaps, impish irritations, and demonic devastations that punctuate our lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080506270X](#)

- [28] Laurence A. Rickels. **The Vampire Lectures**. University of Minnesota Press. 1999.

Rickels, a UC Santa Barbara professor, sifts through mythology of vampirism, from folklore to Marilyn Manson, to explore the profound and unconscious appeal of the undead in an original and intellectual look at vamps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816633924](#)

- [29] Marina Warner. **No Go, the Bogeyman: Scaring, Lulling, and Making Mock**. Farrar Straus & Giroux. 1999.

An exciting new work, richly illustrated, on the age-old images and stories about frightening men. In this provocative new work, Marina Warner goes beyond the terrain she covered in her widely praised *From the Beast to the Blonde*. She explores the darker, wilder realm where ogres and giants devour children, where bogeymen haunt the night and each of us must face our bugaboos. *No Go the Bogeyman* considers the enduring presence and popularity of figures of male terror, establishing their origins in mythology and their current relation to ideas about sexuality and power, youth and age. Songs, stories, images, and films about frightening monsters have always been invented to allay the very terrors that our dreams of reason conjure up. Warner shows how these images and stories, while they may unfold along different lines — scaring, lulling, or making mock—always have the strategic, simultaneous purpose of both arousing and controlling the underlying fear. In a brilliant analysis of material long overlooked by cultural critics, historians, and even psychologists, Warner revises our understanding of storytelling in contemporary culture, of masculine identity, racial stereotyping, and the dangerous, unthinking ways we perpetuate the bogeyman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374223017](#)

- [30] Harry Mathews, Alastair Brotchie. **Oulipo Compendium**. Atlas Press. 1998.

What do Marcel Duchamp and Italo Calvino have in common? The Oulipo, or Ouvroir de littérature potentielle. Raymond Queneau and Francois Le Lionnais founded their "Workshop for Potential Literature" in 1960 to find out how abstract restrictions could be combined with imaginative writing (as in Georges Perec's notorious novel written without the letter e.) Still formidably active, the Oulipo is now recognised as the most original, productive and provocative literary enterprise to appear since the last war. This Compendium is the first comprehensive survey of the group in any language and it includes, as well as biographical, bibliographical and theoretical information: a complete translation of Queneau's 100,000,000,000 Poems, the work that led to the Oulipo's creation; Jacques Roubaud's extensive account of Oulipian history and practice; full documentation of Oulipian writing techniques, with translated or original examples, many of them full-length works; analyses of important Oulipian works, such as Perec's *Life A User's Manual*, and Calvino's *If on a Winter's Night a Traveller*. Briefer sections are devoted to related groups, among them: The Oupeinpo (potential painting) and its many creative techniques, most of them illustrated; the Oulipopo (potential detective fiction) and its array of methods for inventing and solving crimes; the Oubapo (potential comic strips) and its new ways to combine drawing and text. The Oulipo Compendium abounds in material for writers, teachers and scholars; it also offers a cornucopia of entertainment for curious readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0947757961](#)

- [31] Eratosthenes, C. Julius Hyginus, Theony Condos. **Star Myths of the Greeks and Romans: A Sourcebook Containing "The Constellations" of Pseudo-Eratosthenes and the "Poetic Astronomy" of Hyginus.** Phanes Press. 1997.

The nightly appearance of the stars, their arrangement in the sky, their regular risings and settings through the course of the year, have been a source of endless wonder and speculation. But where did the constellations come from and what are the myths associated with them? "Star Myths of the Greeks and Romans" is the most comprehensive work ever published on the forty-eight classical constellations. Included in this handbook are the only surviving works on the constellation myths that have come down to us from antiquity: an epitome of "The Constellations" of Eratosthenes never before translated into English and "The Poetic Astronomy" of Hyginus. Also provided are accurate and detailed commentaries on each constellation myth, and complete references for those who wish to dig deeper. This book is a comprehensive sourcework for anyone interested in astronomy or mythology and an ideal resource for the occasional stargazer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482935](#)

- [32] Helmut Jaskolski. **Labyrinth: Symbol of Fear, Rebirth, and Liberation.** Shambhala. 1997.

A labyrinth is an ancient circular diagram found in cultures around the world. Since antiquity, stories of the Labyrinth — closely associated with the sagas of the Minotaur, Theseus and Ariadne, and Daedalus and Incarus — have caught the Western imagination. In its classical form, this sacred diagram consists of a singular circular path with no possibility of going astray. In contrast, the modern labyrinth, or maze, is a system of misleading paths with a multitude of choices, some of which turn out to be dead ends — a metaphor for a difficult, confusing situation that may end in either good or evil fortune. Taking an approach both reflective and playful, Jaskolski traces our fascination with this ambiguous ancient motif and shows, through stories ranging from myths and medieval tales to the labyrinthine fiction of Umberto Eco, that the labyrinth is a living symbol for our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1570621950](#)

- [33] Antonio Anzaldi, Massimo Izzi. **Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work.** Gremese. 1996.

The birth, wars and the fall of the gods. Here is the origin of the universe and our world! All the wonders of nature and the supernatural: ducks born from plants, talking animals, monsters of every kind, unicorns, dragons, abominable snowmen, extraterrestrials, golden men, dwarfs and giants. The secrets of the underworld, the wonders of Paradise and the horrors of Hell. The treasures at the sea bottom, the magic of herbs and precious stones, beings from the sky; in other words all the creations that human imagination could produce over the centuries in every country of the world. Attempts to explain the world and natural phenomena; phantasmagorical descriptions of destiny after death, dreamlike visions of faraway unknown regions; old and new tales from various historical periods, the world over. The volume covers the entire spectrum of myths, legends; tales regarding the cosmos, geography, history, zoology, religion and philosophy, creations of the human mind! A running kaleidoscopic view of the world of the imagination, a true exhibit of real fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [8873010512](#)

- [34] Stanley Schmidt, Ben Bova. **Aliens and Alien Societies.** Writer's Digest. 1995.

Stanley Schmidt guides you toward a better understanding of our universe to create beings who will live in your science fiction. Aliens and Alien Societies explains science to help you make your fiction plausible. You'll avoid bringing characters from solar systems unlikely to support life. Discover the galaxy's vastness and imagine the technology needed to cross it. Put biochemistry on your side to put viable creatures on your pages. Learn how engineering shapes life and why this suggests that intelligent inhabitants of other planets might have similarities to humans. Develop well-founded cultures and logical languages. Introduce aliens to people or other aliens. Portray them as individuals, true to their species.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0898797063](#)

- [35] John Bonner. **Qabalah: A Primer.** Skoob Books. 1994.

The ancient mysteries of Qabalah come alive for a modern readership in this introduction by occultist John Bonner. Like the of China and the ageless Tarot, Qabalah belongs to that rarefied stratum of human experience that lies between mysticism and magic. Bonner knows that fertile borderland well — here are all the ancient symbols: the tree of life the lightning flash the veils the flaming sword that kept Adam and Eve forever barred from Eden. For anyone who wants to know Qabalah.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1871438578](#)

- [36] Barbara N. Byfield. [The Book of Weird](#). Main Street Books. 1994.

Read *The Book of Weird* and enter into the mysterious netherworld of the fantastical. Ever since its original publication over a quarter of a century ago, this book has delighted fans of arcana and the occult. Now, a new package will draw still another generation to its mysterious charms. With the help of this playful sourcebook, you can decide which sounds like the more attractive occupation — witch or sorceress (or warlock or wizard). Using the table of ancient remedies you can learn how to cure common afflictions — from epilepsy to warts — that have plagued human history from the dawn of time. And by reading this book, you will finally know the proper time for matins and vespers, and when to celebrate Candlemas, Beltane, and Michaelmas. *The Book of Weird* will take you through each of the deadly sins, and for good measure, each of the splendid virtues. You will learn how to avoid werewolves and vampires, and what to do to get rid of ghosts. It will teach you how to distinguish an incubus from a succubus in order to determine which you'd rather be visited by in the dark of night. Whether you are faced with gnome or dwarf, troll or ogre, elf or fairy, you will know the difference after browsing through this fun-filled, informative treasure chest of hidden knowledge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385065914](#)

- [37] Subrata Dasgupta. [Creativity in Invention and Design](#). Cambridge University Press. 1994.

In this book, creativity in technology is discussed using a computational approach. Examining an important historical episode in computer technology as a case study, namely, the invention of microprogramming by Maurice Wilkes in 1951, the author presents a plausible explanation of the process by which Wilkes may have arrived at his invention. Based on this case study, the author has also proposed some very general hypotheses concerning creativity that appear to corroborate the findings of some psychologists and historians and then suggests that creative thinking is not significantly different in nature from everyday thinking and reasoning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521430682](#)

- [38] Daniel Harms. [Encyclopedia Cthulhiana](#). Chaosium. 1994.

The Origins Award-Winning Call of Cthulhu Reference book is back! The Cthulhu Mythos was first created by H.P. Lovecraft (1890-1937), a Providence author considered by many to be the finest horror story writer of the twentieth century. Lovecraft's tales are a blend of fantasy, science fiction, and horror, with the latter being especially prominent. His tales describe a pantheon of powerful beings known as the Great Old Ones. Since Lovecraft's time the Cthulhu Mythos has grown exponentially, until it has become increasingly difficult to keep track of, even for devoted fans. Many writers have contributed to it, including Robert E. Howard, Robert Bloch, Brian Lumley, and Stephen King. This book is the first major attempt in many years to provide a comprehensive guide to H.P. Lovecraft's Cthulhu Mythos. The second edition of *Encyclopedia Cthulhiana* contains over a hundred and fifty additional pages and scores of new entries. New features includes thumbnail illustrations of the most important signs and symbols (see sample, left) and a timeline of the Cthulhu Mythos spanning billions of years. Many entries have been revised to reflect our latest understanding of the Mythos, and the infamous *Necronomicon* appendix has been greatly expanded. Also present for the first time is "A Brief History of the Cthulhu Mythos", which examines the evolution of the genre from the 1920s to today. A Great Resource for Call of Cthulhu players! This book is part of an expanding collection of Cthulhu Mythos horror fiction and related topics. Call of Cthulhu fiction focuses on single entities, concepts, or authors significant to readers and fans of H.P. Lovecraft.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568820399](#)

- [39] Albert Rothenberg. [Creativity and Madness: New Findings and Old Stereotypes](#). Johns Hopkins University Press. 1994.

Intrigued by history's list of "troubled geniuses," Albert Rothenberg investigates how two such opposite conditions — outstanding creativity and psychosis — could coexist in the same individual. Rothenberg concludes that high-level creativity transcends the usual modes of logical thought — and may even superficially resemble psychosis. But he also discovers that all types of creative thinking generally occur in a rational and conscious frame of mind, not in a mystically altered or transformed state. Far from being the source — or the price — of creativity, Rothenberg discovers, psychosis and other forms of mental illness are actually hindrances to creative work. Disturbed writers and absent-minded professors make great characters in fiction, but Rothenberg has uncovered an even better story — the virtually infinite creative potential of healthy human beings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801849772](#)

- [40] Hugh Lofting, Tatsuro Kiuchi. [The Twilight of Magic](#). Simon & Schuster. 1993.

First published in 1930, here is a glamorous tale of castles, kings, and cavalcades of knights, of princesses, peasants, and wise women, which gives a vivid picture of the Middle Ages, when adults and children alike still believed in magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671783580](#)

- [41] Jacques Chailley. **The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera.** Inner Traditions. 1992.

Chailley, a professor of music history at the Sorbonne, reveals the coherence of the opera and the hidden significance of its characters and situations. The author relates each of these elements to the esoteric tradition from which they emanate and to Mozart's own involvement with the Masonic brotherhood.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089281358X](#)

- [42] Michael Dames. **Mythic Ireland.** Thames & Hudson. 1992.

Ireland, more than any other country in Europe, has retained its mythological heritage, which lives today in the oral tradition of folk tales, in literature, in place-names and language, in ceremonies and monuments. Mountains and loughs are the homes of gods and goddesses, of saints and monsters, and pattern, beauty and cyclical logic are revealed in their stories. Michael Dames, whose previous works have won him a wide and enthusiastic following, has walked through each of the four provinces of Ireland — Ulster, Munster, Leinster and Connacht — visiting first a focal mythic site, such as St. Patrick's Purgatory on Lough Derg, then further sites that "spiral off." He also surveys the entire island from a fifth province, "Mide" or "center," which becomes its axis. Ireland's sacred locations unexpectedly take on contemporary relevance as we realize that the underlying concerns of myth — conservation and recurrence — are increasingly present concerns too. The rich, multi-layered and visionary text is complemented by a careful selection of photographs, engravings, maps and diagrams that reveal the sacred places of pagan and Christian legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500015309](#)

- [43] Stephen M. Fjellman. **Vinyl Leaves: Walt Disney World and America.** Westview Press. 1992.

Walt Disney World is a pilgrimage site filled with utopian elements, craft, and whimsy. Its a pedestrians world, where the streets are clean, the employees are friendly, and the trains run on time. All of its elements are themed, presented in a consistent architectural, decorative, horticultural, musical, even olfactory tone, with rides, shows, restaurants, scenery, and costumed characters coordinated to tell a consistent set of stories. It is beguiling and exasperating, a place of ambivalence and ambiguity. In Vinyl Leaves Professor Fjellman analyzes each ride and theater show of Walt Disney World and discusses the history, political economy, technical infrastructure, and urban planning of the area as well as its relationship with Metropolitan Orlando and the state of Florida. Vinyl Leaves argues that Disney, in pursuit of its own economic interests, acts as the muse for the allied transnational corporations that sponsor it as well as for the world of late capitalism, where the commodity form has colonized much of human life. With brilliant technological legerdemain, Disney puts visitors into cinematically structured stories in which pieces of American and world culture become ideological tokens in arguments in favor of commodification and techno-corporate control. Culture is construed as spirit, colonialism and entrepreneurial violence as exotic zaniness, and the Other as child. Exhaustion and cognitive overload lead visitors into the bliss of Commodity Zen — the characteristic state of postmodern life. While we were watching for Orwell, Huxley rode into town, bringing soma, cable, and charge cards and wearing mouse ears. This book is the story of our commodity fairyland.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813314720](#)

- [44] David L. Fortney. **Mysterious Places: Ancient Sites & Lost Cultures.** Crescent. 1992.

Text and photographs describe ancient cities, monuments, temples, tombs, statues, and other sites in North and South America, Africa, Europe, the Middle East, Asia, and Australia, and discuss archeological discoveries related to each site.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517067404](#)

- [45] Carlo Ginzburg. **Ecstasies: Deciphering the Witches' Sabbath.** Penguin Books. 1992.

Ecstasies is the culmination of Ginzburg's longstanding fascination with popular myths that are shared across different cultures and eras. Here he follows the accounts given by those accused of witchcraft centuries ago, gradually weaving them together into a startling pattern, revealing evidence of a hidden shamanistic culture that flourished across Europe for millennia. Photographs and maps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140158588](#)

- [46] Jacques Le Goff. **The Medieval Imagination.** University of Chicago Press. 1992.

To write this history of the imagination, Le Goff has recreated the mental structures of medieval men and women by analyzing the images of man as microcosm and the Church as mystical body; the symbols of power such as flags and oriflammes; and the contradictory world of dreams, marvels, devils, and wild forests. • The collection begins with an essay on "the marvelous." Le Goff highlights subtle changes in medieval attitudes and sensibilities by contrasting the marvelous (representing a "secularization" of the supernatural after the thirteenth

century) with the miraculous (depending solely on God's saving grace) and the magical (governed by Satan's destructive activity). • Jacques Le Goff (1927-2014) was a prominent French historian and medievalist. He was a key proponent of the Annales school of historical analysis, which emphasizes long-term social history over political or military themes. He argued that the Middle Ages were a distinct form of civilization, substantively different from both the classical and modern worlds. • "Le Goff is one of the most distinguished of the French medieval historians of his generation ... he has exercised immense influence." – Maurice Keen, New York Review of Books • "The whole book turns on a fascinating blend of the brutally materialistic and the generously imaginative." – Tom Shippey, London Review of Books • "The richness, imaginativeness and sheer learning of Le Goff's work ... demand to be experienced." – T. Clanchy, Times Literary Supplement.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226470857](#)

- [47] D'Arcy Wentworth Thompson, John Tyler Bonner. **On Growth and Form**. Cambridge University Press. 1992.

Why do living things and physical phenomena take the form they do? D'Arcy Thompson's classic *On Growth and Form* looks at the way things grow and the shapes they take. Analysing biological processes in their mathematical and physical aspects, this historic work, first published in 1917, has also become renowned for the sheer poetry of its descriptions. A great scientist sensitive to the fascinations and beauty of the natural world tells of jumping fleas and slipper limpets; of buds and seeds; of bees' cells and rain drops; of the potter's thumb and the spider's web; of a film of soap and a bubble of oil; of a splash of a pebble in a pond. D'Arcy Thompson's writing, hailed as "good literature as well as good science; a discourse on science as though it were a humanity", is now made available for a wider readership, with a foreword by one of today's great popularisers of science, explaining the importance of the work for a new generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521437768](#)

- [48] Gareth Knight. **The Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield**. Element Books. 1991.

Gareth Knight is one of the world's foremost authorities on ritual magic, the Western Mystery Tradition and Qabalistic symbolism. He trained in Dion Fortune's Society of the Inner Light, and has spent a lifetime rediscovering and teaching the principles of magic as a spiritual discipline and method of self-realisation. He has written around forty books covering topics as diverse as Qabalah, history of magic, Arthurian legend, Rosicrucianism, Tarot, the Inklings (Tolkien, C.S. Lewis et al) and the Feminine Mysteries, as well as several practical books on ritual magic. He has lectured worldwide and is a regular contributor to *Inner Light*, the journal of the Society of the Inner Light, and to the Avalon Group journal, *Lyra*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1852301694](#)

- [49] Sig Lonegren. **Labyrinths — Ancient Myths & Modern Uses**. Gothic Image. 1991.

At each of these incidents in time, the labyrinth symbol and the mythology that surrounds it have surfaced in a culture that has incorporated them into their lives for various purposes. Sometimes these episodes in labyrinth-time were short-lived, other times they flourished for hundreds of years and spread the concept far and wide. The media employed for its use have been many and varied: a simple symbol in a mythology, carved on a rock face, woven into the design on a basket, laid out on the ground with water-worn stones on shore lines, in colored stone or tiles on the floors of churches and cathedrals or cut into the living turf — to name a few.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0906362164](#)

- [50] Graham Dunstan Martin. **Shadows in the Cave: Mapping the Conscious Universe**. Penguin Books. 1991.

Mapping the conscious universe. We can all recognise our friends in a crowd, so why can't we describe in word what makes a particular face unique, the answer is explained here. 1990 253pp bookplate.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140192239](#)

- [51] Max Oelschlaeger. **The Idea of Wilderness: From Prehistory to the Age of Ecology**. Yale University Press. 1991.

In this book Max Oelschlaeger argues that the idea of wilderness has reflected the evolving character of human existence from paleolithic times to the present day. An intellectual history, it draws together evidence from philosophy, anthropology, theology, literature, ecology, cultural geography, and archaeology to provide a scientifically and philosophically informed understanding of humankind's relationship to nature. Oelschlaeger begins by examining the culture of prehistoric hunter-gatherers, whose totems symbolized the idea of organic unity between humankind and wild nature, an idea that the author believes is essential to any attempt to define human potential. He next traces how the transformation of these hunter-gatherers into farmers led to a new awareness of distinctions between humankind and nature, and how Hellenism and Judeo-Christianity later introduced the concept that nature was valueless until humanized. Oelschlaeger discusses the concept of wilderness in relation to the rise of classical science and modernism, and shows that opposition to "modernism" arose almost immediately from scientific, literary, and philosophical communities. He provides studies of the seminal American figures Thoreau, Muir,

and Leopold and he gives fresh readings of America's two prodigious wilderness poets Robinson Jeffers and Gary Snyder. He concludes with a look at the relationship of evolutionary thought to our postmodern effort to reconceptualize ourselves as civilized beings who remain, in some ways, natural animals.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300048513

- [52] William Anderson. **Green Man: The Archetype of Our Oneness with the Earth.** Harper Collins. 1990.

The Green movement and the women's movement have picked up on the scientific Gaia hypothesis, which suggests that the planet Earth is a single living organism. The next stage of the ecological revolution begins with the reawakening of the male counterpart of the Goddess, the Green Man, and archetype found in folklore and religious art from the earliest times, and especially linked with Christian origins of modern science. Long suppressed, the archetype emerges now to challenge us to heal our relationship with nature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062500759

- [53] Adrian Fisher, Georg Gerster. **Labyrinth: Solving the Riddle of the Maze.** Harmony. 1990.

Adrian Fisher is the world's leading maze designer, with 500 full-size mazes across 30 countries. Named by The Guardian newspaper as one of Britain's top 50 designers, he is an international garden design gold medallist, and has set 6 Guinness World Records. He has created half the world's new mirror mazes, the world's first corn maize maze and hundreds since. He transforms the traditional idea of getting lost into state-of-the-art attractions, experiences and adventures, each with a compelling storyline. He lives in North Dorset, England with his wife Marie, his co-Director.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517580993

- [54] Charles Walker. **Atlas of Secret Europe: A guide to sites of magic and mystery.** Dorset Press. 1990.

Chapters: Heretics and Knights • Demons and Witches • Planets, Zodiacs, and Stars • Heavenly and Earthly Lines • The Rosicrucians of Europe • Stones and Magic Symbols.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0880295244

- [55] Jurgis Baltrusaitis, Richard Miller. **Aberrations: An Essay on The Legend of Forms.** MIT Press. 1989.

What part do "depraved perspectives" play in the attainment of knowledge? What metaphysical truths are to be found in aberrations? Jurgis Baltrusaitis, one of Europe's most distinguished historians of art and culture, has consistently broken new ground by pursuing the other side of science, myth, and ideology and by examining its relevance to the formation and history of art. He exposes the byways through which the natural environment is turned into art. In the process he illuminates some of the central issues in current discussions of the theory of art. In *Aberrations*, Baltrusaitis creates a remarkable panorama of modern culture. He interweaves the rational with the fabulous — the fable of the beast in man figurative images in stones, the forest in the Gothic edifice, and whole cultures in the garden — to reveal the ways in which natural phenomena have been read into cultural forms, and vice versa. Illustrated throughout the essays are "Animal Physiognomy," "Images in Stones," "The Romance of Gothic Architecture," and "Gardens and Lands of Illusion." Jurgis Baltrusaitis is the author of eight books, among them *Anamorphoses: Formations, Deformations, and The Quest for Isis*. He has been awarded the Prix Bordin of the Academy of Fine Arts and the Prix Hercule Catenacci of the French Academy. An October Book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 026202280X

- [56] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Vintage. 1989.

Bruno Bettelheim was one of the great child psychologists of the twentieth century and perhaps none of his books has been more influential than this revelatory study of fairy tales and their universal importance in understanding childhood development. Analyzing a wide range of traditional stories, from the tales of Sindbad to "The Three Little Pigs," "Hansel and Gretel," and "The Sleeping Beauty," Bettelheim shows how the fantastical, sometimes cruel, but always deeply significant narrative strands of the classic fairy tales can aid in our greatest human task, that of finding meaning for one's life. • "A charming book about enchantment, a profound book about fairy tales." – John Updike, The New York Times Book Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0307739635

- [57] Jodel Abrams. **The Enchanted Forest.** Price Stern Sloan. 1988.

Enchanted creatures are just waiting to be found in this beautifully illustrated Color & Story Album with Hidden Pictures. Young readers will delight in finding the magical animals and lovely spirits hidden in the detailed illustrations to color as they learn the secrets of the Enchanted Forest, complete with a beautiful princess.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0843117125

- [58] Paul Barber. **Vampires, Burial, and Death: Folklore and Reality**. Yale University Press. 1988.

In this engrossing book, Paul Barber surveys centuries of folklore about vampires and offers the first scientific explanation for the origins of the vampire legends. From the tale of a sixteenth-century shoemaker from Breslau whose ghost terrorized everyone in the city, to the testimony of a doctor who presided over the exhumation and dissection of a graveyard full of Serbian vampires, his book is fascinating reading.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300048599

- [59] James Whitlark. **Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction**. Fairleigh Dickinson University Press. 1988.

Using recent findings in self-psychology, more traditional psychology, especially Jungian, and comparative religions, this study charts the significance of paradox and picture/text discrepancy in British and American illuminated fantasy of the nineteenth and twentieth centuries. Special emphasis is given to how the work of William Blake foreshadowed future patterns.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0838633056

- [60] Harry A. Wilmer, Paul B. Woodruff. **Facing Evil: Light at the Core of Darkness**. Open Court. 1988.

In this age of anxious preoccupation with cozy feelings, the formidable power of Evil is usually overlooked or trivialized. In *Facing Evil* some of the most penetrating communicators of our time turn their attention to the dark side of the human psyche. They speak from the heart about mass murder, racial discrimination, war, and nastiness both personal and institutional. They explore ways to confront Evil and perhaps transform it into Good. In the end they ask: What is to be done? *Facing Evil* contains the proceedings of the famous symposium at Salado, Texas, subject of the Bill Moyers PBS special, "Facing Evil".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0812690796

- [61] Jack David Zipes. **Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization**. Methuen. 1988.

Jack Zipes develops a social history of the fairy tale and shows how educated writers purposefully appropriated the oral folk tale in the eighteenth century and made it into a discourse about mores, values, and manners.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0416019811

- [62] George Constable. **Mystic Places**. Time Life Books. 1987.

Explores places discovered to have been used in the past for sacred rituals and ceremonies of the occult. • Chapter 1: Atlantis: The Eternal Quest • Chapter 2: Secrets of the Great Pyramid • Chapter 3. Meaning of the Megaliths • Chapter 4: Pictures on the Earth • Chapter 5: An Interior World.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0809463121

- [63] Geoffrey Galt Harpham. **On the Grotesque: Strategies of Contradiction in Art and Literature**. Princeton University Press. 1987.

In this comprehensive, original, and wide-ranging study, Geoffrey Galt Harpham argues that we should view the grotesque not as a marginal or aberrant form, but rather as a key to central concepts in the Western artistic tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691102171

- [64] R.J. Stewart. **Mystic Life of Merlin**. Law Book of Australasia. 1986.

Examines in depth the Vita Merlini — a 12th Century biography of Merlin that contains a complete system of magical and spiritual development.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1850630429

- [65] Time-Life Books. **Night Creatures (The Enchanted World)**. Time Life Books. 1985.

This book weaves the tales of all the "Night Creatures" that populate the legends and mythologies of countries around the world. You will read tales of Denmark's evil Grendel, the Fox Maiden of Japan, and, of course, of the werewolves and vampires that have come to play a prominent role in our own popular culture today. Out of the darkness and out of our fears, our very imaginations have created these fearsome creatures of the night. Beautifully illustrated throughout, this book contains numerous tales of the evil creatures that inhabit the night. Part of a 21-volume Time-Life series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452332](#)

- [66] Robert Holdstock, Malcolm Edwards. **Lost Realms**. Salem House. 1985.

Discusses the strange countries, cities, continents, and islands described in myths, legends, fairy tales, folklore, and fantasy stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0881620750](#)

- [67] Wendy Doniger O'Flaherty. **Dreams, Illusions and Other Realities**. University of Chicago Press. 1984.

"Wendy Doniger O'Flaherty ... weaves a brilliant analysis of the complex role of dreams and dreaming in Indian religion, philosophy, literature, and art. ... In her creative hands, enchanting Indian myths and stories illuminate and are illuminated by authors as different as Aeschylus, Plato, Freud, Jung, Kurl Goedel, Thomas Kuhn, Borges, Picasso, Sir Ernst Gombrich, and many others. This richly suggestive book challenges many of our fundamental assumptions about ourselves and our world." – Mark C. Taylor, New York Times Book Review • "Dazzling analysis. ... The book is firm and convincing once you appreciate its central point, which is that in traditional Hindu thought the dream isn't an accident or byway of experience, but rather the locus of epistemology. In its willful confusion of categories, its teasing readiness to blur the line between the imagined and the real, the dream actually embodies the whole problem of knowledge. ... [O'Flaherty] wants to make your mental flesh creep, and she succeeds." – Mark Caldwell, Village Voice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226618544](#)

- [68] Anne Petty. **One Ring to Bind Them All**. University of Alabama Press. 1984.

In *One Ring to Bind Them All*, Anne Petty shows that when viewed through the combined methodologies of Joseph Campbell, Vladimir Propp, and Claude Levi-Strauss a folkloristic/mythic structure is seen to underlie Tolkien's epic work. "The Lord of the Rings is 20th-century mythology manifested in the familiar pattern of the three-stage hero quest made popular by Campbell — departure, initiation, and return — and in the elemental motifs of folktales, as discovered by Propp and expanded upon by Levi-Strauss." This cross-disciplinary analysis shows that Tolkien presented to modern readers and other writers a rich array of reinvented mythic archetypes and icons: the desperate quest (good vs. evil); a magical object that embodies or initiates the quest (the ring); the wise wizard who oversees or aids the quest (Gandalf); the reluctant hero, an ordinary person with untapped abilities (Frodo); the hero's loyal friend and supporter (Sam); the warrior king whose true identity is hidden (Strider/Aragorn); and the goddess figure (Galadriel).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0817302158](#)

- [69] Christopher Chippindale. **Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World**. Cornell University Press. 1983.

Since its first and prize-winning edition of 1983, *Stonehenge Complete* has established itself as the classic account of this most famous of ancient places. For this new edition, Christopher Chippindale has revised and updated the story to include the latest theories and discoveries. People have puzzled over Stonehenge for centuries, speculating and dreaming about it, drawing and painting it, trying to make sense of it. Here is the story of the one real Stonehenge, as well as the many unreal Stonehenges that archaeologists, tourists, mystics, astronomers, artists, poets, and visionaries have made out of it. New studies in the last decade have revolutionized our knowledge of the complex sequence of structures that make its celebrated profile; remarkably, these new discoveries have been made without new excavations. Stonehenge today is as lively as it ever was. After a period of dissent and confrontation, visitors are once again welcome to see the sun rise over the Heel stone on midsummer solstice day, and some 20,000 people are expected to gather at midsummer dawn this year. As the new edition explains, they are in error: although Stonehenge is indeed astronomically oriented, it is not aligned on the midsummer sunrise at all.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801416396](#)

- [70] John F. Michell. **The New View over Atlantis**. Harper Collins. 1983.

Across much of the earth's surface are ancient earthworks and stone monuments built for an unknown purpose. Their shared features suggest that they were originally part of a world wide system; and John Michell argues that they served the elemental science of the archaic civilization which Plato referred to as Atlantis. In this connection the most significant modern discovery is that of "leys", the mysterious network of straight lines which link the ancient places of Britain and have their counterparts in China, Australia, South America and widely elsewhere.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062505785

- [71] Luigi Serafini. **Codex Seraphinianus**. Abbeville Press. 1983.

The book is an encyclopedia in manuscript with copious hand-drawn, colored-pencil illustrations of bizarre and fantastical flora, fauna, anatomies, fashions, and foods. It has been compared to the still undeciphered Voynich manuscript, the story "Tloen, Uqbar, Orbis Tertius" by Jorge Luis Borges, and the artwork of M.C. Escher and Hieronymus Bosch. The illustrations are often surreal parodies of things in the real world: bleeding fruit; a plant that grows into roughly the shape of a chair and is subsequently made into one; a copulating couple that metamorphoses into an alligator; etc. Others depict odd, apparently senseless machines, often with a delicate appearance, kept together by tiny filaments. There are also illustrations readily recognizable as maps or human faces. On the other hand, especially in the "physics" chapter, many images look almost completely abstract. Practically all figures are brightly coloured and rich in detail.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0896594289

- [72] Joseph Campbell. **The Mythic Image**. Princeton University Press. 1981.

A paperback edition of Campbell's major study of the mythology of the world's high civilizations over five millennia. It includes nearly 450 illustrations. The text is the same as that of the 1974 edition. Mythologist Joseph Campbell was a masterful storyteller, able to weave tales from every corner of the world into compelling, even spellbinding, narratives. His interest in comparative mythology began in childhood, when the young Joe Campbell was taken to see Buffalo Bill's Wild West Show at Madison Square Garden. He started writing articles on Native American mythology in high school, and the parallels between age-old myths and the mythic themes in literature and dreams became a lifelong preoccupation. Campbell's best-known work is *The Hero with a Thousand Faces* (1949), which became a New York Times paperback best-seller for Princeton in 1988 after Campbell's star turn on the Bill Moyers television program *The Power of Myth*. During his early years as a professor of comparative religion at Sarah Lawrence College, Campbell made the acquaintance of Indologist Heinrich Zimmer, a kindred spirit who introduced him to Paul and Mary Mellon, the founders of Bollingen Series. They chose Campbell's *The Mythic Image* as the culmination of the series, giving it the closing position — number one hundred. A lavishly illustrated and beautifully produced study of the mythology of the world's high civilizations, *The Mythic Image* received a front-cover review in the New York Times Book Review upon publication. Through the medium of visual art, the book explores the relation of dreams to myth and demonstrates the important differences between oriental and occidental interpretations of dreams and life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691018391

- [73] John Block Friedman. **The Monstrous Races in Medieval Art and Thought**. Harvard University Press. 1981.

Friedman (English, Kent State U.) calls them monstrous because they differ in physical appearance and social practices from whoever was describing them. He finds them lurking in Mandeville's *Travels*, populating the outermost edges of world maps, and resting in neat frames on pages of illustrated encyclopedias. He has made corrections to the 1981 cloth edition and updated the bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674586522

- [74] Richard Muir. **Riddles in the British Landscape**. Thames & Hudson. 1981.

Examines the ancient monuments, hill figures, and fortifications of Great Britain and attempts to analyze what they indicate about the lives of prehistoric Britons and garrisoned Roman soldiers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0500241082

- [75] James Howard Wellard. **The Search for Lost Cities**. Constable. 1980.

Extinct cities: Sodom and Gomorrah • Marib • Mohenjo-Daro • Angkor • Calleva Atrebatum • Copan • Sirwah • ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0094631409

- [76] Jack David Zipes. **Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales**. University of Texas Press. 1980.

This revised, expanded, and updated edition of the 1979 landmark *Breaking the Magic Spell* examines the enduring power of fairy tales and the ways they invade our subjective world. In seven provocative essays, Zipes discusses the importance of investigating oral folk tales in their socio-political context and traces their evolution into literary fairy tales, a metamorphosis that often diminished the ideology of the original narrative. Zipes also looks at how folk tales influence our popular beliefs and the ways they have been exploited by a corporate media network intent on regulating the mystical elements of the stories. He examines a range of authors, including the Brothers Grimm, Hans Christian

Anderson, Ernst Bloch, Tolkien, Bettelheim, and J.K. Rowling to demonstrate the continuing symbiotic relationship between folklore and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292707258

- [77] Francis Hitching. **The Mysterious World: An Atlas of the Unexplained.** Henry Holt. 1979.

Factual knowledge and unorthodox thought are combined in a profusely illustrated encyclopedia exploring eighty of the most perplexing mysteries of all time, including the accomplishments of ancient civilizations and geographical and solar phenomena.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030440319

- [78] Robert S. Brumbaugh. **The Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript.** Southern Illinois University Press. 1978.

The Voynich Roger Bacon manuscript secrets — presumably magical or scientific and possibly containing a formula for an Elixir of Life — continue to defy deciphering efforts after almost four centuries, as this amazing history shows. Bought about the year 1586 by the Holy Roman Emperor Rudolph II, who had a keen interest in magic and science, the Voynich manuscript consists of some 200 pages, with many unusual anatomical, botanical, and astronomical illustrations. The work was thought to be that of Roger Bacon, the thirteenth-century English philosopher, who had a reputation for being a magician, and whom legend credited with discovery of an Elixir of Life. The writing, presumably in cipher, defied decipherment by Rudolph's scholars, and the manuscript passed in the eighteenth century from Prague to Rome, and in 1912 to America, when it was bought by Wilfrid Voynich, a rare-book dealer. In 1921, William R. Newbold claimed to have solved the cipher, but his claim was disputed by John M. Manly, who gave the manuscript the sobriquet the most mysterious manuscript in the world. In the 1960s the manuscript was acquired by the Beinecke Rare Book Library, and Robert S. Brumbaugh, a philosopher at Yale who had served in military intelligence during World War II, became interested in it, and began what has turned out to be a decade of effort to unlock the secrets of the cipher. In the course of his investigations Brumbaugh brought together a collection of essays tracing the manuscript's history, which form the basis of the present book. Brumbaugh himself in 1972 identified the alphabet used in the cipher, and read plant and star labels, but the text has resisted application of the alphabet. Efforts to transcribe and decipher the manuscript continue, and this book is a contribution to the efforts to reveal the secrets of medieval science, philosophy, and linguistics still locked in the world's most mysterious manuscript.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0809308088

- [79] Milton Klonsky. **William Blake: The Seer and His Visions.** Harmony Books. 1977.

Blake was an eccentric genius who could not accept the commonplace. In response, he created his own world and lived (apparently) happily in it, with regular dispatches from this other world through his poetry and his art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517529408

- [80] David Maclagan. **Creation Myths: Man's Introduction to the World.** Thames & Hudson. 1977.

Explore a truly astonishing range of interests, philosophies, religions, and cultures — from alchemy to angels, Buddhism to Hinduism, myth to magic. The distinguished authors bring a wealth of knowledge, visionary thinking, and accessible writing to each intriguing subject in these lavishly illustrated, large-format paperback books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0500810109

- [81] Elizabeth Pepper, John Wilcock. **Magical and Mystical Sites: Europe and the British Isles.** Harper Collins. 1977.

Embark on a magical voyage to the enchanted sites of the ancient world, all associated with legends of mystery and power. From Stonehenge in England to the oracle of Apollo in Greece, *Magical and Mystical Sites* explores the most remarkable and significant places of antiquity — temples, places of learning, monuments, ruins, and sacred groves — and the legends that accompany them. Filled with details of historical data and local information, this book is a wonderful companion for both the armchair traveler and the actual visitor. *Magical and Mystical Sites* explores the sacred and legendary places of the British Isles, France, Germany, Italy, Spain, Turkey, Greece, and more — places like Delphi, Chartres, and Glastonbury. The discussions are highly readable yet consistently thorough, focusing not only on the lore and legends, but also covering archaeological discoveries, the nature of the old divinities, the relation of the sites to ancient culture and religion, and what these places are like today. Rounded out with excellent photographs and maps, *Magical and Mystical Sites* is a complete historical and practical guide to the sacred sites of Europe and the British Isles. Illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060146141

- [82] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Alfred A. Knopf. 1976.

Wicked stepmothers and beautiful princesses ... magic forests and enchanted towers ... little pigs and big bad wolves ... Fairy tales have been an integral part of childhood for hundreds of years. But what do they really mean? In this award-winning work of criticism, renowned psychoanalyst Dr Bruno Bettelheim presents a thought provoking and stimulating exploration of the best-known fairy stories. He reveals the true content of the stories and shows how children can use them to cope with their baffling emotions and anxieties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394497716](#)

- [83] Paul Kagan. **New World Utopias: A Photographic History of the Search for Community.** Penguin Books. 1975.

A photographic survey of communal life in the American West from 1870 to the time of publication. Nearly 300 photographs, many never before published. Some were discovered by Paul Kagan among the remains of vanished communities, others taken by Kagan himself. The photographs and accompanying text bring vividly to life political, religious and occult communities from Fountaingrove and Icaria Speranza to Pisgah Grande and the Tassajara Zen Mountain Center. All hold valuable lessons for the world of the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140039031](#)

- [84] Francis Huxley. **The Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages.** Doubleday. 1974.

Over the centuries men have believed that a startling variety of objects and places, people and experiences, are possessed of a strange and overwhelming power. These rites and symbols, beliefs and tabus, which have seemed supernatural and invested with mystery, here come to be considered sacred. Here, Francis Huxley explores some of these sacred mysteries through which men have tried to explain the inexplicable, and control the uncontrollable. • Through the sacred man tries to achieve communion with the divine, and also with his own physical nature. He sets apart, physically or ritually, things that overwhelm him. In particular, Huxley explores the symbolism of the sacred, because it is really in symbolic terms that the sacred can be approached. But because of man's susceptibility to them, symbols can wield their own power: the enactment of a sacred rite can bring about a supernatural experience, an actual experience of the sacred. These shared human experiences — as in rites of reproduction, puberty, the seasons, the stages of life and death — become a primary basis for man's relationship with other men. Huxley shows how through celebrations of the sacred men have discovered their origin and understood the meaning of their lives. This lavishly illustrated book, with over 250 illustrations in black and white and 32 pages in full color, shows some of the objects that men have singled out in their search for the sacred. And, some of the ways men have represented, in art, the world that is apart, sacred, and divine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385046189](#)

- [85] L. Sprague De Camp, Catherine Crook De Camp. **Citadels of Mystery.** Ballantine Books. 1973.

Clues to the ways of the ancient knowledge are found in the ruins of twelve civilizations. • Twelve of the most famous and best-kept mysteries of the ancient world, including: Stonehenge • King Arthur's castle • The Pyramids • Atlantis • Troy. Includes site descriptions, histories, and current theories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345032152](#)

- [86] Edgar Wind. **Pagan Mysteries in the Renaissance.** W.W. Norton. 1969.

An exploration of philosophical and mystical sources of iconography in Renaissance art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393004759](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
409	2016	Clemens	Voynich Manuscript
409	2014	Athans	Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction
409	2014	Duzer	Sea Monsters on Medieval and Renaissance Maps
410	2011	Asma	On Monsters: An Unnatural History of our Worst Fears
410	2011	Williamson	A Feast of Creatures: Anglo-Saxon Riddle-Songs
410	2009	Tatar	Enchanted Hunters: The Power of Stories in Childhood
410	2008	Gardiner	Visions of Heaven & Hell Before Dante
411	2007	Camp	Mathematics of Magic
411	2007	Eco	On Ugliness
411	2006	Porter	Unlocking the Meaning of LOST: An Unauthorized Guide
411	2005	Harrison	Dominion of the Dead
411	2005	Sondergaard	Marvels and Imaginary Journeys and Landscapes in the Middle Ages
412	2004	Bakhtiar	Sufi: Expressions of the Mystic Quest
412	2004	Bywater	Lost Worlds: What Have We Lost, & Where Did it Go?
412	2004	Wright	Maze and the Warrior: Symbols in Architecture, Theology, and Music
412	2003	Bamford	An Endless Trace: The Passionate Pursuit of Wisdom in the West
413	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
413	2002	Mathews	Fantasy: The Liberation of Imagination
413	2001	Abraham	A Dictionary of Alchemical Imagery
413	2001	Rose	Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth
413	2000	Curry	Way of the Labyrinth: A Powerful Meditation for Everyday Life
413	2000	Kern	Through the Labyrinth: Designs and Meanings Over 5, 000 Years
414	2000	Levy	A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky
414	2000	Pickover	Cryptorunes: Codes and Secret Writing
414	2000	Silver	Strange and Secret Peoples: Fairies and Victorian Consciousness
415	1999	Jarocho-Ernst	A Cthulhu Mythos Bibliography & Concordance
415	1999	Mack	A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits
415	1999	Rickels	Vampire Lectures
415	1999	Warner	No Go Bogeyman: Scaring, Lulling, and Making Mock
415	1998	Mathews	Oulipo Compendium
416	1997	Eratosthenes	Star Myths of the Greeks and Romans: A Sourcebook Containing "The Constellations" of Pseudo-Eratosthenes and the "Poetic Astronomy" of Hyginus
416	1997	Jaskolski	Labyrinth: Symbol of Fear, Rebirth, and Liberation
416	1996	Anzaldi	Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work
416	1995	Schmidt	Aliens and Alien Societies
416	1994	Bonner	Qabalah: A Primer
417	1994	Byfield	Book of Weird
417	1994	Dasgupta	Creativity in Invention and Design
417	1994	Harms	Encyclopedia Cthulhiana
417	1994	Rothenberg	Creativity and Madness: New Findings and Old Stereotypes
417	1993	Lofting	Twilight of Magic
418	1992	Chailley	Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera
418	1992	Dames	Mythic Ireland
418	1992	Fjellman	Vinyl Leaves: Walt Disney World and America
418	1992	Fortney	Mysterious Places: Ancient Sites & Lost Cultures
418	1992	Ginzburg	Ecstasies: Deciphering the Witches' Sabbath
418	1992	Goff	Medieval Imagination

419	1992	Thompson	On Growth and Form
419	1991	Knight	Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield
419	1991	Lonegren	Labyrinths — Ancient Myths & Modern Uses
419	1991	Martin	Shadows in the Cave: Mapping the Conscious Universe
419	1991	Oelschlaeger	Idea of Wilderness: From Prehistory to the Age of Ecology
420	1990	Anderson	Green Man: The Archetype of Our Oneness with the Earth
420	1990	Fisher	Labyrinth: Solving the Riddle of the Maze
420	1990	Walker	Atlas of Secret Europe: A guide to sites of magic and mystery
420	1989	Baltrusaitis	Aberrations: An Essay on The Legend of Forms
420	1989	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
420	1988	Abrams	Enchanted Forest
421	1988	Barber	Vampires, Burial, and Death: Folklore and Reality
421	1988	Whitlark	Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction
421	1988	Wilmer	Facing Evil: Light at the Core of Darkness
421	1988	Zipes	Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization
421	1987	Constable	Mystic Places
421	1987	Harpham	On the Grotesque: Strategies of Contradiction in Art and Literature
421	1986	Stewart	Mystic Life of Merlin
421	1985	Books	Night Creatures (The Enchanted World)
422	1985	Holdstock	Lost Realms
422	1984	O'Flaherty	Dreams, Illusions and Other Realities
422	1984	Petty	One Ring to Bind Them All
422	1983	Chippindale	Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World
422	1983	Michell	New View over Atlantis
423	1983	Serafini	Codex Seraphinianus
423	1981	Campbell	Mythic Image
423	1981	Friedman	Monstrous Races in Medieval Art and Thought
423	1981	Muir	Riddles in the British Landscape
423	1980	Wellard	Search for Lost Cities
423	1980	Zipes	Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales
424	1979	Hitching	Mysterious World: An Atlas of the Unexplained
424	1978	Brumbaugh	Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript
424	1977	Klonsky	William Blake: The Seer and His Visions
424	1977	Maclagan	Creation Myths: Man's Introduction to the World
424	1977	Pepper	Magical and Mystical Sites: Europe and the British Isles
425	1976	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
425	1975	Kagan	New World Utopias: A Photographic History of the Search for Community
425	1974	Huxley	Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages
425	1973	Camp	Citadels of Mystery
425	1969	Wind	Pagan Mysteries in the Renaissance



Figure 7.12: *Midsummer Night's Dream: quarrel of Oberon and Titania* (Paton, 1849) [\[Wikipedia: Public Domain\]](#)

7.6 Magic

- [1] Semra Haksever. **Everyday Magic: Rituals, Spells and Potions to Live Your Best Life**. Hardie Grant. 2018.

No longer the stuff of broomsticks, black cats and cauldrons, witchcraft is all about self-care in a modern and often confusing world. This is the perfect book for all women looking to channel their inner power, make positive changes in their lives, cleanse, heal, and embrace a little more spirituality. Semra will teach readers how to make bespoke spells, construct an altar, create manifestations, moon rituals, gratitude meditations, and more. Blend some oils to increase your luck, use a candle manifestation to break a hex and get over past lovers, or make a special blend of tea to stay calm. Featuring information on crystals, tarot, herbs, oils and much more, this is a book on cosmic assistance that is accessible for everyone. When you are happy and positive on the inside, it makes you glow on the outside, and *Everyday Magic* will help you do just that.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1784881929

- [2] British Library. **Harry Potter: A History of Magic**. Arthur A. Levine Books. 2018.

The official companion book to the special exhibition *Harry Potter: A History of Magic*, featuring an extraordinary treasure trove of magical artifacts, original drafts and drawings by J.K. Rowling, and additional material exclusive to the US run of this unforgettable exhibition! • As we celebrate the 20th anniversary of *Harry Potter* and the *Sorcerer's Stone* in the US, readers everywhere are invited to explore the extraordinary subjects of the Hogwarts curriculum — Potions & Alchemy, Divination, Care of Magical Creatures, and more — and examine incredible historical artifacts, items from J.K. Rowling's personal archive, and stunning original artwork from *Harry Potter* series artists Mary GrandPré, Jim Kay, and Brian Selznick. • Published in conjunction with the special exhibition *Harry Potter: A History of Magic* (coming to the New-York Historical Society after a record-breaking sold-out run at the British Library), this complete catalogue of the over 150 artifacts on display gives readers an up-close look at magical treasures from all over the world. Exclusive to the New York run are amazing artifacts from American institutions — including an original Audubon illustration, a narwhal's tusk (or is it a unicorn's horn?), an ancient Iranian astrolabe, and more — as well as never-before-seen original artwork by Mary GrandPré and early correspondence between J.K. Rowling and her American editor, Arthur Levine. • This special publication is an essential volume for *Harry Potter* fans, history buffs, and bibliophiles, and a fascinating exploration of the history of the magic at the heart of the *Harry Potter* stories. • 272 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1338311506

- [3] Neil Gaiman. **Norse Mythology**. W.W. Norton. 2017.

Introducing an instant classic: master storyteller Neil Gaiman presents a dazzling version of the great Norse myths. • Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. • In *Norse Mythology*, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki — son of a giant — blood brother to Odin and a trickster and unsurpassable manipulator. • Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman — difficult with his beard and huge appetite — to steal it back. More poignant is the tale in which the blood of Kvasir — the most sagacious of gods — is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people. • Through Gaiman's deft and witty prose emerge these gods with their fiercely competitive natures, their susceptibility to being duped and to duping others, and their tendency to let passion ignite their actions, making these long-ago myths breathe pungent life again. • "Who else but Neil Gaiman could become an accomplice of the gods, using the sorcery of words to make their stories new? The author of *American Gods* transforms Norse myths into addictive reading for young and old, with high-wattage retellings that preserve the monumental grandeur of the Nordic universe but also turn it into a world that is up close and personal, full of antic wit and dark intrigue." — Maria Tatar, chair, Program in Folklore and Mythology, Harvard University • "The fascinating ancient tales in the *Prose Edda* and *Poetic Edda* have always needed gifted storytellers to breathe new life into them from century to century, and who better now than Neil Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology." — Jack Zipes, editor of *The Norton Anthology of Children's Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039360909X](#)

- [4] Jane Garry. **Archetypes and Motifs in Folklore and Literature: A Handbook**. Routledge. 2017.

This is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. The reference provides a detailed analysis of the most common archetypes or motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field, and includes accompanying reference citations. Entries are keyed to the Motif-Index of Folk Literature by Stith Thompson and grouped according to that Index's scheme. The reference also includes an introductory essay on the concepts of archetypes and motifs and the scholarship associated with them. This is the only book in English on motifs and themes that is completely folklore oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. It includes in-depth examination of such motifs as: Bewitching; Chance and Fate; Choice of Roads; Death or Departure of the Gods; the Double; Ghosts and Other Revenants; the Hero Cycle; Journey to the Otherworld; Magic Invulnerability; Soothsayer; Transformation; Tricksters.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [135157616X](#)

- [5] Claude Lecouteux. **Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic**. Inner Traditions. 2016.

A thorough reference to the many deities, magical beings, mythical places, and ancient customs of the Norse and Germanic regions of Europe. • Explores the legends and origins of well-known gods and figures such as Odin, Thor, Krampus, and the Valkyries, as well as a broad range of magical beings such as the Elf King, the Lorelei, the Perchten, dwarves, trolls, and giants • Draws upon a wealth of well-known and rare sources, such as the *Poetic Edda* and *The Deeds of the Danes* by Saxo Grammaticus • Examines folktales, myths, and magical beliefs from Germany, Austria, Switzerland, Denmark, Finland, Sweden, Norway, Iceland, and England • The legends of the Norse and Germanic regions of Europe — spanning from Germany and Austria across Scandinavia to Iceland and England — include a broad range of mythical characters and places, from Odin and Thor, to berserkers and Valhalla, to the Valkyries and Krampus. In this encyclopedia, Claude Lecouteux explores the origins, connections, and tales behind many gods, goddesses, magical beings, rituals, folk customs, and mythical places of Norse and Germanic tradition. • More than a reference to the Aesir and the Vanir pantheons, this encyclopedia draws upon a wealth of well-known and rare sources, such as the *Poetic Edda*, the *Saga of Ynglingar* by Snorri Sturluson, and *The Deeds of the Danes* by Saxo Grammaticus. Beyond the famous and infamous Norse gods and goddesses, Lecouteux also provides information on lesser-known figures from ancient Germanic pagan tradition such as the Elf King, the Lorelei, the Perchten, land spirits, fairies, dwarves, trolls, goblins, bogeymen, giants, and many other beings who roam the wild, as well as lengthy articles on well-known figures and events such as Siegfried (Sigurd in Norse) and Ragnarok. The author describes the worship of the elements and trees, details many magical rituals, and shares wild folktales from ancient Europe, such as the strange adventure of Peter Schlemihl and the tale of the Cursed Huntsman. He also dispels the false beliefs that have arisen from the Nazi hijacking of Germanic mythology and from its longtime suppression by Christianity. • Complete with rare illustrations and information from obscure sources appearing for the first time in English, this detailed reference work represents an excellent resource for scholars and those seeking to reconnect to their pagan pasts and restore the old religion. • 339 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1620554801](#)

- [6] J.R.R. Tolkien. **The Story of Kullervo**. Houghton Mifflin Harcourt. 2016.

Shows how Finnish mythology and folk tales were instrumental to how Tolkien created his own legendarium. – Boston Globe • Kullervo, son of Kalervo, is perhaps the darkest and most tragic of all J.R.R. Tolkien's characters. • Hapless Kullervo, as Tolkien called him, is a luckless orphan boy with supernatural powers and a tragic destiny. Brought up in the homestead of the dark magician Untamo, who killed his father, kidnapped his mother, and tried three times to kill him when he was still a boy, Kullervo is alone save for the love of his twin sister, Wanna, and the magical powers of the black dog Musti, who guards him. • When Kullervo is sold into slavery he swears revenge on the magician, but he will learn that even at the point of vengeance there is no escape from the cruelest of fates. • Tolkien himself said that The Story of Kullervo was the germ of my attempt to write legends of my own, and was a major matter in the legends of the First Age. • Tolkien's Kullervo is the clear ancestor of Trin Turambar, the tragic incestuous hero of The Silmarillion. • Published with the authors drafts, notes, and lecture essays on its source work, the Kalevala, The Story of Kullervo is a foundation stone in the structure of Tolkien's invented world. A fascinating read. – NPR.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0544706323](#)

- [7] Brian Bates. **The Real Middle Earth: Exploring the Magic and Mystery of the Middle Ages, J.R.R. Tolkien, and "The Lord of the Rings"**. St. Martin's Press. 2015.

J.R.R. Tolkien claimed that he based the land of Middle Earth on a real place. The Real Middle Earth brings alive, for the first time, the very real civilization in which those who lived had a vision of life animated by beings beyond the material world. Magic was real to them and they believed their universe was held together by an interlaced web of golden threads visible only to wizards. At its center was Middle Earth, a place peopled by humans, but imbued with spiritual power. It was a real realm that stretched from Old England to Scandinavia and across to western Europe, encompassing Celts, Anglo Saxons and Vikings. Looking first at the rich and varied tribes who made up the populace of this mystical land, Bates looks at how the people lived their daily lives in a world of magic and mystery. Using archaeological, historical, and psychological research, Brian Bates breathes life into this civilization of two thousand years ago in a book that every Tolkien fan will want.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1466891092](#)

- [8] Wolfgang Baur, Tim Pratt, Kenneth Hite, Jeff Grubb, James Enge, Steve Winter, James Jacobs, David Chart, Richard Pett, Amber E. Scott, David Zeb Cook, Ed Greenwood, Ray Vallese, Monte Cook. **Kobold Guide to Magic**. Kobold Press. 2014.

Kobolds Work a Little Magic • The popular and wildly useful Kobold Guide series tackles the biggest subject in fantasy: Magic! • What makes a fantasy fantastic? Magic, of course! Whether it's unearthly beasts, scheming sorcerers, legendary swords or locales that defy logic and physics, a compelling fantasy story needs magical elements. The tricky part is that in order for the story to work, you have to get your reader or player to believe the unbelievable. • The Kobold Guide to Magic takes you behind the scenes to learn the secrets of designing and writing about magic from 20 top fantasy authors and game designers. Find out how to create more compelling, more interesting, and more playable magic at your table or in your stories *- with the word from some of the most talented creators working today. • The topics are wide-ranging, from the secrets of Irish magic to tricks of impractical magic, from how to generate a sense of wonder at the gaming table to how to rejigger the teleport spell for stronger adventures — to how to sell a character's soul and how to run a game with visions and prophecies. There's even sections on the magic of J.R.R. Tolkien and the tools available to a game master for making magic their own.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [193678128X](#)

- [9] Jacob Grimm, Wilhelm Grimm. **The Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition**. CreateSpace. 2014.

The complete text of all 211 fairy tales collected by the Brothers Grimm. • This book publication is unique which includes exclusive Introduction. • This edition also includes detailed Biography. • This edition has been corrected for spelling and grammatical errors. Full of magic and trickery, Grimm's Fairy Tales have delighted generations with such timeless classics as Cinderella, Red Riding Hood, Hansel and Gretel, Snow White, and Rapunzel. The Complete Fairy Tales Every fairy tales collected by the Brothers Grimm are included — that's over 200 tales. Popular favorites include: • Cinderella • Beauty and the Beast • Little Red-Cap (Little Red Riding Hood) • Briar Rose (Sleeping Beauty) • Hansel and Grethel • Snow White • Rapunzel • Rumpelstiltskin • and hundreds more!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1503275833](#)

- [10] Judika Illes. **Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World**. HarperOne. 2014.

The author of the popular Encyclopedia of 5,000 Spells and Encyclopedia of Spirits now explores the exciting magic and power of the mystical world of witches in Encyclopedia of Witchcraft, a comprehensive reference book that covers everything you ever wanted to know about this fascinating topic. • Folklore expert Judika Illes introduces readers to mythic witches, modern witches, sacred goddess witches, even demon witches, male and female witches, witches from all over the globe. She takes readers on an enchanting tour through witchcraft's

history, mythology, and folklore, where they will discover a miscellany of facts including magic spells, rituals, potions, recipes, celebrations, traditions, and much more. • 887 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062372017

- [11] Kuno Meyer, Alfred Trubner Nutt. **The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition.** Nabu Press. 2014.

Excerpt from The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga The old-Irish tale which is here edited and fully translated for the first time, has come down to us in seven MSS. of different age and varying value. It is unfortunate that the oldest copy (U), that contained on p.121a of the Leabhar na h Uidhre, a MS. written about 1100 A.D., is a mere fragment, containing but the very end of the story from lil in chertle dia dernaind (62 of my edition) to the conclusion. The other six MSS. all belong to a much later age, the fourteenth, fifteenth, and sixteenth centuries respectively. • Bran mac Febail embarks upon a quest to the Other World. One day while Bran is walking, he hears beautiful music, so beautiful, in fact, that it lulls him to sleep. Upon awakening, he sees a beautiful silver branch in front of him. He returns to his royal house, and while his company is there, an Otherworld woman appears, and sings to him a poem about the land where the branch had grown. In this Otherworld, it is always summer, there is no want of food or water, and no sickness or despair ever touches the perfect people. She tells Bran to voyage to the Land of Women across the sea, and the next day he gathers a company of men to do so. After two days, he sees a man on a chariot speeding towards him. The man is Manannan mac Lir, and he tells Bran that he is not sailing upon the ocean, but upon a flowery plain. He also reveals to Bran that there are many men riding in chariots, but that they are invisible. He tells Bran of how he is to beget his son in Ireland, and that his son will become a great warrior. Bran leaves Manannan mac Lir, and comes to the Isle of Joy. All the people upon the Isle of Joy laugh and stare at him, but will not answer his calls. When Bran sends a man ashore to see what the matter is, the man starts to laugh and gape just like the others. Bran leaves him and sails farther. He then reaches the Land of Women, but is hesitant to go ashore. However, the leader of the women throws a magical clew (ball of yarn) at him which sticks to his hand. She then pulls the boat to shore, and each man pairs off with a woman, Bran with the leader. For what seems to be one year, although it is in actuality many more, the men feast happily in the Land of Women until Nechtan Mac Collbran feels homesickness stir within him. The leader of the women is reluctant to let them go, and warns them not to step upon the shores of Ireland. Bran and his company sail back to Ireland. The people that have gathered on the shores to meet him do not recognize his name except in their legends. Nechtan Mac Collbran, upset, jumps off the boat onto the land. Immediately, Nechtan Mac Collbran turns to ashes. Bran and his company relate the rest of their story to the Irish, and then sail across the sea, never to be seen again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1294764624

- [12] Marina Warner. **Once Upon a Time: A Short History of Fairy Tale.** Oxford University Press. 2014.

From wicked queens, beautiful princesses, elves, monsters, and goblins to giants, glass slippers, poisoned apples, magic keys, and mirrors, the characters and images of fairy tales have cast a spell over readers and audiences, both adults and children, for centuries. These fantastic stories have travelled across cultural borders, and been passed down from generation to generation, ever-changing, renewed with each re-telling. Few forms of literature have greater power to enchant us and rekindle our imagination than a fairy tale. But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and feminism. Marina Warner has loved fairy tales over her long writing career, and she explores here a multitude of tales through the ages, their different manifestations on the page, the stage, and the screen. From the phenomenal rise of Victorian and Edwardian literature to contemporary children's stories, Warner unfolds a glittering array of examples, from classics such as Red Riding Hood, Cinderella, and The Sleeping Beauty, the Grimm Brothers' Hansel and Gretel, and Hans Andersen's The Little Mermaid, to modern-day realizations including Walt Disney's Snow White and gothic interpretations such as Pan's Labyrinth. In ten succinct chapters, Marina Warner digs into a rich collection of fairy tales in their brilliant and fantastical variations, in order to define a genre and evaluate a literary form that keeps shifting through time and history. She makes a persuasive case for fairy tale as a crucial repository of human understanding and culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0198718659

- [13] William O'Connor. **Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures.** Impact. 2013.

Unleash the Beasts! For millennia historians, artists and scientists have chronicled their ideas and discoveries of mythological and magical monsters in encyclopedias known as bestiaries. From Asia to America, Japan to the jungles of South Africa, the vast menagerie of exotic and legendary creatures has populated the imaginations of all cultures for centuries. Beautifully illustrated and fantastically detailed, Dracopedia: The Bestiary is a modern, but no less unsettling reimagining of the ancient version. It is an A-to-Z artist's guide to animals of the legendary world. Some, like the griffin and yeti, may be familiar to you. Others — like the enigmatic questing beast and ferocious mantichore — may seem new and strange. Some may even haunt your dreams. Inside the bestiary, you will find: • Secrets of each animal's evolution — origins, habitat, anatomy, diet and more. • Fantastic illustrations created using pencil sketches and digital coloring. • Four-stage demonstrations

taking you from concept and design to under-painting and finishing details. By drawing on the forms and features of more pedestrian animals, you'll learn how to give shape to the bizarre creatures that roam the depths of your imagination, adding to the bestiary of the ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1440325243](#)

- [14] W.H. Matthews. **Mazes and Labyrinths: Their History and Development.** Dover. 2011.

Ever since Herodotus stood in awe before the Great Labyrinth of Egypt and its 3,000 rooms, men have been fascinated by labyrinthine puzzles, constructions, and mazes. This book explores the subject in full, with a complete illustrated account of labyrinths and mazes of all kinds, from earliest times to the present. • There are labyrinths that consist entirely of rooms and columns, like the Egyptian Labyrinth itself. There are the labyrinths of ancient history and of myth, such as the celebrated Cretan maze in which Theseus slew the Minotaur. There are labyrinths constructed of caverns, those built to protect tombs, and those designed to guard treasures. Labyrinthine patterns have been used in gardens (such as the famous Hampton Court maze), embossed on coins, employed as emblems of royalty, made to represent allegories, built of stones, embedded into the pavements of early churches, and made into toys. We learn about all of them — all that is known, for mystery seems an inescapable part of the story of the labyrinth. • With devoted scholarship and a nice appreciation for what he terms "the lure of the labyrinth", the author takes us through accounts of the ancient mazes, the "meanders" and Roman times, theories on the meaning of church labyrinths, the "mizmaze," turf mazes and their origins, the floral labyrinth, the hedge maze, examples in stones and carved on rocks, links between labyrinths and magic, maze etymology, hints on maze design and principles of solution, the labyrinth in literature, the labyrinth in strange places, mirror mazes, and even a verbal labyrinth. All important or exceptional examples are illustrated. • This is a book for anyone who is intrigued by puzzles or beguiled by mysteries, a book for the historian, the mathematician, the student, the lover of the classic, and all those who enjoy reading the product of a cultivated mind dwelling on a subject that touches much of our cultural and artistic heritage.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [048622614X](#)

- [15] Owen Davies. **Grimoires: A History of Magic Books.** Oxford University Press. 2010.

No books have been more feared than grimoires, and no books have been more valued and revered. In *Grimoires: A History of Magic Books*, Owen Davies illuminates the many fascinating forms these recondite books have taken and exactly what these books held. At their most benign, these repositories of forbidden knowledge revealed how to make powerful talismans and protective amulets, and provided charms and conjurations for healing illness, finding love, and warding off evil. But other books promised the power to control innocent victims, even to call up the devil. Davies traces the history of this remarkably resilient and adaptable genre, from the ancient Middle East to modern America, offering a new perspective on the fundamental developments of western civilization over the past two thousand years. *Grimoires* shows the influence magic and magical writing has had on the cultures of the world, richly demonstrating the role they have played in the spread of Christianity, the growth of literacy, and the influence of western traditions from colonial times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199590044](#)

- [16] Rosemary Ellen Guiley, John Zaffis. **The Encyclopedia of Demons and Demonology.** Facts on File. 2009.

This is the truth about demons and demonology — in more than 400 entries. The conflict between good and evil can be found in every culture, mythical tradition, and religion throughout history. In many cases, the source of evil has been personified as demons or devils, and in many belief systems, both are considered to be real entities operating outside the boundaries of the physical world to torment people or lead them astray. In some traditions demons are believed to be the direct opposite of angels, working against the forces of good and challenging them. Real or not, demons are at the heart of many fascinating beliefs and traditions, several of which are widely held today. "The Encyclopedia of Demons and Demonology" explores this dark aspect of folklore and religion and the role that demons play in the modern world. This comprehensive resource presents more than 400 entries and more than 80 black-and-white photographs documenting beliefs about demons and demonology from ancient history to the present. The key topics covered include: Demons in different cultural and religious traditions; Demons in folklore and popular culture; Exorcism and other means of confronting demons; Historical cases of possession and demon activity; The history of demonology; Magic and witchcraft; Possession and other demonic phenomena; Modern-day demonologists and exorcists; Strange creatures and entities related to demons; and, Types of demons. • 302 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816073155](#)

- [17] Marion Rana. **Creating Magical Worlds: Otherness and Othering in Harry Potter.** Peter Lang. 2009.

A huge success in both bookshops and cinemas, the Harry Potter series has drawn millions of readers and viewers into its magical world. In constructing this world, however, J. K. Rowling has created Harry and his friends in sharp contrast to other members of the magical and non-magical world. *Creating Magical Worlds* argues that the identities of the heroes are mainly based on delimitation from and rivalry to other characters: the Slytherins and Death eaters, foreign students from Durmstrang and Beauxbatons, magical races such as the house-elves and centaurs, Muggles and Squibs as well as, to a certain extent, girls and women. Apart from explaining the social psychological and psychoanalytical reasons behind this exclusion, *Creating Magical Worlds* also shows in how far this delimitation is necessary for the action and the plot of the series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 3631580711

- [18] Laura Miller. **The Magician's Book: A Skeptic's Adventures in Narnia.** Little, Brown. 2008.

The Magician's Book is the story of one reader's long, tumultuous relationship with C.S. Lewis' The Chronicles of Narnia. As a child, Laura Miller read and re-read The Lion, the Witch and the Wardrobe and its sequels countless times, and wanted nothing more than to find her own way to Narnia. In her skeptical teens, a casual reference to the Chronicles's Christian themes left her feeling betrayed and alienated from the stories she had come to know and trust. Years later, convinced that "the first book we fall in love with shapes us every bit as much as the first person we fall in love with," Miller returns to Lewis's classic fantasies to see what mysteries Narnia still holds for adult eyes — and is captured in an entirely new way. In her search to uncover the source of these small books' mysterious power, Miller looks to their creator, Clive Staples Lewis. What she discovers is not the familiar, idealized image of the author, but a man who stands in stark contrast to his whimsical creation — scarred by a tragic and troubled childhood, Oxford educated, a staunch Christian, and a social conservative, armed with deep prejudices. The Magician's Book is an intellectual adventure story, in which Miller travels to Lewis's childhood home in Ireland, the possible inspiration for Narnia's landscape; unfolds his intense friendship with J.R.R. Tolkien, a bond that led the two of them to create the greatest myth-worlds of modern times; and explores Lewis's influence on writers like Neil Gaiman, Jonathan Franzen, and Philip Pullman. Finally reclaiming Narnia "for the rest of us," Miller casts the Chronicles as a profoundly literary creation, and the portal to a life-long adventure in books, art, and the imagination. Erudite, wide-ranging, and playful, The Magician's Book is for all who live in thrall to the magic of books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0316017639

- [19] Jack Dann, Gardner Dozois, John Jude Palencar, Kage Baker, Neil Gaiman, Garth Nix, Eoin Colfer. **Wizards: Magical Tales From the Masters of Modern Fantasy.** Berkley Hardcover. 2007.

Never-before-published stories by Neil Gaiman, Eoin Colfer, Garth Nix, and a magical lineup of writers. Throughout the ages, the wizard has claimed a spot in human culture—from the shadowy spiritual leaders of early man to precocious characters in blockbuster films. Gone are the cartoon images of wizened gray-haired men in pointy caps creating magic with a wave of their wands. Today's wizards are more subtle in their powers, more discerning in their ways, and — in the hands of modern fantasists — more likely than ever to capture readers' imaginations. In Neil Gaiman's "The Witch's Headstone," a piece taken from his much-anticipated novel in progress, an eight-year-old boy learns the power of kindness from a long-dead sorceress. Only one woman possesses two kinds of magic — enough to unite two kingdoms — in Garth Nix's "Holly and Iron." Patricia A. McKillip's "Naming Day" gives a sorcery student a lesson in breaking the rules. And a famished dove spins a tale worthy of a meal, but perhaps not the truth, in "A Fowl Tale" by Eoin Colfer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0425215180

- [20] Alan Lupack. **The Oxford Guide to Arthurian Literature and Legend.** Oxford University Press. 2007.

The Oxford Guide to Arthurian Literature and Legend is both a critical history of the Arthurian tradition and a reference guide to Arthurian works, names, characters, symbols, and places. Seven essays offer a comprehensive survey of the legends in all of their manifestations, from their origins in medieval literature to their adaptation in modern literature, arts, film, and popular culture. It also demonstrates the tremendous continuity of the legends by examining the ways that they have been reinterpreted over the years. The indispensable reference on the subject, it also contains encyclopedic entries, bibliographies, and a comprehensive index. The extensive chapter-by-chapter bibliographies, which are subdivided by topic, augment the general bibliography of Arthurian resources. Comprehensive in its analysis and hypertextual in its approach, the Oxford Guide to Arthurian Literature and Legend is an essential reference book for Arthurian scholars, medievalists, and for those interested in cultural studies of myth and legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 019921509X

- [21] Richard Tuerk. **Oz in Perspective: Magic and Myth in the L. Frank Baum Books.** McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. The Wonderful Wizard of Oz, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as Little Wizard Stories of Oz and The Woggle-Bug Book, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [22] Diana Wynne Jones. **The Tough Guide to Fantasyland**. Firebird. 2006.

Imagine that all fantasy novels — the ones featuring dragons, knights, wizards, and magic — are set in the same place. That place is called Fantasyland. The Tough Guide to Fantasyland is your travel guide, a handbook to everything you might find: Evil, the Dark Lord, Stew, Boots (but not Socks), and what passes for Economics and Ecology. Both a hilarious send-up of the clichés of the genre and an indispensable guide for writers, The Tough Guide to Fantasyland has been nearly impossible to find for years. Now this cult classic is back, and readers can experience Diana Wynne Jones at her very best: incisive, funny, and wildly imaginative. This is the definitive edition of The Tough Guide, featuring a new map, an entirely new design, and additional material written for it by Diana Wynne Jones.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0142407224](#)

- [23] Roger Calverley. **The Primal Runes: Archetypes of Invocation and Empowerment**. Lotus Press. 2005.

Thousands of years before the Aryan invasion of Europe, the people of Old Europe created sacred signs, the Primal Runes, and gave birth to our most ancient ancestral tradition of divination and magic. Based on the phases of the Moon, these archetypal rune-forms each have a sacred sound; they form a complete system of invocation and empowerment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0940985837](#)

- [24] Douglas A. Anderson. **Tales Before Tolkien: The Roots of Modern Fantasy**. Del Rey. 2003.

Terry Brooks. David Eddings. George R. R. Martin. Robin Hobb. ... The top names in modern fantasy all acknowledge J.R.R. Tolkien as their role model, the author whose work inspired them to create their own epics... But what writers influenced Tolkien himself? Here, internationally recognized Tolkien expert Douglas A. Anderson has gathered the fiction of authors who sparked Tolkien's imagination in a collection destined to become a classic in its own right. • Andrew Lang's romantic swashbuckler, *The Story of Sigurd*, features magic rings, an enchanted sword, and a brave hero loved by two beautiful women and cursed by a ferocious dragon. • Tolkien read E. A. Wyke-Smith's *The Marvelous Land of Snergs* to his children, delighting in these charming tales of a pixieish people only slightly taller than the average table. • Also appearing in this collection is a never-before-published gem, by David Lindsay, author of *Voyage to Arcturus*, a novel which Tolkien praised highly both as a thriller and as a work of philosophy, religion, and morals. • In stories packed with magical journeys, conflicted heroes, and terrible beasts, this extraordinary volume is one that no fan of fantasy or Tolkien should be without. • These tales just might inspire a new generation of creative writers. • *Tales Before Tolkien: 22 Magical Stories* • *The Elves*, by Ludwig Tieck • *The Golden Key*, by George Macdonald • *Puss-Cat Mew*, by E. H. Knatchbull-Hugessen • *The Griffin and the Minor Canon*, by Frank R. Stockton • *The Demon Pope*, by Richard Garnett • *The Story of Sigurd*, by Andrew Lang • *The Folk of the Mountain Door*, by William Morris Black Heart • *White Heart*, by H. Rider Haggard • *The Dragon Tamers*, by E. Nesbit • *The Far Islands*, by John Buchan • *The Drawn Arrow*, by Clemence Housman • *The Enchanted Buffalo*, by L. Frank Baum • *Chu-bu and Sheemish*, by Lord Dunsany • *The Baumhoff Explosive*, by William Hope Hodgson • *The Regent of the North*, by Kenneth Morris • *The Coming of the Terror*, by Arthur Machen • *The Elf Trap*, by Francis Stevens • *The Thin Queen of Elfhome*, by James Branch Cabell • *The Woman of the Wood*, by A. Merritt • *Golithos the Ogre*, by E. A. Wyke-Smith • *The Story of Alwina*, by Austin Tappan Wright • *A Christmas Play*, by David Lindsay • Once upon a time, fantasy writers were looked down upon, by the literary mainstream as purveyors of mere escapism or, at best, bedtime tales fit only for children... Today fantasy novels stand atop the bestseller lists, while fantasy films smash box office records... Fantasy dominates the role-playing and computer gaming industries, and classic works in the genre are taught in schools and universities throughout the world... Credit for this amazing turnaround belongs to one man more than any other: John Ronald Reuel Tolkien, the beloved author of *The Hobbit* and *The Lord of the Rings*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345458559](#)

- [25] Antoine Faivre, Joscelyn Godwin. **The Eternal Hermes: From Greek God to Alchemical Magus**. Phanes Press. 2003.

Hermes — the fascinating mercurial messenger of the gods eloquent revealer of hidden wisdom and guardian of occult knowledge — has played a central role in the development of esotericism in the West. The enigmatic Hermes Trismegistus legendary author of ancient Gnostic writings was the father of the Hermetic tradition. Drawing upon rare books and manuscripts, this highly illustrated work explores the question of where Hermes Trismegistus came from how he came to be a patron of the esoteric traditions and how the figure of Hermes has remained lively and inspiring to our own day.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0933999526](#)

- [26] Jeff Saward. **Labyrinths & Mazes: A Complete Guide to Magical Paths of the World**. Lark Books. 2003.

Based on over 25 years of research, with the latest discoveries and interpretations, plus many previously unseen colour photographs and illustrations, *Labyrinths & Mazes* is the comprehensive sourcebook, for researchers, students and enthusiasts, experts and beginners alike. With 224 pages and over 400 photographs and illustrations, plus extensive maps, tables, bibliography, resources and index, Jeff Saward, a world authority on mazes and labyrinths, documents their complex history from prehistory to modern times, explores the eternal fascination of these magical patterns and pathways and shows the diversity of labyrinths and mazes worldwide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1579905390

- [27] Michael O. Tunnell. **The Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles.** Henry Holt. 2003.

An informative resource for formal studies of the Prydain Chronicles, as well as an excellent opportunity to delve into the fantastic workings of Prydain, the Companion is more than a quick reference or handy glossary, though it is all of that as well. Instructive, certainly. But, like any good companion, a pleasure to be with over a long period of time." – Lloyd Alexander, from the foreword • This intriguing volume is at once a wonderful reference resource and a vehicle for exploration and discovery in itself. Complete with a biographical sketch of Lloyd Alexander, a personal foreword by Mr. Alexander, a "How to Use the Companion" section from the author, pronunciation keys, excerpts throughout, and — most substantially — an alphabetical guide to the peoples, places, and objects of the Prydain Chronicles, The Prydain Companion is a one-stop reference book for a beloved world of fantasy and magic. For those who love the works of Lloyd Alexander — young readers, teachers, researchers, all — and those who are only beginning to know them, here is a worthy and useful travelmate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0805072713

- [28] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life.** Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253340942

- [29] Maria Tatar. **The Annotated Classic Fairy Tales.** W.W. Norton. 2002.

Not since Bruno Bettelheim's *The Uses of Enchantment* has there been such an illuminating contribution to the world of children's fairy tales. *The Annotated Classic Fairy Tales* is a remarkable treasure trove, a work that celebrates the best-loved tales of childhood and presents them through the vision of Maria Tatar, a leading authority in the field of folklore and children's literature. Into the woods with Little Red Riding Hood, up the beanstalk with Jack, and down through the depths of the ocean with the Little Mermaid, this volume takes us through many of the familiar paths of our folkloric heritage. Gathering together twenty-five of our most cherished fairy tales, including enduring classics like "Beauty and the Beast," "Jack and the Beanstalk," and "Bluebeard," Tatar expertly guides readers through the stories, exploring their historical origins, their cultural complexities, and their psychological effects. Offering new translations of the non-English stories by the likes of Hans Christian Andersen, Brothers Grimm, or Charles Perrault, Tatar captures the rhythms of oral storytelling and, with an extraordinary collection of over 300 often rare, mostly four-color paintings and drawings by celebrated illustrators such as Gustave Doré, George Cruikshank, and Maxfield Parrish, she expands our literary and visual sensibilities. As Tatar shows, few of us are aware of how profoundly fairy tales have influenced our culture. Disseminated across a wide variety of historical and contemporary media ranging from opera and drama to cinema and advertising, they constitute a vital part of our storytelling capital. What has kept them alive over the centuries is exactly what keeps life pulsing with vitality and variety: anxieties, fears, desires, romance, passion, and love. Up close and personal, fairy tales tell us about the quest for romance and riches, for power and privilege, and, most importantly, they show us a way out of the woods back to the safety and security of home. Challenging the notion that fairy tales should be read for their moral values and used to make good citizens of little children, Tatar demonstrates throughout how fairy tales can be seen as models for navigating reality, helping children to develop the wit and courage needed to survive in a world ruled by adults. This volume seeks to reclaim this powerful cultural legacy, presenting the stories that we all think we know while at the same time providing the historical contexts that unlock the mysteries of the tales. *The Annotated Classic Fairy Tales* is a volume that will rank as one of the finest fairy tale collections in many decades, a provocative and original work to be treasured by students, parents, and children. Over 300 often rare, mostly four-color paintings and drawings by celebrated illustrators.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0393051633

- [30] Lyndy Abraham. **A Dictionary of Alchemical Imagery**. Cambridge University Press. 2001.

This dictionary documents alchemical symbolism from the early centuries AD to the late-twentieth century, for use by historians of literary culture, philosophy, science and the visual arts, and readers interested in alchemy and hermeticism. Each entry includes a definition of the symbol, giving the literal (physical) and figurative (spiritual) meanings, an example of the symbol used in alchemical writing, and a quotation from a literary source. There are fifty visual images of graphic woodcuts, copperplate engravings and hand-painted emblems, some reproduced here for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521000009

- [31] Denton Fox, Hermann Palsson. **Grettir's Saga**. University of Toronto Press. 2001.

Profound and intriguing, Grettir's Saga is the last of the great Icelandic sagas. It tells of the life and death of Grettir, a great rebel, individualist, and romantic hero viewed unromantically. Grettir spends his childhood violently defying authority: as a youth of sixteen he kills a man and is outlawed; all the rest of his life he devotes, with remarkable composure, to fighting more and more formidable enemies. He pits himself against bears, berserks, wraiths, trolls, and finally, it seems, the whole population of Iceland. Yet he is not a bloodthirsty killer, but only a man who is totally unwilling to compromise. As a result of his desire for freedom, he becomes increasingly isolated, although he wishes to live in society, and indeed can hardly bear solitude. Driven back and forth from Iceland to Norway, harried around Iceland, he continually flees subjection and confinement only to find a perilous freedom beset both by the external hazards of a new land and by the internal hazards of loneliness and pride. He escapes to freedom and finds destruction. He finally meets his death in his last refuge on the top of an unscalable island near the northern tip of Iceland. Grettir's Saga has several themes. One of them is the conflict between the Christian world and the survival of the pagan world, as sorcery or heroic pride; the other is the conflict between man's desire for individual freedom and the restrictive bond imposed by society. This translation is the first into English since 1914; it is based on a more accurate Icelandic text than the earlier translations, and, unlike them, is unexpurgated and in unarchaic English. The saga has an especial modern relevance — a recent translation into Czech reached the top of the best-seller list. The present volume includes genealogies, a study of the legal system, and a critical assessment of the work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802061656

- [32] William Huffman. **Robert Fludd: Essential Readings**. North Atlantic Books. 2001.

Renaissance man, Elizabethan philosopher, and scholar Robert Fludd sought to integrate the whole of human knowledge within a divine and hierarchically ordered cosmology. After completing his education at Oxford University, he journeyed throughout Europe seeking the knowledge of mystics, scientists, musicians, physicians, and alchemists, leading to the publication of many historically influential works on science, medicine, and philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1556433735

- [33] Allan Zola Kronzek. **The Sorcerer's Companion: A Guide to the Magical World of Harry Potter**. Broadway. 2001.

Who was the real Nicholas Flamel? How did the Sorcerer's Stone get its power? Did J.K. Rowling dream up the terrifying basilisk, the seductive veela, or the vicious grindylow? And if she didn't, who did? Millions of readers around the world have been enchanted by the magical world of wizardry, spells, and mythical beasts inhabited by Harry Potter and his friends. But what most readers don't know is that there is a centuries-old trove of true history, folklore, and mythology behind Harry's fantastic universe. Now, with *The Sorcerer's Companion*, those without access to the Hogwarts library can school themselves in the fascinating reality behind J.K. Rowling's world of magic. *The Sorcerer's Companion* allows curious readers to look up anything magical from the Harry Potter books and discover a wealth of entertaining, unexpected information. Wands and wizards, boggarts and broomsticks, hippogriffs and herbology, all have astonishing histories rooted in legend, literature, or real-life events dating back hundreds or even thousands of years. Magic wands, like those sold in Rowling's Diagon Alley, were once fashioned by Druid sorcerers out of their sacred yew trees. Love potions were first concocted in ancient Greece and Egypt. And books of spells and curses were highly popular during the Middle Ages. From Amulets to Zombies, you'll also learn: how to read tea leaves • where to find a basilisk today • how King Frederick II of Denmark financed a war with a unicorn horn • who the real Merlin was • how to safely harvest mandrake root • who wore the first invisibility cloak • how to get rid of a goblin • why owls were feared in the ancient world • the origins of our modern-day bogeyman, and more. A spellbinding tour of Harry's captivating world, *The Sorcerer's Companion* is a must for every Potter aficionado's bookshelf. *The Sorcerer's Companion* has not been prepared, approved, or licensed by any person or entity that created, published, or produced the Harry Potter books or related properties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0767908473

- [34] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things.** New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [35] Sheldon Cashdan. **The Witch Must Die: The Hidden Meaning of Fairy Tales.** Basic. 1999.

In *The Witch Must Die*, Sheldon Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Not since Bettelheim's *The Uses of Enchantment* has the underlying significance of fantasy and fairy tales been so insightfully and entertainingly mined.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465008968](#)

- [36] James Reston Jr. **The Last Apocalypse: Europe at the Year 1000 A.D..** Anchor. 1999.

Enter the world of 1000 A.D., when Vikings, Moors, and barbarians battled kings and popes for the fate of Europe. As the millennium approached, Europeans feared the world would end. The old order was crumbling, and terrifying and confusing new ideas were gaining hold in the populace. Random and horrific violence seemed to sprout everywhere without warning, and without apparent remedy. And, in fact, when the millennium arrived the apocalypse did take place; a world did end, and a new world arose from the ruins. In 950, Ireland, England, and France were helpless against the ravages of the seagoing Vikings; the fierce and strange Hungarian Magyars laid waste to Germany and Italy; the legions of the Moors ruled Spain and threatened the remnants of Charlemagne's vast domain. The papacy was corrupt and decadent, overshadowed by glorious Byzantium. Yet a mere fifty years later, the gods of the Vikings were dethroned, the shamans of the Magyars were massacred, the magnificent Moorish caliphate disintegrated: The sign of the cross held sway from Spain in the West to Russia in the East. James Reston, Jr.'s enthralling saga of how the Christian kingdoms converted, conquered, and slaughtered their way to dominance brings to life unforgettable historical characters who embodied the struggle for the soul of Europe. From the righteous fury of the Viking queen Sigrid the Strong-Minded, who burned unwanted suitors alive; to the brilliant but too-cunning Moor Al-Mansor the Illustrious Victor; to the aptly named English king Ethelred the Unready; to the abiding genius of the age, Pope Sylvester II — warrior-kings and concubine empresses, maniacal warriors and religious zealots, bring this stirring period to life. *The Last Apocalypse* is a book rich in personal historical detail, flavored with the nearly magical sensibility of an apocalyptic age. James Reston, Jr., is the author of ten previous books, including *Galileo: A Life* and *Sherman's March and Vietnam*. He has written for *The New Yorker*, *Esquire*, *Vanity Fair*, *Time*, *Rolling Stone*, and many other publications. His television work includes three "Frontline" documentaries, including "Eighty-Eight Seconds in Greensboro." The Woodrow Wilson International Center for Scholars provided him with a Visiting Fellowship during the course of his work on this book. Reston lives in Chevy Chase, Maryland.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385483368](#)

- [37] Carol K. Mack, Dinah Mack. **A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits.** Henry Holt. 1999.

Watch your back! ... How to spot and identify demons and other subversive spirits ... And what to do next. Demons, fairies, and fallen angels are everywhere. They lurk at crossroads, crouch behind doors, hide in trees, slip into beds, wait in caves, hover at weddings and childbirths, disguise themselves as friends, relatives—even disguise themselves as you. They are powerful; they are protean; they are enchanting. And, to the uninformed, they are often invisible. This illustrated guide — the first of its kind — reveals the remarkable permutations of the demon and fairy species worldwide. Packed with lore about each demon, detailing its origins, the culture surrounding it, and its reputed antics and exploits, *A Field Guide to Demons, Fairies, Fallen Angels, and Other Subversive Spirits* is a fascinating exploration of global mythologies. Perfect for the armchair traveler and the intrepid, seasoned demon-spotter alike, this complete guide to subversive spirits offers a behind-the-scenes look at the devilish mishaps, impish irritations, and demonic devastations that punctuate our lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080506270X](#)

- [38] A Hallmark Entertainment/NBC Presentation. **Merlin: The Shooting Script**. Newmarket Press. 1999.

Merlin was the highest rated TV miniseries of 1998, with over 70 million viewers over two nights. From Hallmark Entertainment and NBC, the producers of the hit TV miniseries Gulliver's Travels, The Odyssey, and Moby Dick, comes Merlin, the entirely new two-part, four-hour miniseries featuring an all-star international cast including Sam Neill, Isabella Rossellini, Miranda Richardson, Martin Short, Rutger Hauer, Helena Bonham Carter, John Gielgud, and James Earl Jones. 29 b/w photos. The Newmarket Shooting Script(tm) Series features an attractive 7 x 9 1/4 inch format that includes a facsimile of the film's shooting script, as chosen by the writer and/or director, exclusive notes on the film's production and history, stills, and credits.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1557043663

- [39] Brian Froud, Terri Windling. **Good Faeries/Bad Faeries**. Simon & Schuster. 1998.

"Once upon a time, I thought faeries lived only in books, old folktales, and the past. That was before they burst upon my life as vibrant, luminous beings, permeating my art and my everyday existence, causing glorious havoc ..." In the long-awaited sequel to the international bestseller Faeries, artist Brian Froud rescues pixies, gnomes, and other faeries from the isolation of the nursery and the distance of history, bringing them into the present day with vitality and imagination. In this richly imagined new book, Brian reveals the secrets he has learned from the faeries — what their noses and shoes look like, what mischief and what gentle assistance they can give, what their souls and their dreams are like. As it turns out, faeries aren't all sweetness and light. In addition to such good faeries as Dream Weavers and Faery Godmothers, Brian introduces us to a host of less well behaved creatures — traditional bad faeries like Morgana le Fay, but also the Soul Shrinker and the Gloomious Doom. The faery kingdom, we find, is as subject to good and evil as the human realm. Brilliantly documenting both the dark and the light, Good Faeries/Bad Faeries presents a world of enchantment and magic that deeply compels the imagination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0684847817

- [40] J.R.R. Tolkien, Wayne G. Hammond, Christina Scull. **Roverandom**. Houghton Mifflin Harcourt. 1998.

In 1925, while on vacation with his family on the Yorkshire coast, four-year-old Michael Tolkien lost his favorite toy, a little lead dog he was reluctant to put down even to dig in the sand. To console and distract him, his father, J.R.R. Tolkien, improvised a story — the story of Rover, a real dog magically transformed into a toy, who, after many fantastic adventures in search of the wizard who wronged him, at last wins back his life. This charming tale, peopled by a wise old whale and a terrible dragon, by the king of the sea and the Man-in-the-Moon, was a Tolkien family favorite, going through several typewritten drafts over many years. In 1936, Tolkien submitted it to his British publishers as a possible follow-up to The Hobbit. What his publishers really wanted, however, was another story about Middle-earth, and so he set aside this little book to begin his masterwork, The Lord of the Rings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395898714

- [41] Phyllis Ann Karr. **The Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary**. Pendragon. 1997.

Enter the world of Arthur, King of all Britain and master of a thousand knights. Explore the beauty and splendor of the legendary world of Camelot and the Round Table. Experience the magic and mystery. • Written in a warm and entertaining style, The Arthurian Companion contains over one thousand entries, cross-referenced, annotated, and carefully revised for the second edition. It is an alphabetical guide to the "who's who" of Arthurian legend, a "what's what" of famous Arthurian weapons and artifacts, and a "where's where" of geographical locations appearing in Arthurian literature. An extensive chronology of King Arthur's reign is included. The Arthurian Companion is an invaluable reference for researchers and for lovers of medieval romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1568820968

- [42] Antonio Anzaldi, Massimo Izzi. **Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work**. Gremese. 1996.

The birth, wars and the fall of the gods. Here is the origin of the universe and our world! All the wonders of nature and the supernatural: ducks born from plants, talking animals, monsters of every kind, unicorns, dragons, abominable snowmen, extraterrestrials, golden men, dwarfs and giants. The secrets of the underworld, the wonders of Paradise and the horrors of Hell. The treasures at the sea bottom, the magic of herbs and precious stones, beings from the sky; in other words all the creations that human imagination could produce over the centuries in every country of the world. Attempts to explain the world and natural phenomena; phantasmagorical descriptions of destiny after death, dreamlike visions of faraway unknown regions; old and new tales from various historical periods, the world over. The volume covers the entire spectrum of myths, legends; tales regarding the cosmos, geography, history, zoology, religion and philosophy, creations of the human mind! A running kaleidoscopic view of the world of the imagination, a true exhibit of real fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 8873010512

- [43] John Bonner. **Qabalah: A Primer**. Skoob Books. 1994.

The ancient mysteries of Qabalah come alive for a modern readership in this introduction by occultist John Bonner. Like the of China and the ageless Tarot, Qabalah belongs to that rarefied stratum of human experience that lies between mysticism and magic. Bonner knows that fertile borderland well — here are all the ancient symbols: the tree of life the lightning flash the veils the flaming sword that kept Adam and Eve forever barred from Eden. For anyone who wants to know Qabalah.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1871438578

- [44] Barbara N. Byfield. **The Book of Weird**. Main Street Books. 1994.

Read The Book of Weird and enter into the mysterious netherworld of the fantastical. Ever since its original publication over a quarter of a century ago, this book has delighted fans of arcana and the occult. Now, a new package will draw still another generation to its mysterious charms. With the help of this playful sourcebook, you can decide which sounds like the more attractive occupation — witch or sorceress (or warlock or wizard). Using the table of ancient remedies you can learn how to cure common afflictions — from epilepsy to warts — that have plagued human history from the dawn of time. And by reading this book, you will finally know the proper time for matins and vespers, and when to celebrate Candlemas, Beltane, and Michaelmas. The Book of Weird will take you through each of the deadly sins, and for good measure, each of the splendid virtues. You will learn how to avoid werewolves and vampires, and what to do to get rid of ghosts. It will teach you how to distinguish an incubus from a succubus in order to determine which you'd rather be visited by in the dark of night. Whether you are faced with gnome or dwarf, troll or ogre, elf or fairy, you will know the difference after browsing through this fun-filled, informative treasure chest of hidden knowledge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385065914

- [45] John M. Findlay. **Magic Lands: Western Cityscapes and American Culture After 1940**. University of California Press. 1993.

The American West conjures up images of pastoral tranquility and wide open spaces, but by 1970 the Far West was the most urbanized section of the country. Exploring four intriguing cityscapes — Disneyland, Stanford Industrial Park, Sun City, and the 1962 Seattle World's Fair — John Findlay shows how each created a sense of cohesion and sustained people's belief in their superior urban environment. This first book-length study of the urban West after 1940 argues that Westerners deliberately tried to build cities that differed radically from their eastern counterparts. In 1954, Walt Disney began building the world's first theme park, using Hollywood's movie-making techniques. The creators of Stanford Industrial Park were more hesitant in their approach to a conceptually organized environment, but by the mid-1960s the Park was the nation's prototypical "research park" and the intellectual downtown for the high-technology region that became Silicon Valley. In 1960, on the outskirts of Phoenix, Del E. Webb built Sun City, the largest, most influential retirement community in the United States. Another innovative cityscape arose from the 1962 Seattle World's Fair and provided a futuristic, somewhat fanciful vision of modern life. These four became "magic lands" that provided an antidote to the apparent chaos of their respective urban milieus. Exemplars of a new lifestyle, they are landmarks on the changing cultural landscape of postwar America.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520084357

- [46] Garth Fowden. **The Egyptian Hermes: A Historical Approach to the Late Pagan Mind**. Princeton University Press. 1993.

Sage, scientist, and sorcerer, Hermes Trismegistus was the culture-hero of Hellenistic and Roman Egypt. A human (according to some) who had lived about the time of Moses, but now indisputably a god, he was credited with the authorship of numerous books on magic and the supernatural, alchemy, astrology, theology, and philosophy. Until the early seventeenth century, few doubted the attribution. Even when unmasked, Hermes remained a byword for the arcane. Historians of ancient philosophy have puzzled much over the origins of his mystical teachings; but this is the first investigation of the Hermetic milieu by a social historian. Starting from the complex fusions and tensions that molded Graeco-Egyptian culture, and in particular Hermetism, during the centuries after Alexander, Garth Fowden goes on to argue that the technical and philosophical Hermetica, apparently so different, might be seen as aspects of a single "way of Hermes." This assumption that philosophy and religion, even cult, bring one eventually to the same goal was typically late antique, and guaranteed the Hermetica a far-flung readership, even among Christians. The focus and conclusion of this study is an assault on the problem of the social milieu of Hermetism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691024987

- [47] Carlo Ginzburg. **Ecstasies: Deciphering the Witches' Sabbath**. Penguin Books. 1992.

Ecstasies is the culmination of Ginzburg's longstanding fascination with popular myths that are shared across different cultures and eras. Here he follows the accounts given by those accused of witchcraft centuries ago, gradually weaving them together into a startling pattern, revealing evidence of a hidden shamanistic culture that flourished across Europe for millenia. Photographs and maps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140158588

- [48] Jacques Le Goff. **The Medieval Imagination**. University of Chicago Press. 1992.

To write this history of the imagination, Le Goff has recreated the mental structures of medieval men and women by analyzing the images of man as microcosm and the Church as mystical body; the symbols of power such as flags and oriflammes; and the contradictory world of dreams, marvels, devils, and wild forests. • The collection begins with an essay on "the marvelous." Le Goff highlights subtle changes in medieval attitudes and sensibilities by contrasting the marvelous (representing a "secularization" of the supernatural after the thirteenth century) with the miraculous (depending solely on God's saving grace) and the magical (governed by Satan's destructive activity). • Jacques Le Goff (1927-2014) was a prominent French historian and medievalist. He was a key proponent of the Annales school of historical analysis, which emphasizes long-term social history over political or military themes. He argued that the Middle Ages were a distinct form of civilization, substantively different from both the classical and modern worlds. • "Le Goff is one of the most distinguished of the French medieval historians of his generation ... he has exercised immense influence." – Maurice Keen, New York Review of Books • "The whole book turns on a fascinating blend of the brutally materialistic and the generously imaginative." – Tom Shippey, London Review of Books • "The richness, imaginativeness and sheer learning of Le Goff's work ... demand to be experienced." – T. Clanchy, Times Literary Supplement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226470857

- [49] Gary Gygax, Dave Newton. **Mythus Magick**. Penguin. 1992.

Publication Date: July 1992 Series: Dangerous Journeys Well over a thousand magickal Castings! You've never seen a magick book like this before! Within these pages, you'll find more than 1,400 different Castings for your Heroic Personas and their evil enemies! There are Eyebites, Charms, Cantrips, Spells, Formulas, and Rituals, divided among more than a dozen different types of magick use.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1558781331

- [50] William Huffman. **Robert Fludd: Essential Readings**. Harper Collins. 1992.

Renaissance man, Elizabethan philosopher, and scholar Robert Fludd sought to integrate the whole of human knowledge within a divine and hierarchically ordered cosmology. After completing his education at Oxford University, he journeyed throughout Europe seeking the knowledge of mystics, scientists, musicians, physicians, and alchemists, leading to the publication of many historically influential works on science, medicine, and philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1855381427

- [51] Nigel Pennick. **Secret Games of the Gods: Ancient Ritual Systems in Board Games**. Red Wheel / Weiser. 1992.

The first comprehensive survey of the different methods of divination, this book delves into games originating from many countries and cultures, showing how each is based upon a vision of the universe in which the "will of the gods" is discovered through ritual practice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 087728752X

- [52] Paul Carus. **The History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day**. Open Court. 1991.

Long before Joseph Campbell — and much more perceptively — the outstanding philosopher of Monism, Paul Carus (1852-1919), saw the need to reach past literal myths and religious symbols to uncover their true meaning, by assembling examples of the myths and religious imagery from all ages and cultures and deducing their common element. Carus's great work, The History of the Devil and the Idea of Evil, is here reproduced exactly as first published in 1900. New readers continue to find in Carus's extraordinary treatise an amazing wealth of provocative suggestions and remarkable insights. • Traces the development of the concept of the devil and the relationship between good and evil from ancient demon worship to the Spanish Inquisition. • "Evil personified appears at first sight repulsive. But the more we study the personality of the Devil, the more fascinating it becomes. In the beginning of existence the Evil One is the embodiment of everything unpleasant, then of everything bad, evil, and immoral. He is hatred, destruction, and annihilation incarnate, and as such he is the adversary of existence, of the Creator, of God. The Devil is the rebel of the cosmos, the independent in the empire of a tyrant, the opposition to uniformity, the dissonance in universal harmony, the exception to the rule, the particular in the universal, the unforeseen chance that breaks the law; he is the individualising tendency, the craving for originality, which bodily upsets the ordinances of God that enforce a definite kind of conduct; he overturns the monotony that would permeate the cosmic spheres if every atom in unconscious righteousness and with pious obedience slavishly followed a generally prescribed course".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0875483070

- [53] Rosemary Ellen Guiley. **Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore.** Prentice Hall General. 1991.

This charming, informative volume offers a balanced — and readable — examination of all aspects of lunar lore, including: history and science, moon worship and religion, American Indian mythology, magic, witchcraft, lunar gardening, and moon missions and the future. A true celebration of lunar astronomy, magic, legend, and lore. 100 halftones, line drawings, and charts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0135416817

- [54] John Matthews. **Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland.** Thorsons. 1991.

A new translation of the poems of sixth-century Celtic bard and shaman Taliesin that reveals the mysteries of Druidic practices. The first collection of Taliesin's major poetry with commentary by John Matthews, author of more than 40 books on the Celts. Reveals Druidic prophecy, methods of divination, and the rites, rituals, and beliefs that were essential to Celtic spiritual practice. Features Taliesin's works as keys to the Arthurian legends. Taliesin, Chief Bard of Britain and Celtic shaman, was a historical figure who lived in Wales during the latter half of the sixth century. Encoded within his work are the ancestral beliefs of the Celtic and pre-Celtic peoples. In addition, his verse is established as a direct precursor to the Arthurian Legends and Taliesin himself, shaman and shapeshifter, is said to be the direct forebear to Merlin. Though the bard's work is steeped in the rich traditions of druidic practice, few have explored the revelations of his writings — the secret poetic language of the bards, revelatory information about divination, the ancient mysteries of the Druids, and the cosmological rites that were central to Celtic worship. John Matthews, one of today's pre-eminent Celtic scholars, sheds new light on the poems of Taliesin and on the vast body of allusion, story, and myth that grew from his body of work and shamanic practice. With the help of fellow Celtic scholar Caitlin Matthews, the author presents completely new translations of Taliesin's major poems in their entirety, uncovering the meanings behind these great works for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1855381095

- [55] Richard Kieckhefer. **Magic in the Middle Ages.** Cambridge University Press. 1990.

This textbook deals with magic, both natural and demonic, within the broad context of medieval culture. Covering the years c. 500 to 1500, with a chapter on antiquity, it investigates the way magic relates to the many other cultural forms of the time, such as religion and science, literature and art. The book begins with a full discussion of the social history of magic and of the ways in which magical beliefs borrowed from a diversity of cultures. Thereafter, within a wider study of the growth and development of the phenomenon, the author shows how magic served as a point of contact between the popular and elite classes, how the reality of beliefs is reflected in the fiction witchcraft led to changes in the law. The chapter on medieval literature, and how the permagicalsecution of magic and er on necromancy is the most original, based largely on unpublished manuscripts and arguing for a new interpretation of the material. Adopting an interdisciplinary approach Professor Kieckhefer has taken magic from its cultural isolation and placed it firmly at the crossroads of medieval culture, as a focal point for our understanding of many other aspects of medieval history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521312027

- [56] Charles Walker. **Atlas of Secret Europe: A guide to sites of magic and mystery.** Dorset Press. 1990.

Chapters: Heretics and Knights • Demons and Witches • Planets, Zodiacs, and Stars • Heavenly and Earthly Lines • The Rosicrucians of Europe • Stones and Magic Symbols.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0880295244

- [57] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Vintage. 1989.

Bruno Bettelheim was one of the great child psychologists of the twentieth century and perhaps none of his books has been more influential than this revelatory study of fairy tales and their universal importance in understanding childhood development. Analyzing a wide range of traditional stories, from the tales of Sindbad to "The Three Little Pigs," "Hansel and Gretel," and "The Sleeping Beauty," Bettelheim shows how the fantastical, sometimes cruel, but always deeply significant narrative strands of the classic fairy tales can aid in our greatest human task, that of finding meaning for one's life. • "A charming book about enchantment, a profound book about fairy tales." – John Updike, The New York Times Book Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0307739635

- [58] Caitlin Matthews. **The Elements of the Celtic Tradition.** Element Books. 1989.

The Celtic Tradition is a source of inspiration to more and more of us today, its myths and culture striking a deep chord within us. Caitlin Matthews' lucid text provides a rich source of informative and evocative material and is superbly complemented by lavish illustrations vividly capturing the spirit of the Celtic world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1852300752

- [59] Nikolai Tolstoy. **Coming of the King**. Spectra. 1989.

An epic novel of the life of Merlin follows the man of great powers on a remarkable journey that ends in a meeting with destiny on the hills of Dinerth, where history will take a turn.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0553052691

- [60] Robert Harbison. **Pharaoh's Dream: Secret Life of Stories**. Martin Secker & Warburg. 1988.

Shows us that much of the history of the human mind is lurking in the history of stories. Charting the long development of Western narrative from the ancient epic Gilgamesh to the allegories of Proust, it traces the discovery of personality through two main themes: the decline of magical thinking & the rise of the individual. Far more than a work of literary history, this book shows us not only stories & the world, but ourselves with different eyes. Equally illuminating on genealogical lists in the Bible, the Minoan labyrinth or the meaning of Christmas trees, Harbison reaches through literature to its most compelling invention — the human personality. • CONTENTS • 1. Ancestors of Narrative: Ritual • 2. Earliest Selves: Gilgamesh, Genesis • 3. Monsters: Greek Myth, Norse Tales, Beowulf • 4. Second Thoughts: Chretien de Troyes, Malory • 5. Subjective Allegories: Roman de la Rose, La Vita Nuova • 6. Relativism in Chaucer • 7. The Death of Magic: Sidney and Spenser • 8. Shakespeare's Archaism • 9. Puritan Conscience in Bunyan, Marivaux, and Richardson • 10. Gothic Terror in Walpole, Kleist, Hawthorne, and Kafka • 11. The Perils of Irony: Stendhal, Alas, Machado de Assis, Henry James • 12. Transcendence in Proust.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0436191393

- [61] Allen W. Varney, Eric Goldberg. **The Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film**. St. Martin's Press. 1988.

The Willow Sourcebook Includes: • Detailed histories of Willow, Madmartigan, Bavmorda, and every important character from the movie. • The cultures and beliefs of the Nelwyns, the soldiers of Nockmaar, the Knights of Galladoorn, the fairies, and the brownies. • Fearsome monsters — the two-headed Eborsisk, the Death Dogs, and others. • Magic-transformation, Bavmorda's Ritual of Obliteration, Cherlindrea's Wand, and more! • Descriptions of the lands, people, and cultures of the world of Willow, including Tir Asleen, Bavmorda's Nockmaar, and Nelwyn Valley. • A detailed map of the lands travelled in the movie. • Game information that lets you use the people and creatures of Willow in your own fantasy roleplaying game. Plus 8 pages of full-color photographs from the movie!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312930836

- [62] Norma Lorre Goodrich. **Merlin**. Franklin Watts. 1987.

A bestselling author and professor brings the historical figure of Merlin to life — the Merlin who prophesied his own death and was a counselor to kings as well as a scientist, humanist, and man of mystery.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0531150607

- [63] R.J. Stewart. **The Book of Merlin: Insights from the Merlin Conference**. Blandford Press. 1987.

Contributors: Geoffrey Ashe, Dr. Gareth Knight, John Matthews, Bob Stewart, Miranda Gray (illustrations). 192pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0713719451

- [64] R.J. Stewart. **Mystic Life of Merlin**. Law Book of Australasia. 1986.

Examines in depth the Vita Merlini — a 12th Century biography of Merlin that contains a complete system of magical and spiritual development.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1850630429

- [65] Scott Cunningham. **Encyclopedia of Magical Herbs**. Llewellyn Publications. 1985.

Expanded and revised, this comprehensive guide features magical uses of over 400 herbs and plants from all parts of the world. With over 400,000 copies in print, this reference book is a must for all who perform natural magic. It features illustrations for easy identification of every

herb, in addition to common names, use, and rulership. • Some time ago I started to get into programming computers. There are books that teach programming languages. There are others that simply tell you what the commands are. They don't teach you how to program, but you can use the information to make your programs work. In a sense, programming books don't teach programming. In a similar way, Cunningham's Encyclopedia of Magical Herbs doesn't teach you how to do spells (although it does give a brief outline so you can use this without any other book). What it does do is give you all the information you need to make your spells, talismans, amulets, and rituals work better. • This book has become a classic in its field. Every time I visit an occult shop that sells herbs, I look to see what books they use as resources. Inevitably, this book is there, usually quite beaten up from constant use. The pros use it and so do over 200,000 people like you. • The cross-referenced index of folk names could be a book by itself. Did you know that if a magical spell calls for "bats' wings" you should use holly? Or did you know that if a magical recipe called for "lapstones" you should use potato? If you had this book you would know all that and more. You'd also learn that ragweed can be used for courage; lily of the valley can enhance mental powers and happiness; and chrysanthemums can be used for protection. • This book by Scott Cunningham is truly encyclopedic. It gives information on over 400 herbs in an easy-to-use format that makes working with the book clear and simple. If you do any sort of magic with herbs, or if you are interested in folklore, this is a book you must have. • 325 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0875421229](#)

- [66] Elliott Gose. [The World of the Irish Wonder Tale](#). University of Toronto Press. 1985.

Fairy tales are a rich element of childhood in many cultures around the world. But in Ireland, where they are known as wonder tales, these stories of magic and enchantment are not restricted to young audiences. Gose identifies a number of approaches — psychological, anthropological, structural, comparative, and typological.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802065856](#)

- [67] Nikolai Tolstoy. [The Quest for Merlin](#). Little, Brown. 1985.

Did Merlin really exist, or is he part of a fairy tale? Nikolai Tolstoy eloquently argues that the wizard Merlin did in fact exist. Through the use of diverse and rare literary sources, he shows Merlin to have been a historical figure — one of the last heirs to druidic tradition. 16 pages of black-and-white photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316850667](#)

- [68] Thomas Wentworth Higginson. [Tales of the Enchanted Islands of the Atlantic](#). Chelsea House. 1983.

Preface Hawthorne in his Wonder Book has described the beautiful Greek myths and traditions, but no one has yet made similar use of the wondrous tales that gathered for more than a thousand years about the islands of the Atlantic deep. Although they are a part of the mythical period of American history, these hazy legends were altogether disdained by the earlier historians; indeed, George Bancroft made it a matter of actual pride that the banning of the American annals was bare and literal. But in truth no national history has been less prosaic as to its earlier traditions, because every visitor had to cross the sea to reach it, and the sea has always been, by the mystery of its horizon, the fury of its storms, and the variableness of the atmosphere above it, the foreordained land of romance. • In all ages and with all sea-going races there has always been something especially fascinating about an island amid the ocean. Its very existence has — for all explorers — an air of magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0877542724](#)

- [69] Gerald of Wales, John O'Meara. [The History and Topography of Ireland](#). Penguin Classics. 1983.

Gerald of Wales was among the most dynamic and fascinating churchmen of the twelfth century. A member of one of the leading Norman families involved in the invasion of Ireland, he first visited there in 1183 and later returned in the entourage of Henry II. The resulting *Topographia Hiberniae* is an extraordinary account of his travels. Here he describes landscapes, fish, birds and animals; recounts the history of Ireland's rulers; and tells fantastical stories of magic wells and deadly whirlpools, strange creatures and evil spirits. Written from the point of view of an invader and reformer, this work has been rightly criticized for its portrait of a primitive land, yet it is also one of the most important sources for what is known of Ireland during the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140444238](#)

- [70] John Rhys. [Celtic Folklore: Welsh and Manx](#). Harper Collins. 1983.

John Rhys (1840-1915), the son of a Welsh farmer, studied at Oxford and in Germany, and became the first professor of Celtic languages at Oxford in 1877. His research ranged across the fields of linguistics, history, archaeology, ethnology and religion, and his many publications were instrumental in establishing the field of Celtic studies. This two-volume work, published in 1901, had its beginnings in the late 1870s, when Rhys began collecting Welsh folk tales, several of which appear, with English translations, in Volume 1. Volume 2 analyses recurring Welsh themes, including submerged cities, water spirits and rivers; caves, heroes and treasure; place-names and Arthurian legends. It also

considers, in a more global context, topics such as name magic, shape shifting, and the fairy as "other". Rhys discusses the difficulties of interpreting folkloric motifs and discovering their origins, and the blurred borders between story and history, myth and superstition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0704504065](#)

- [71] Jeffrey Gantz. **Early Irish Myths and Sagas**. Penguin Classics. 1982.

First written down in the eighth century AD, these early Irish stories depict a far older worldpart myth, part legend and part history. Rich with magic and achingly beautiful, they speak of a land of heroic battles, intense love and warrior ideals, in which the otherworld is explored and men mingle freely with the gods. From the vivid adventures of the great Celtic hero Cu Chulaind, to the stunning "Exile of the Sons of Uisliu" — a tale of treachery, honour and romance — these are masterpieces of passion and vitality, and form the foundation for the Irish literary tradition: a mythic legacy that was a powerful influence on the work of Yeats, Synge and Joyce.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140443975](#)

- [72] Jack David Zipes. **Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales**. University of Texas Press. 1980.

This revised, expanded, and updated edition of the 1979 landmark *Breaking the Magic Spell* examines the enduring power of fairy tales and the ways they invade our subjective world. In seven provocative essays, Zipes discusses the importance of investigating oral folk tales in their socio-political context and traces their evolution into literary fairy tales, a metamorphosis that often diminished the ideology of the original narrative. Zipes also looks at how folk tales influence our popular beliefs and the ways they have been exploited by a corporate media network intent on regulating the mystical elements of the stories. He examines a range of authors, including the Brothers Grimm, Hans Christian Anderson, Ernst Bloch, Tolkien, Bettelheim, and J.K. Rowling to demonstrate the continuing symbiotic relationship between folklore and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292707258](#)

- [73] Katharine Mary Briggs. **The Vanishing People: Fairy Lore and Legends**. Pantheon Books. 1978.

Internationally acclaimed as one of Britain's most respected folklore scholars, Katharine Briggs (1898-1980) was also one of the most popular authors in the field. These "Selected Works provide facsimile editions of her landmark writings, spanning the whole of her publishing career, from 1959 to 1980. she draws upon folklore, oral history, and scholarly research to illustrate the extraordinary range of "others" once believed to live along side humans, though usually invisible. As in many things, different cultures all over the world held amazingly similar beliefs about this topic, considered rather esoteric today. This collection of tales and traditions is fascinating, but perhaps even more valuable is the appendix to *The Vanishing People*, in which she includes a glossary of the types of fairies (woodwives, water horses, and their like), an index of tale types (visits to fairyland, changelings, etc.), and an index of motifs (taboo, transformation, and magical substances, for instance.) Interesting reading and a great reference.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394502485](#)

- [74] Robert S. Brumbaugh. **The Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript**. Southern Illinois University Press. 1978.

The Voynich Roger Bacon manuscript secrets — presumably magical or scientific and possibly containing a formula for an Elixir of Life — continue to defy deciphering efforts after almost four centuries, as this amazing history shows. Bought about the year 1586 by the Holy Roman Emperor Rudolph II, who had a keen interest in magic and science, the Voynich manuscript consists of some 200 pages, with many unusual anatomical, botanical, and astronomical illustrations. The work was thought to be that of Roger Bacon, the thirteenth-century English philosopher, who had a reputation for being a magician, and whom legend credited with discovery of an Elixir of Life. The writing, presumably in cipher, defied decipherment by Rudolph's scholars, and the manuscript passed in the eighteenth century from Prague to Rome, and in 1912 to America, when it was bought by Wilfrid Voynich, a rare-book dealer. In 1921, William R. Newbold claimed to have solved the cipher, but his claim was disputed by John M. Manly, who gave the manuscript the sobriquet the most mysterious manuscript in the world. In the 1960s the manuscript was acquired by the Beinecke Rare Book Library, and Robert S. Brumbaugh, a philosopher at Yale who had served in military intelligence during World War II, became interested in it, and began what has turned out to be a decade of effort to unlock the secrets of the cipher. In the course of his investigations Brumbaugh brought together a collection of essays tracing the manuscripts history, which form the basis of the present book. Brumbaugh himself in 1972 identified the alphabet used in the cipher, and read plant and star labels, but the text has resisted application of the alphabet. Efforts to transcribe and decipher the manuscript continue, and this book is a contribution to the efforts to reveal the secrets of medieval science, philosophy, and linguistics still locked in the worlds most mysterious manuscript.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809308088](#)

- [75] Elizabeth Pepper, John Wilcock. **Magical and Mystical Sites: Europe and the British Isles.** Harper Collins. 1977.

Embark on a magical voyage to the enchanted sites of the ancient world, all associated with legends of mystery and power. From Stonehenge in England to the oracle of Apollo in Greece, *Magical and Mystical Sites* explores the most remarkable and significant places of antiquity — temples, places of learning, monuments, ruins, and sacred groves — and the legends that accompany them. Filled with details of historical data and local information, this book is a wonderful companion for both the armchair traveler and the actual visitor. *Magical and Mystical Sites* explores the sacred and legendary places of the British Isles, France, Germany, Italy, Spain, Turkey, Greece, and more — places like Delphi, Chartres, and Glastonbury. The discussions are highly readable yet consistently thorough, focusing not only on the lore and legends, but also covering archaeological discoveries, the nature of the old divinities, the relation of the sites to ancient culture and religion, and what these places are like today. Rounded out with excellent photographs and maps, *Magical and Mystical Sites* is a complete historical and practical guide to the sacred sites of Europe and the British Isles. Illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060146141

- [76] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Alfred A. Knopf. 1976.

Wicked stepmothers and beautiful princesses ... magic forests and enchanted towers ... little pigs and big bad wolves ... Fairy tales have been an integral part of childhood for hundreds of years. But what do they really mean? In this award-winning work of criticism, renowned psychoanalyst Dr Bruno Bettelheim presents a thought provoking and stimulating exploration of the best-known fairy stories. He reveals the true content of the stories and shows how children can use them to cope with their baffling emotions and anxieties.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394497716

- [77] Anthony S. Mercatante. **The Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs.** Harper & Row. 1976.

The Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs. Findhorn Garden.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060655623



Figure 7.13: *Midsummer Night's Dream: reconciliation of Titania and Oberon* (Paton, 1847) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
428	2018	Haksever	Everyday Magic: Rituals, Spells and Potions to Live Your Best Life
428	2018	Library	Harry Potter: A History of Magic
429	2017	Gaiman	Norse Mythology
429	2017	Garry	Archetypes and Motifs in Folklore and Literature: A Handbook
429	2016	Lecouteux	Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic
429	2016	Tolkien	Story of Kullervo
430	2015	Bates	Real Middle Earth: Exploring the Magic and Mystery of the Middle Ages, J.R.R. Tolkien, and "The Lord of the Rings"
430	2014	Baur	Kobold Guide to Magic
430	2014	Grimm	Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition
430	2014	Illes	Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World
431	2014	Meyer	Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition
431	2014	Warner	Once Upon a Time: A Short History of Fairy Tale
431	2013	O'Connor	Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures
432	2011	Matthews	Mazes and Labyrinths: Their History and Development
432	2010	Davies	Grimoires: A History of Magic Books
432	2009	Guiley	Encyclopedia of Demons and Demonology
432	2009	Rana	Creating Magical Worlds: Otherness and Othering in Harry Potter
433	2008	Miller	Magician's Book: A Skeptic's Adventures in Narnia
433	2007	Dann	Wizards: Magical Tales From the Masters of Modern Fantasy
433	2007	Lupack	Oxford Guide to Arthurian Literature and Legend
433	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
434	2006	Jones	Tough Guide to Fantasyland
434	2005	Calverley	Primal Runes: Archetypes of Invocation and Empowerment
434	2003	Anderson	Tales Before Tolkien: The Roots of Modern Fantasy
434	2003	Faivre	Eternal Hermes: From Greek God to Alchemical Magus
434	2003	Saward	Labyrinths & Mazes: A Complete Guide to Magical Paths of the World
435	2003	Tunnell	Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles
435	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
435	2002	Tatar	Annotated Classic Fairy Tales
436	2001	Abraham	A Dictionary of Alchemical Imagery
436	2001	Fox	Grettir's Saga
436	2001	Huffman	Robert Fludd: Essential Readings
436	2001	Kronzek	Sorcerer's Companion: A Guide to the Magical World of Harry Potter
437	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
437	1999	Cashdan	Witch Must Die: The Hidden Meaning of Fairy Tales
437	1999	Reston	Last Apocalypse: Europe at the Year 1000 A.D.
437	1999	Mack	A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits
438	1999	Presentation	Merlin: The Shooting Script
438	1998	Froud	Good Faeries/Bad Faeries
438	1998	Tolkien	Roverandom
438	1997	Karr	Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary
438	1996	Anzaldi	Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work
439	1994	Bonner	Qabalah: A Primer
439	1994	Byfield	Book of Weird
439	1993	Findlay	Magic Lands: Western Cityscapes and American Culture After 1940
439	1993	Fowden	Egyptian Hermes: A Historical Approach to the Late Pagan Mind

439	1992	Ginzburg	Ecstasies: Deciphering the Witches' Sabbath
440	1992	Goff	Medieval Imagination
440	1992	Gygax	Mythus Magick
440	1992	Huffman	Robert Fludd: Essential Readings
440	1992	Pennick	Secret Games of the Gods: Ancient Ritual Systems in Board Games
440	1991	Carus	History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day
441	1991	Guiley	Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore
441	1991	Matthews	Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland
441	1990	Kieckhefer	Magic in the Middle Ages
441	1990	Walker	Atlas of Secret Europe: A guide to sites of magic and mystery
441	1989	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
441	1989	Matthews	Elements of the Celtic Tradition
442	1989	Tolstoy	Coming of the King
442	1988	Harbison	Pharaoh's Dream: Secret Life of Stories
442	1988	Varney	Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film
442	1987	Goodrich	Merlin
442	1987	Stewart	Book of Merlin: Insights from the Merlin Conference
442	1986	Stewart	Mystic Life of Merlin
442	1985	Cunningham	Encyclopedia of Magical Herbs
443	1985	Gose	World of the Irish Wonder Tale
443	1985	Tolstoy	Quest for Merlin
443	1983	Higginson	Tales of the Enchanted Islands of the Atlantic
443	1983	Wales	History and Topography of Ireland
443	1983	Rhys	Celtic Folklore: Welsh and Manx
444	1982	Gantz	Early Irish Myths and Sagas
444	1980	Zipes	Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales
444	1978	Briggs	Vanishing People: Fairy Lore and Legends
444	1978	Brumbaugh	Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript
445	1977	Pepper	Magical and Mystical Sites: Europe and the British Isles
445	1976	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
445	1976	Mercatante	Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs

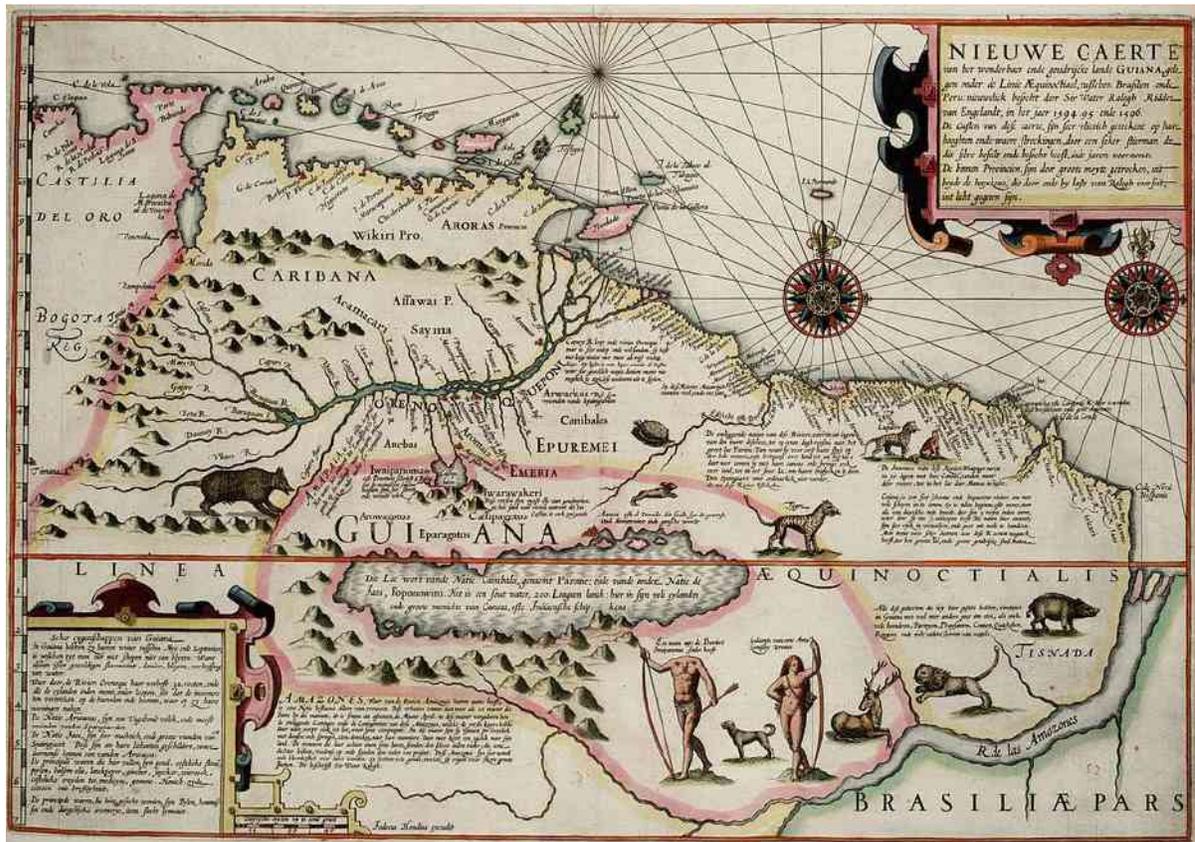


Figure 7.14: Map of Guyana with the mythical city Manoa & El Dorado above the lake (Hondius, 1599) [Wikipedia: Public Domain]

7.7 Maps

- [1] Jared Blando. **Fantasy Mapmaker: How to Draw RPG Cities for Gamers and Fans**. Impact Books. 2019.

Create authentic-looking maps of fantasy cities, hamlets, fortifications and more in a popular tabletop, RPG style. • 30+ step-by-step demonstrations show you how to create your own unique RPG maps • Learn how to draw fantasy cities, medieval settlements and more from a professional gaming illustrator • Tips and techniques for drawing fences, stone walls, forests, fields, bridges, footpaths, mountains, harbors, shields, coats of arms and other cartography elements • Put your design and drawing skills on the map!

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1440354251](#)

- [2] Edward Brooke-Hitching. **The Phantom Atlas: The Greatest Myths, Lies and Blunders on Maps**. Chronicle Books. 2018.

The Phantom Atlas is a guide to the world not as it is, but as it was imagined to be. It's a world of ghost islands, invisible mountain ranges, mythical civilizations, ship-wrecking beasts, and other fictitious features introduced on maps and atlases through mistakes, misunderstanding, fantasies, and outright lies. This richly illustrated book collects and explores the colorful histories behind a striking range of real antique maps that are all in some way a little too good to be true. Author Edward Brooke-Hitching investigates the places where exploration and mythology meet, using gorgeous atlas images as springboards for tales of the deranged buccaneers, seafaring monks, heroes, swindlers, and other amazing stories behind cartography's greatest phantoms.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [145216844X](#)

- [3] Edward Brooke-Hitching. **The Golden Atlas: The Greatest Explorations, Quests and Discoveries on Maps**. Simon and Schuster. 2018.

"A fabulous book, good enough to eat with a spoon! Marvellous. John Lloyd, creator of QI Perfect for the armchair adventurer historian, this is a rich visual exploration of some of the most beautiful charts ever created." – National Geographic • The Golden Atlas is a spectacular visual history of exploration and cartography, a treasure chest of adventures from the chronicles of global discovery, illustrated with a

selection of the most beautiful maps ever created. The book reveals how the world came to be known, featuring a magnificent gallery of exceptionally rare hand-coloured antique maps, paintings and engravings, many of which can only be found in the author's collection. • Arranged chronologically, the reader is taken on a breathtaking expedition through Ancient Babylonian geography and Marco Polo's journey to the Mongol Khan ... on to buccaneers ransacking the Caribbean and the voyages of seafarers such as Captain Cook and fearless African pathfinders. • Their stories are told in an engaging and compelling style, bringing vividly to life a motley collection of heroic explorers, treasure-hunters and death-dealing villains — all of them accompanied by eye-grabbing illustrations from rare maps, charts and manuscripts. • The Golden Atlas takes you back to a world of darkness and peril, placing you on storm-lashed ships, frozen wastelands and the shores of hostile territories to see how the lines were drawn to form the shape of the modern world. • The author's previous book, *The Phantom Atlas*, was a critically acclaimed international bestseller, described by Jonathan Ross as "a spectacular, enjoyable and eye-opening read" and this new book is sure to follow suit.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [147116683X](#)

- [4] Tom Harper. *Atlas: A World of Maps from the British Library*. British Library. 2018.

The British Library's map collection is the national cartographic collection of Britain and numbers around four million maps dating from 15 CE to 2017 CE. These include road maps drawn for 13th century pilgrims and sea charts for 17th-century pirates. They include the first printed map to show the Americas and the last to show English-controlled Calais. They include the world's biggest and smallest atlases. They include maps for kings and queens, popes, ministers, schoolchildren, soldiers, tourists. There are maps which changed the world. As well as comprehensively showcasing the varied and surprising treasures of the British Library's "banquet of maps" for the first time, this book will examine the evolution of humanity's perceptions of the world through maps. By looking at how this map collection was assembled principally over two and a half centuries but in reality over a millennium, the book comprises a cartographic history of the world, as well as vivid celebration of the world's best map collection's best maps.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0712352910](#)

- [5] Huw Lewis-Jones, Philip Pullman. *The Writer's Map: An Atlas of Imaginary Lands*. University of Chicago Press. 2018.

It's one of the first things we discover as children, reading and drawing: Maps have a unique power to transport us to distant lands on wondrous travels. Put a map at the start of a book, and we know an adventure is going to follow. • Displaying this truth with beautiful full-color illustrations, *The Writer's Map* is an atlas of the journeys that our most creative storytellers have made throughout their lives. This magnificent collection encompasses not only the maps that appear in their books but also the many maps that have inspired them, the sketches that they used while writing, and others that simply sparked their curiosity. • Philip Pullman recounts the experience of drawing a map as he set out on one of his early novels, *The Tin Princess*. • Miraphora Mina recalls the creative challenge of drawing up "The Marauder's Map" for the Harry Potter films. • David Mitchell leads us to the Mappa Mundi by way of *Cloud Atlas* and his own sketch maps. • Robert Macfarlane reflects on the cartophilia that has informed his evocative nature writing, which was set off by Robert Louis Stevenson and his map of *Treasure Island*. • Joanne Harris tells of her fascination with Norse maps of the universe. • Reif Larsen writes about our dependence on GPS and the impulse to map our experience. • Daniel Reeve describes drawing maps and charts for *The Hobbit* film trilogy. • This exquisitely crafted and illustrated atlas explores these and so many more of the maps writers create and are inspired by — some real, some imagined — in both words and images. Amid a cornucopia of over two hundred full-color images, we find here maps of the world as envisaged in medieval times, as well as maps of adventure, sci-fi and fantasy, nursery rhymes, literary classics, and collectible comics. • An enchanting visual and verbal journey, *The Writer's Map* will be irresistible for lovers of maps, literature, and memories — and anyone prone to flights of the imagination.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [022659663X](#)

- [6] Karen Wynn Fonstad. *The Atlas of Tolkien's Middle-Earth*. HarperCollins. 2017.

Find your way through every part of J.R.R. Tolkien's great creation, from the Middle-earth of *The Hobbit* and *The Lord of the Rings* to the undying lands of the Weste The Atlas of Tolkien's Middle-earth is an essential guide to the geography of Middle-earth, from its founding in the Elder Days — as recounted in *The Silmarillion* — to the Third Age of *The Lord of the Rings*, including the journeys of Bilbo, Frodo and the Fellowship of the Ring. Hundreds of maps and diagrams survey the journeys of the principal characters day by day — including all the battles and key locations of the First, Second and Third Ages. Plans and descriptions of castles, buildings and distinctive landforms accompany thematic maps describing climate, vegetation, languages and population throughout the history of Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0008194513](#)

- [7] Clancy Wilmott, Chris Perkins, Sybille Lammes, Sam Hind, Alex Gekker, Emma Fraser, Daniel Evans. *Playful Mapping in the Digital Age*. Amsterdam Inst. of Network Cultures. 2016.

[Open Access page](#) • From Mah-Jong, to the introduction of Prussian war-games, through to the emergence of location-based play: maps and play share a long and diverse history. This monograph shows how mapping and playing unfold in the digital age, when the relations between these apparently separate tropes are increasingly woven together. Fluid networks of interaction have encouraged a proliferation of hybrid forms of mapping and playing and a rich plethora of contemporary case-studies, ranging from fieldwork, golf, activism and automotive navigation, to pervasive and desktop-based games evidences this trend. Examining these cases shows how mapping and playing can form productive synergies, but also encourages new ways of being, knowing and shaping our everyday lives. The chapters in this book explore how play can be more than just an object or practice, and instead focus on its potential as a method for understanding maps and spatiality. They show how playing and mapping can be liberating, dangerous, subversive and performative.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [9492302136](#)

- [8] Jared Blando. **How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans.** Impact. 2015.

The power of creation is at your fingertips! Orcs prepare for battle against high Elves, Dwarves retreat to the mountains and men march to the sea to reclaim crumbling fortresses. Fortunes are decided. Kingdoms are lost. Entire worlds are created. This book will teach you to bring your fictional realm to life with simple step-by-step instructions on how to draw authentic fantasy maps. Set the stage for adventure by illustrating domains, castles and battle lines, mountains, forests and sea monsters! Learn to create completely unique and fully functional RPG maps time and time again on which your world can unfold. All the skills necessary to create awe-inspiring maps are covered! • Landscapes. Add depth, balance and plausibility with rocky coastlines, towering mountains, dark forests and rolling plains. • Iconography. Mark important places — towns and cities, fortresses and bridges — with symbolic iconography for easy-to-understand maps. • Typography. Learn how to place readable text and the basics of decorative script. Bonus instruction teaches you to create fonts for Orcs, Elves, Vikings and dragons. • Heraldry and shield design. Depict cultural and political boundaries with shields and colors. • Advanced cartography. Includes how to draw landmarks, country boundaries and political lines. Build roads to connect merchants and troops, troll cairns and dragon lairs. And complete your maps with creative backgrounds, elaborate compasses and thematic legends. 30+ step-by-step demonstrations illustrate how to construct an entire fantasy world map from start to finish — both digitally and by hand!

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1440340242](#)

- [9] Tim Marshall. **Prisoners of Geography: Ten Maps that explain Everything about the World.** Scribner. 2015.

In this New York Times bestseller, an award-winning journalist uses ten maps of crucial regions to explain the geo-political strategies of the world powers "fans of geography, history, and politics (and maps) will be enthralled" (Fort Worth Star-Telegram). • Maps have a mysterious hold over us. Whether ancient, crumbling parchments or generated by Google, maps tell us things we want to know, not only about our current location or where we are going but about the world in general. And yet, when it comes to geo-politics, much of what we are told is generated by analysts and other experts who have neglected to refer to a map of the place in question. • All leaders of nations are constrained by geography. In "one of the best books about geopolitics" (The Evening Standard), now updated to include 2016 geopolitical developments, journalist Tim Marshall examines Russia, China, the US, Latin America, the Middle East, Africa, Europe, Japan, Korea, and Greenland and the Arctic — their weather, seas, mountains, rivers, deserts, and borders — to provide a context often missing from our political reportage: how the physical characteristics of these countries affect their strengths and vulnerabilities and the decisions made by their leaders. • Offering "a fresh way of looking at maps" (The New York Times Book Review), Marshall explains the complex geo-political strategies that shape the globe. Why is Putin so obsessed with Crimea? Why was the US destined to become a global superpower? Why does China's power base continue to expand? Why is Tibet destined to lose its autonomy? Why will Europe never be united? The answers are geographical. "In an ever more complex, chaotic, and interlinked world, Prisoners of Geography is a concise and useful primer on geopolitics" (Newsweek) and a critical guide to one of the major determining factors in world affairs.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1501121472](#)

- [10] Chet van Duzer. **Sea Monsters on Medieval and Renaissance Maps.** British Library. 2014.

From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have never received the scholarly attention that they deserve. In Sea Monsters on Medieval and Renaissance Maps, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappaemundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, Sea Monsters on Medieval and Renaissance Maps will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the 'marvelous' and of Western conceptions of the ocean.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0712357718](#)

- [11] Stefan Ekman. [Here Be Dragons: Exploring Fantasy Maps and Settings](#). Wesleyan University Press. 2013.

Fantasy worlds are never mere backdrops. They are an integral part of the work, and refuse to remain separate from other elements. These worlds combine landscape with narrative logic by incorporating alternative rules about cause and effect or physical transformation. They become actors in the drama — interacting with the characters, offering assistance or hindrance, and making ethical demands. In [Here Be Dragons](#), Stefan Ekman provides a wide-ranging survey of the ubiquitous fantasy map as the point of departure for an in-depth discussion of what such maps can tell us about what is important in the fictional worlds and the stories that take place there. With particular focus on J.R.R. Tolkien's *The Lord of the Rings*, Ekman shows how fantasy settings deserve serious attention from both readers and critics. Includes insightful readings of works by Steven Brust, Garth Nix, Robert Holdstock, Terry Pratchett, Charles de Lint, China Miéville, Patricia McKillip, Tim Powers, Lisa Goldstein, Steven R. Donaldson, Robert Jordan, and Neil Gaiman and Charles Vess.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [081957323X](#)

- [12] Naomi Reed Kline. [Maps of Medieval Thought: The Hereford Paradigm](#). Boydell Press. 2012.

Filled with information and lore, mappae mundi present an encyclopaedic panorama of the conceptual "landscape" of the middle ages. Previously objects of study for cartographers and geographers, the value of medieval maps to scholars in other fields is now recognised and this book, written from an art historical perspective, illuminates the medieval view of the world represented in a group of maps of c.1300. Naomi Kline's detailed examination of the literary, visual, oral and textual evidence of the Hereford mappa mundi and others like it, such as the Psalter Maps, the Sawley Map, and the Ebstorf Map, places them within the larger context of medieval art and intellectual history. The mappa mundi in Hereford cathedral is at the heart of this study: it has more than one thousand texts and images of geographical subjects, monuments, animals, plants, peoples, biblical sites and incidents, legendary material, historical information and much more; distinctions between "real" and "fantastic" are fluid; time and space are telescoped, presenting past, present, and future. Naomi Kline provides, for the first time, a full and detailed analysis of the images and texts of the Hereford map which, thus deciphered, allow comparison with related mappae mundi as well as with other texts and images. Naomi Reed Kline is Professor of Art History at Plymouth State College.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851159370](#)

- [13] George R.R. Martin. [The Lands of Ice and Fire \(A Game of Thrones\): Maps from King's Landing to Across the Narrow Sea \(A Song of Ice and Fire\)](#). Bantam. 2012.

George R.R. Martin's beloved series is bursting with a variety and richness of landscapes — from bitter tundra to arid wasteland and everything in between — that provide a sense of scale unrivaled in contemporary fantasy. Now this dazzling set of maps, featuring original artwork from illustrator and cartographer Jonathan Roberts, transforms Martin's epic saga into a world as fully realized as the one around us.

- The centerpiece of this gorgeous collection is guaranteed to be a must-have for any fan: the complete map of the known world, joining the lands of the Seven Kingdoms and the lands across the Narrow Sea for the first time in series history. But this is just one of many unique maps that aren't available anywhere else. There is an alternate version that tracks the movements of the series' protagonists throughout their vast world, along with more detailed versions of the western, middle, and eastern thirds of the world; a full map of Westeros, combining North and South; one of the Dothraki Sea and the Red Wastes; and the Braavos city map. And here, too, are fan favorites detailing everything from urban sprawl to untamed wilds: maps of King's Landing; The Wall and Beyond the Wall; the Free Cities; and Slaver's Bay, Valyria, and Sothyros.
- Never before has the entire scope of Martin's universe been so exhaustively and fascinatingly depicted. The maps in this beautiful, one-of-a-kind collection will enrich your reading or viewing experience, provide another view of your favorite characters' epic journeys, and open up captivating new worlds — plus, they'll look great on any castle wall.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345538544](#)

- [14] Katie Salen, Robert Torres, Loretta Wolozin, Rebecca Rufo-Tepper, Arana Shapiro, MacArthur Foundation. [Quest to Learn: Developing the School for Digital Kids](#). MIT Press. 2011.

[Open Access page](#) • In the series of [MacArthur Foundation Reports on Digital Media and Learning](#) • The design for Quest to Learn, an innovative school in New York City that offers a 'game-like' approach to learning. Quest to Learn, an innovative school for grades 6 to 12 in New York City, grew out of the idea that gaming and game design offer a promising new paradigm for curriculum and learning. The designers of Quest to Learn developed an approach to learning that draws from what games do best: drop kids into inquiry-based, complex problem spaces that are built to help players understand how they are doing, what they need to work on, and where to go next. Content is not treated as dry information but as a living resource; students are encouraged to interact with the larger world in ways that feel relevant, exciting, and empowering. Quest to Learn opened in the fall of 2009 with 76 sixth graders. In their first semester, these students learned — among other things — convert fractions into decimals in order to break a piece of code found in a library book; to use atlases and read maps to create a location guide for a reality television series; and to create video tutorials for a hapless group of fictional inventors. This research

and development document outlines the learning framework for the school, making the original design available to others in the field. Elements in development include a detailed curriculum map, a budget, and samples of student and teacher handbooks • (Keywords: innovation • education innovation • hands on learning • educational games • learning games • primary education • primary school • secondary education • secondary school • middle school • high school • alternative schooling • game-based learning • game-based teaching • alternative education • public schools • New York schools • New York City schools • NYC schools • Q2L • curriculum map • budget • creative schools • games and learning). • Mission • The Quest to Learn Community 18 Game-Based Learning and Knowing 29 Curriculum and Instruction • Curriculum Structure • Key Characteristics • Sample Discovery Mission and Quests • School Design Team.
[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0262515658

- [15] Uri Shulevitz. **How I Learned Geography**. Farrar Straus & Giroux. 2008.

Having fled from war in their troubled homeland, a boy and his family are living in poverty in a strange country. Food is scarce, so when the boy's father brings home a map instead of bread for supper, at first the boy is furious. But when the map is hung on the wall, it floods their cheerless room with color. As the boy studies its every detail, he is transported to exotic places without ever leaving the room, and he eventually comes to realize that the map feeds him in a way that bread never could. The award-winning artist's most personal work to date is based on his childhood memories of World War II and features stunning illustrations that celebrate the power of imagination. An author's note includes a brief description of his family's experience, two of his early drawings, and the only surviving photograph of himself from that time. *How I Learned Geography* is a 2009 Caldecott Honor Book and a 2009 Bank Street — Best Children's Book of the Year.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0374334994

- [16] John D. Rateliff. **The History of the Hobbit**. Houghton Mifflin Harcourt. 2007.

A beautiful boxed set: the definitive examination of how Tolkien came to write his original masterpiece, including the complete unpublished draft and little-known illustrations and unpublished maps, along with a new edition of the classic work itself. First published in 1938, *The Hobbit* is a story that grew in the telling, and many characters and events in the published book are completely different from what Tolkien first wrote to read aloud to his young sons as part of their fireside reads. For the first time, *The History of the Hobbit* reproduces the original version of one of literatures most famous stories, and includes many little-known illustrations and previously unpublished maps for *The Hobbit* created by Tolkien himself. Also featured are extensive annotations and commentaries on the date of composition, how Tolkien's professional and early mythological writings influenced the story, the imaginary geography he created, and how he came to revise the book in the years after publication to accommodate events in *The Lord of the Rings*. These two volumes are boxed together with a new edition of *The Hobbit* with a short introduction by Christopher Tolkien, a reset text incorporating the most up-to-date corrections, and all of Tolkien's own drawings and color illustrations, including the rare Mirkwood piece.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618964401

- [17] Vincent Virga, Library of Congress, Ronald E. Grim, James H. Billington. **Cartographia: Mapping Civilizations**. Little, Brown. 2007.

Cartographia offers a stunning array of 200 of the most beautiful, important, and fascinating maps in existence, from the world's largest cartographic collection, at the Library of Congress. These maps show how our idea of the world has shifted and grown over time, and each map tells its own unique story about nations, politics, and ambitions. The chosen images, with their accompanying stories, introduce the reader to an exciting new way of "reading" maps as travelogues — living history from the earliest of man's imaginings about planet earth to our current attempts at charting cyberspace. Among the rare gems included in the book are the Waldseemuller Map of the World from 1507, the first to include the designation "America" • pages from the Ortelius's *Theatrum Orbis Terrarum* of 1570, considered the first modern atlas • rare maps from Africa, Asia, and Oceania that challenge traditional Western perspectives • William Faulkner's hand-drawn 1936 map of the fictional Yoknapatawpha County, Mississippi • and even a map of the Human Genome. In an oversized format, with gorgeous four-color reproductions throughout, *Cartographia* will appeal to collectors, historians, and anyone looking for a perfect gift.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0316997668

- [18] The Lilly Library. **Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages**. Indiana University. 2006.

For as long as people have explored unknown lands throughout the world, so have they searched for fabulous lands within their imaginations. At times, these two notions have been strongly linked. In *Neverland: Fabled Places and Fabulous Voyages of History and Legend*, Steven Frimmer writes: "Fiction or fact, such stories appeal to something deep within us, to a longing for something more mysterious and wonderful than what we have in our everyday world." • This exhibition is a celebration of worlds, islands, and realms that have captured the collective imagination throughout the ages — places that, by name alone, conjure up an immediate sense of familiarity for many. The materials displayed allow us to examine how these locations have been depicted by authors and artists and how they have been

reimagined over the years. • The exhibition ranges from fantastical lands, such as Oz and Middle Earth, to disguises based on real locations (Yoknapatawpha County and Winesburg, Ohio). Some originated in stories told simply to amuse children (Toad Hall from *The Wind in the Willows*) or in works addressing contemporary social issues such as Samuel Butler's *Erewhon*. While some have been "mapped" — as one would expect *Treasure Island* to be — others exist on purely abstract levels, such as Italo Calvino's *Invisible Cities*. Travel narratives, of course, offer a wonderful assortment of distant lands for readers to explore — from Gulliver's Lilliput to Sindbad's Valley of Diamonds. • Some of the locations featured in this exhibition may raise questions in the visitor's mind as to whether they should be included in a display on "imagined places." However, this is not simply a collection of fictional works, and not all the settings displayed are the imaginary creations of literary authors. The examples of geographic myths such as *Terra Australis Incognita* and the notion of a Hollow Earth, as well as the legendary Atlantis and El Dorado, were all thought to exist at one time. Indeed, some still have their adherents today. Likewise, the inclusion of materials depicting Heaven and Hell is not intended as an indication that these places are imaginary, but rather as examples of how differing authors and illustrators have depicted one culture's notion of an afterworld. • In designing this exhibition, an effort was made to strike a balance between first appearances of the selected lands or first editions of the works included and later descriptions or editions that offered striking or imaginative illustrations. And that is the intent of this exhibition — to illustrate how the works displayed have shaped our notion of these imagined places and helped to make them so recognizable to young and old alike. – Christopher Harter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0977752917](#)

- [19] Alessandro Scafi. **Mapping Paradise: A History of Heaven on Earth.** University of Chicago Press. 2006.

Throughout history, humans have searched for paradise. When early Christians adopted the Hebrew Bible, and with it the story of Genesis, the Garden of Eden became an idyllic habitat for all mankind. Medieval Christians believed this paradise was a place on earth, different from this world and yet part of it, situated in real geography and indicated on maps. From the Renaissance through the Enlightenment, the mapping of paradise validated the authority of holy scripture and supported Christian faith. But from the early nineteenth century onwards, the question of the exact location of paradise was left not to theologians but to the layman. And at the beginning of the twenty-first century, there is still no end to the stream of theories on the location of the former Garden of Eden. *Mapping Paradise* is a history of the cartography of paradise that journeys from the beginning of Christianity to the present day. Instead of dismissing the medieval belief in a paradise on earth as a picturesque legend and the cartography of paradise as an example of the periods many superstitions, Alessandro Scafi explores the intellectual conditions that made the medieval mapping of paradise possible. The challenge for mapmakers, Scafi argues, was to make visible a place that was geographically inaccessible and yet real, remote in time and yet still the scene of an essential episode of the history of salvation. *Mapping Paradise* also accounts for the transformations, in both theological doctrine and cartographical practice, that brought about the decline of the belief in a terrestrial paradise and the emergence of the new historical and regional mapping of the Garden of Eden that began at the time of the Reformation and still continues today. The first book to show how paradise has been expressed in cartographic form throughout two millennia, *Mapping Paradise* reveals how the most deeply reflective thoughts about the ultimate destiny of all human life have been molded and remolded, generation by generation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226735591](#)

- [20] Mary Ellen Snodgrass, Raymond M. Barrett. **Literary Maps for Young Adult Literature.** Libraries Unlimited. 2005.

Based on more than 30 works of fiction and nonfiction, this collection is a great tool for integrating geography with literature studies. Using the maps and accompanying narrative, young readers can easily trace characters' journeys and envision their routes while reading about their travels. Each entry lists title, author, genre, and date of publication and gives a brief geographical summary. An itemized itinerary precedes multiple maps, each with labels, routes, and insets to delineate the terrain featured in the setting. • *The Adventures of Huckleberry Finn* • *Around the World in Eighty Days* • *The Call of the Wild* • *The Catcher in the Rye* • and maps for 31 other books • Grades 7-Adult.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563081644](#)

- [21] Paco Underhill. **Call of the Mall: The Geography of Shopping by the Author of Why We Buy.** Simon & Schuster. 2005.

Paco Underhill, the Margaret Mead of shopping and author of the huge international bestseller *Why We Buy*, now takes us to the mall, a place every American has experienced and has an opinion about. The result is a bright, ironic, funny, and shrewd portrait of the mall — America's gift to personal consumption, its most powerful icon of global commercial muscle, the once new and now aging national town square, the place where we convene in our leisure time. It's about the shopping mall as an exemplar of our commercial and social culture, the place where our young people have their first taste of social freedom and where the rest of us compare notes. *Call of the Mall* examines how we use the mall, what it means, why it works when it does, and why it sometimes doesn't.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0743235924](#)

- [22] Peter Turchi. **Maps of the Imagination: The Writer as Cartographer.** Trinity University Press. 2004.

Maps of the Imagination takes us on a magic carpet ride over terrain both familiar and exotic. Using the map as a metaphor, fiction writer Peter Turchi considers writing as a combination of exploration and presentation, all the while serving as an erudite and charming guide. He compares the way a writer leads a reader through the imaginary world of a story, novel, or poem to the way a mapmaker charts the physical world. "To ask for a map," says Turchi, "is to say, Tell me a story." With intelligence and wit, the author looks at how mapmakers and writers deal with blank space and the blank page; the conventions they use or consciously disregard; the role of geometry in maps and the parallel role of form in writing; how both maps and writing serve to re-create an individual's view of the world; and the artists delicate balance of intuition with intention. A unique combination of history, critical cartography, personal essay, and practical guide to writing, Maps of the Imagination is a book for writers, for readers, and for anyone interested in creativity. Colorful illustrations and Turchi's insightful observations make his book both beautiful and a joy to read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [159534005X](#)

- [23] Brian Sibley, John Howe, J.R.R. Tolkien. **The Maps of Tolkien's Middle-Earth.** Houghton Muffin Hartcourt Trade. 2003.

Best-selling Tolkien expert Brian Sibley (*The Lord of the Rings: The Making of the Movie Trilogy* and *The Lord of the Rings Official Movie Guide*) presents a slipcased collection of four full-color, large-format maps of Tolkien's imaginary realm illustrated by John Howe, a conceptual designer for the blockbuster films directed by Peter Jackson. The set includes a hardcover book describing in detail the importance and evolution of geography within Tolkien's epic fiction and four color maps presented with minimal folds, including two (Beleriand and Numenor) never before published in this country.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [061839110X](#)

- [24] C.S. Lewis. **Of Other Worlds: Essays and Stories.** Harcourt. 2002.

"The less known the real world is, the more plausibly your marvels can be located near at hand." As the creator of one of the most famous "other worlds" of all time, C.S. Lewis was uniquely qualified to discuss their literary merit. As both a writer and a critic, Lewis explores the importance of story and wonder, elements often ignored or even frowned upon by critics of the day. His discussions of his favorite kinds of stories — children's stories and fantasies — includes his thoughts on his most famous works, *The Chronicles of Narnia* and *the Space Trilogy*. "A must for any collection of C. S. Lewis." – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156027674](#)

- [25] Karen Piper. **Cartographic Fictions: Maps, Race, and Identity.** Rutgers University Press. 2002.

Maps are stories as much about us as about the landscape. They reveal changing perceptions of the natural world, as well as conflicts over the acquisition of territories. *Cartographic Fictions* looks at maps in relation to journals, correspondence, advertisements, and novels by authors such as Joseph Conrad and Michael Ondaatje. In her innovative study, Karen Piper follows the history of cartography through three stages: the establishment of the prime meridian, the development of aerial photography, and the emergence of satellite and computer mapping. Piper follows the cartographer's impulse to leave the ground as the desire to escape the racialized or gendered subject. With the distance that the aerial view provided, maps could then be produced objectively, that is, devoid of problematic native interference. Piper attempts to bring back the dialogue of the native informant, demonstrating how maps have historically constructed or betrayed anxieties about race. The book also attempts to bring back key areas of contact to the map between explorer/native and masculine/feminine definitions of space.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813530733](#)

- [26] Paul Adams. **Textures of Place: Exploring Humanist Geographies.** University of Minnesota Press. 2001.

Geography/ Cultural Studies Essays that point to the emergence of a critical humanist geography. A fresh and far-ranging interpretation of the concept of place, this volume begins with a fundamental tension of our day: as communications technologies help create a truly global economy, the very political-economic processes that would seem to homogenize place actually increase the importance of individual localities, which are exposed to global flows of investment, population, goods, and pollution. Place, no less today than in the past, is fundamental to how the world works. The contributors to this volume—distinguished scholars from geography, art history, philosophy, anthropology, and American and English literature—investigate the ways in which place is embedded in everyday experience, its crucial role in the formation of group and individual identity, and its ability to reflect and reinforce power relations. Their essays draw from a wide array of methodologies and perspectives—including feminism, ethnography, poststructuralism, ecocriticism, and landscape iconography—to examine themes as diverse as morality and imagination, attention and absence, personal and group identity, social structure, home, nature, and cosmos. Contributors: Anne Buttimer, U College Dublin; Edward S. Casey, SUNY Stony Brook; Denis Cosgrove, UCLA; Tim Cresswell, U of Wales, Aberystwyth; Michael Curry, UCLA; Dydia DeLyser, Louisiana State U; James S. Duncan, U of Cambridge; Nancy G. Duncan, U of Cambridge; J. Nicholas Entrikin, UCLA; William Howarth, Princeton U; John Paul Jones III, U of Kentucky; David Ley, U of British Columbia; David Lowenthal, U College London; Karal Ann Marling, U of Minnesota; Patrick McGreevy, Clarion U; Kenneth R. Olwig, U of

Trondheim, Norway; Marijane Osborn, UC Davis; Gillian R. Overing, Wake Forest U; Edward Relph, U of Toronto; Miles Richardson, Louisiana State U; Robert D. Sack, U of Wisconsin, Madison; Jonathan M. Smith, Texas A&M U; Yi-Fu Tuan, U of Wisconsin, Madison; April R. Veness, U of Delaware; and Wilbur Zelinsky, Pennsylvania State U. Paul C. Adams is assistant professor of geography at Texas A & M University. Steven Hoelscher is assistant professor of American studies and geography at the University of Texas, Austin. Karen E. Till is assistant professor of geography at the University of Minnesota, Morris.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0816637571](#)

- [27] Vinay Dharwadker. **Cosmopolitan Geographies: New Locations in Literature and Culture**. Routledge. 2000.

This book highlights the best new interdisciplinary research on the theory and practice of cosmopolitanism, with a special focus on the cosmopolitan literatures of Europe, Asia, Africa, and North America, from medieval times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [041592507X](#)

- [28] Miles Harvey. **The Island of Lost Maps: A True Story of Cartographic Crime**. Random House. 2000.

"Every once in a blue moon you read a book that leaves you absolutely breathless, reminding you of the bright, hidden worlds within our world. This is that book, a glimmering, supersonic journey into terra incognita, where Miles Harvey, acting as writer and sleuth, pursues America's greatest map thief. This is a riveting, hilarious book of twists and turns, unexpected confessions and deep human truths. You will not rest until the last page." – Michael Paterniti, author of *Driving Mr. Albert: A Trip Across America with Einstein's Brain* • The Island of Lost Maps is the story of a curious crime spree: the theft of scores of valuable centuries-old maps from some of the most prominent research libraries in the United States and Canada. The perpetrator was the Al Capone of cartography, a man with the unlikely name of Gilbert Bland, Jr., an enigmatic antiques dealer from south Florida whose cross-country slash-and-dash operation went virtually undetected until he was caught in December 1995. • This is also the spellbinding story of author Miles Harvey's quest to understand America's greatest map thief, a chameleon who changed careers and families without ever looking back. Gilbert Bland was a cipher, a blank slate — for Harvey, journalistic terra incognita. Filling in Bland's life was like filling in a map, and grew from an investigation into an intellectual adventure. Harvey listens to the fury of the librarians from whom Bland stole. He introduces us to America's foremost map mogul, a millionaire maverick who predicted the boom in map collecting. He retraces Bland's life, from his run-ins with the law to his troubled service in Vietnam. And finally, with the aid of an FBI agent, Harvey discovers the Island of Lost Maps. The deeper Miles Harvey investigates, the more we are drawn into this fascinating subculture of collectors, experts, and enthusiasts, all of them gripped by an obsession both surreal and sublime. Capturing that passion in perfect pitch, *The Island of Lost Maps* is an intriguing story of exploration, craftsmanship, villainy, and the lure of the unknown.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0375501517](#)

- [29] Alberto Manguel, Gianni Guadalupi. **The Dictionary of Imaginary Places**. Houghton Mifflin Harcourt. 2000.

Describes and visualizes over 1,200 magical lands found in literature and film, discussing such exotic realms as Atlantis, Tolkien's Middle Earth, and Oz. • From Atlantis to Xanadu and beyond, this Baedeker of make-believe takes readers on a tour of more than 1,200 realms invented by storytellers from Homer's day to our own. • Here you will find Shangri-La and El Dorado; Utopia and Middle Earth; Wonderland and Freedonia. Here too are Jurassic Park, Salman Rushdie's Sea of Stories, and the fabulous world of Harry Potter. • The history and behavior of the inhabitants of these lands are described in loving detail, and are supplemented by more than 200 maps and illustrations that depict the lay of the land in a host of elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, *Dictionary* is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0156008726](#)

- [30] Daniel Lord Smail. **Imaginary Cartographies: Possession and Identity in Late Medieval Marseille**. Cornell University Press. 2000.

How, in the years before the advent of urban maps, did city residents conceptualize and navigate their communities? In his strikingly original book, Daniel Lord Smail develops a new method and a new vocabulary for understanding how urban men and women thought about their personal geography. His thorough research of property records of late medieval Marseille leads him to conclude that its inhabitants charted their city, its social structure, and their own identities within that structure through a set of cartographic grammars which powerfully shaped their lives. Prior to the fourteenth century, different interest groups — notaries, royal officials, church officials, artisans — developed their own cartographies in accordance with their own social, political, or administrative agendas. These competing templates were created around units ranging from streets and islands to vicinities and landmarks. Smail shows how the notarial template, which privileged the street as the most basic marker of address, gradually emerged as the cartographic norm. This transformation, he argues, led to the rise of modern urban maps and helped to inaugurate the process whereby street addresses were attached to citizen identities, a crucial development in the larger enterprise of nation building. *Imaginary Cartographies* opens up powerful new means for exploring late medieval and Renaissance urban society while advancing understanding of the role of social perceptions in history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801436265](#)

- [31] Louise van Swaaji, Jean Klare, David Winner. [The Atlas of Experience](#). Bloomsbury USA. 2000.

An illustrated guide to the most adventurous journey there is: Life. Human beings have long been addicted to maps: they tell us where we are, how we got where we are, and where we are going next. But *The Atlas of Experience* is no ordinary book of maps. While adhering to the conventions of cartography, this atlas invites the traveler to follow routes through familiar-looking topography into hitherto uncharted realms of imagination, ideas, feelings and experience. Cradled by the Ocean of Possibilities, the Sea of Plenty and Still Waters, this strangely familiar place has its capital Boom, its airports Escape and Freedom. It encompasses beautiful regions like the Peninsular of Pleasure as well as desolate wastes such as the Swamps of Boredom and the Bay of Melancholy. Then again there are the well-known Mountains of Work and the Safe Harbour of Home. And what about the Volcanoes of Passion and the border towns of Challenge and Doubt? That's *The Atlas of Experience* the very special travel book that takes you on the long journey to where you are.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1582341001](#)

- [32] Akiko Busch. [Geography of Home: Writings on Where We Live](#). Princeton Architectural Press. 1999.

The house is home to many things. Far more than four walls and a roof, it contains our private and public lives, our families, our memories and aspirations, and it reflects our attitudes toward society, culture, the environment, and our neighbors. In a literary tour of the spaces of our homes, *Geography of Home* reflects on how we define such elusive qualities as privacy, security, and comfort. Part social history, part architectural history, part personal anecdote, this rich book uncovers the hidden meanings of seemingly simple domestic spaces, in chapters ranging from "The Front Door" and "The Porch" to "The Library," "The Kitchen," "The Bedroom," "The Bathroom," and "The Garage," among others. These writings about the home touch on our culture's fundamental issues: the notion of family, the aging of the population, working at home, and respect for the environment. Together, these eloquent essays help us understand not only what home means for each of us, but how our idea of home shapes our place in the world. As Busch writes, "There are times when our homes express infinite possibilities, when they reflect who we are and what we might be".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568981724](#)

- [33] W. Gordon East. [The Geography Behind History](#). W.W. Norton. 1999.

A perennially useful survey of how physical environment affects historical events, with many illustrative examples. In studying the inescapable physical setting of history, writes the author, the geographer examines one of the strands from which history itself is woven. To illuminate the vital relationship between history and geographical conditions, W. Gordon East draws examples from ancient times to the mid-twentieth century. He demonstrates that when we look at the physical conditions under which an event occurs, we find that "the particular characteristics of this setting serve not only to localise but also to influence part at least of the action." Topographical position, climate, distribution of water and minerals, the placement of routes and towns, and ease or difficulty of movement between districts and countries are among the factors which the historian must take into account. Professor East's topics include the role of geography in international politics, the contribution of the geographer to the study of ancient civilizations, and the use of old maps as historical documents.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393004198](#)

- [34] Martha E. Hopkins, Michael Buscher. [Language of the Land: The Library of Congress Book of Literary Maps](#). Library of Congress. 1999.

Have you wondered where Sherlock Holmes's adventures took place, what Ivanhoe or Elizabeth Bennet might look like, or what well-known authors have lived in your state? This new book will answer these questions and more and make literature come visually alive. *Language of the Land: The Library of Congress Book of Literary Maps* is a follow-up to the popular traveling exhibit of the same name. A useful, compact aid for booklovers, English teachers, and libraries, the book features more than 200 literary maps and 10 literary atlases in the collections of the Library of Congress. These maps identify and locate geographical places associated with authors and their works, serving as a guide to their imaginative worlds. • The book is divided into eight richly illustrated chapters: World Literature, Individual Regions and Countries, Britain, United States, Regions of the United States, Individual States and Cities, Specific Books and Authors, and Imaginary Worlds, Folklore, Myth, Fairy Tales, and Nursery Rhymes. Maps for forty-one U.S. states, as well as major cities such as New York, Los Angeles, and Philadelphia, are included. Other subjects range from Jane Austen's England, Black Writers, Walden Pond, and classics such as *The Red Badge of Courage* and *The Call of the Wild* to the wholly imaginary landscapes of Oz, Middle Earth, and Neverland. A twenty-map color portfolio begins with *The Literary Map of Latin America* and concludes with *An Ancient Mappe of Fairyland*. • Each entry consists of a black-and-white photograph of a map; bibliographic information, including the Library of Congress call number; and a brief description. The book begins with author Martha Hopkins's historical introduction to the little known but fascinating cartographic genre of literary maps. • About the Authors: Martha Hopkins, Exhibit Director in the Interpretive Programs Office of the Library of Congress, curated the *Language of the Land* exhibit. • Michael Buscher holds a degree in history from the University of Maryland. He has worked with the cartographic collections of the Library of Congress for almost twenty years and is currently the head of the Geography and Map Division's Collections Management Team.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0844409634](#)

- [35] Norman J.W. Thrower. **Maps and Civilization: Cartography in Culture and Society (2nd ed)**. University of Chicago Press. 1999.

In this concise introduction to the history of cartography, Norman J.W. Thrower charts the intimate links between maps and history from antiquity to the present day. A wealth of illustrations, including the oldest known map and contemporary examples made using Geographical Information Systems (GIS), illuminate the many ways in which various human cultures have interpreted spatial relationships • "The expertise of both al-Jurjani and Longinus is strikingly sophisticated, especially so the more we understand the milieu out of which they both emerge. The present work is a fine presentation of ideas that should increase an awareness and understanding of that sophistication, in works that could not possibly exist in an intellectual vacuum. They have to be a part of a culture which in itself is sophisticated. We "know" the Graeco-Roman milieu is sophisticated, but most are unaware of the extent of the sophistication of medieval Arabic thought. Al-Jurjani's treatise makes us more aware. An understanding of each culture is conducive to further understanding of what kind of thinking has occurred, and is still pertinent. Professor Abdulla is eminently suited as a bridge between the two critical treatises, and treatises which link different cultures, which in themselves share qualities that have influenced each other.... I hope that readers will enjoy this book, and learn as much from it as I have." – H. James Jensen, Professor Emeritus, Indiana University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226799735](#)

- [36] Grady Clay. **Real Places: An Unconventional Guide to America's Generic Landscape**. University of Chicago Press. 1998.

In Real Places, Grady Clay presents the American landscape in a completely fresh and untypical way. Rather than look at locations, he studies constructed, imaginative sites. Clay explores the fascination of "Fall Color Country," or "Lover's Lane." What draws people to these "generic" landscapes and keeps them coming back literally and figuratively time and time again? Real Places catalogs and describes a unique cross-section of America, emphasizing the beauty and intrigue of these hidden gems. Heavily illustrated with maps and photographs depicting the everyday as well as the bizarre, Clay's entertaining Baedeker allows us to see in a new way what has always been "right before our eyes." • "This book provides a language for the architecture of everyday life." – Ross Miller, Chicago Tribune • "Spirited observations and capsule histories." – Suzanne Stephens, New York Times Book Review • "Compelling ... Included here are many nuggets of insight and illumination." – Brad Knickerbocker, Christian Science Monitor • "An amusing and touching book about the reality we Americans have captured in our language." – Boston Sunday Globe.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226109496](#)

- [37] Christopher Lloyd GoGwilt. **The Invention of the West: Joseph Conrad and the Double-Mapping of Europe and Empire**. Stanford University Press. 1997.

This study shows how the contemporary commonplace idea of "the West" emerged around the turn of the century from the combined and related phenomena of European imperial expansion and a crisis of democratic politics. The author argues that twentieth-century ideas of "the West" can be traced to the convergence of two distinct discursive contexts: the "new imperialism" of the 1890s that gave wider currency to oppositions between East and West, and the influence of nineteenth-century Russian debates on Western European ideas of Europe. The work of Conrad is shown to be uniquely suited to studying the relation between these two cultural and political contexts, since they provided Conrad with his two great themes — colonialism and revolution.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804731594](#)

- [38] Michael Grant. **A Guide to the Ancient World: a Dictionary of Classical Place Names**. Barnes & Noble. 1997.

Every place has a history of stories, though few places have an ancient past so heavily documented as the European, Asian, and African stretches of Greek and Roman civilization. A Guide to the Ancient World provides the stories — from both literature and history — of nearly 900 such places. • Michael Grant studied Greek and Latin writers, combed through numerous excavation reports, and collaborated with experts in the field to compile detailed sketches for the historically significant locations described here, from Caledonia (Scotland) to Cyrenaica (eastern Libya) and beyond. A Guide to the Ancient World covers the period from the first millennium B.C., when the Greek city-states emerged, to the late fifth century A.D., when the western Roman Empire fell. Grant describes each location in detail; what happened there, who was involved, and, when applicable, how it is placed in classical literature. Each site is identified in a series of maps at the beginning of the book. • A Guide to the Ancient World includes a bibliography of ancient writers mentioned in the text and a bibliography of contemporary works on ancient history. It is an indispensable source, not only for those interested in classical literature and history, but also for travelers through Europe, North Africa, and Asia Minor • A survey of ancient cities, excavation sites, and ruins of the Hellenistic world — and gazetteer of the mediterranean region.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760704252](#)

- [39] Martin W. Lewis, Karen Wigen. **The Myth of Continents**. University of California Press. 1997.

In this thoughtful and engaging critique, geographer Martin W. Lewis and historian Karen Wigen reexamine the basic geographical divisions we take for granted, and challenge the unconscious spatial frameworks that govern the way we perceive the world. Arguing that notions of East vs. West, First World vs. Third World, and even the sevenfold continental system are simplistic and misconceived, the authors trace the history of such misconceptions. Their up-to-the-minute study reflects both on the global scale and its relation to the specific continents of Europe, Asia, and Africa — actually part of one contiguous landmass. • The Myth of Continents sheds new light on how our metageographical assumptions grew out of cultural concepts: how the first continental divisions developed from classical times; how the Urals became the division between the so-called continents of Europe and Asia; how countries like Pakistan and Afghanistan recently shifted macroregions in the general consciousness. • This extremely readable and thought-provoking analysis also explores the ways that new economic regions, the end of the cold war, and the proliferation of communication technologies change our understanding of the world. It stimulates thinking about the role of large-scale spatial constructs as driving forces behind particular worldviews and encourages everyone to take a more thoughtful, geographically informed approach to the task of describing and interpreting the human diversity of the planet.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520207432](#)

- [40] Sylvia Tomasch, Sealy Gilles. **Text and Territory: Geographical Imagination in the European Middle Ages**. University of Pennsylvania Press. 1997.

Twelve literary scholars and historians investigate the ways in which space and place are politically, religiously, and culturally inflected. Exploring medieval texts as diverse as Icelandic sagas, Ptolemy's Geography, and Mandeville's Travels, the contributors illustrate the intimate connection between geographical conceptions and the mastery of land, the assertion of doctrine, and the performance of sexuality.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812216350](#)

- [41] John A. Agnew, David J. Livingstone, Alisdair Rogers. **Human Geography: An Essential Anthology**. Wiley-Blackwell. 1996.

This book provides students in human geography with a vital resource — a collection of writings critical to understanding the field as a whole and revealing the interactions of its component parts. It is designed to give students ready access to the literature their studies are most likely to lead them to consult. The book is divided into five parts. Parts I and II describe the nature of the enterprise and show the origins and current state of thinking on central issues. Part III is concerned with interactions between nature, culture and landscape. Part IV considers area differences and geographic units such as region, place and locality. Part V provides insights into the concepts of space, time and space-time. The editors have provided a general introduction, introductions to each part and contextual notes for each chapter. Each part concludes with sections of further reading by subject and the volume ends with a time chart of the main developments in geography. This collection of seminal articles aims to be revealing, challenging and engaging. It amply demonstrates why human geography is a subject worthy of the student's engagement and provides a vital and rewarding resource for its understanding.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631194614](#)

- [42] Edward J. Ingebreetsen. **Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King**. M.E. Sharpe. 1996.

Puritan theology maintained the "men need to be terrified, so that they may be converted." Yet the fear of self-loss at the heart of religious conversion was, oddly enough, similar to the fear provoked by witchery and demonic possession. Thus terror entered American culture partly by way of religious sanction, and it continues to be an important social tool for the shaping of hearts and minds. This book defines the use of terror in the American popular imagination from its beginnings in Puritan sermonizing to its prominent place in contemporary genre film and fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563248727](#)

- [43] Donald S. Johnson. **Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were**. Walker. 1996.

Phantom Islands of the Atlantic tells the strange tales of seven lands, conjured out of myth, human error, and occasionally a captain's hubris but nonetheless appearing on maps for centuries — even though many of them never actually existed. Writing with an intimate knowledge of the Atlantic, Donald S. Johnson sheds light on each island's dark origins and solves the mystery of its cartographic life through an intricate exploration of history and myth. From the Isle of Demons, born of a fable created by pious Christians, to the elusive Buss Island, the creation of an ambitious explorer, these islands are a fascinating legacy of the Age of Discovery. Beautifully illustrated with dozens of maps and engravings, Phantom Islands of the Atlantic brings these fanciful lands to life in a remarkable historical odyssey into the human spirit of exploration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802713203](#)

- [44] Susan Morgan. **Place Matters**. Rutgers University Press. 1996.

"Morgan has written an important and original work that presents a well-substantiated challenge to many recent studies of 'colonial discourse.'" – Nancy L. Paxton • Susan Morgan's study of materials and regions, previously neglected in contemporary postcolonial studies, begins with the transforming premise that "place matters." Concepts derived from writings about one area of the world cannot simply be transposed to another area, in some sort of global theoretical move. Moreover, place in the discourse of Victorian imperialism is a matter of gendered as well as geographic terms. Taking up works by Anna Forbes and Marianne North on the Malay Archipelago, by Margaret Brooke and Harriette McDougall on Sarawak, by Isabella Bird and Emily Innes on British Malaya, by Anna Leonowens on Siam, Morgan also makes extensive use of theorists whose work on imperialism in Southeast Asia is unfamiliar to most American academics. This vivid examination of a different region and different writings emphasizes that in Victorian literature there was no monolithic imperialist location, authorial or geographic. The very notion of a colony or an imperial presence in Southeast Asia is problematic. Morgan is concerned with marking the intersections of particular Victorian imperial histories and constructions of subjectivity. She argues that specific places in Southeast Asia have distinctive, and differing, masculine imperial rhetorics. It is within these specific rhetorical contexts that women's writings, including their moments of critique, can be read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813522498](#)

- [45] Patricia Yaeger. **The Geography of Identity**. University of Michigan Press. 1996.

Deterritorialization, translocality, globalization, postcolonial, postnational, transnational: We are in the midst of a redefinition of space. In the very moment that national and ethnic boundaries are breaking down we encounter paradoxical reinvestments in homeland, territorial integrity, localism, regionalism, and race — and ethnocentrism. How do we make sense of this contradictory mapping of global and local space? How do we understand state and national systems of sovereignty as geographic or place-centered dramas of domination? How do we maneuver between incommensurable histories of the regional and transnational in a postmodern world? The contributors to *The Geography of Identity* are at the forefront of the new social geography. Their essays investigate a range of topics as categories of analysis we have to reimagine. With its explorations of the urban heterocline, the postcolony, and nativist ideologies of place, this volume promises to be a groundbreaking contribution to the remapping of global and local cartographies of culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0472083503](#)

- [46] Roger Friedland, Deirdre Boden. **NowHere: Space, Time, and Modernity**. University of California Press. 1995.

"NowHere is a fascinating collection of essays, led off by an introduction of shrewd, comprehensive readings of space-time problems in the thought of the leading theorists of modernity and late (post) modernity." – George E. Marcus, Rice University • "NowHere represents one of the liveliest and most original attempts to rethink modernity on the contemporary scene. The focus on real time and real place generates a sense of intensity and urgency that is rare in social science writing." – Sherry B. Ortner, University of Michigan • "Look what Friedland, Boden, and their fellow authors have put into this space: it's about time! ... They establish the inadequacy of the vacant temporal and spatial geometries most social science adopts unthinkingly, point the way to reflection on time and space as rich, dynamic, interacting media, and have a lot of fun along the way." – Charles Tilly, New School for Social Research • "Modernity is indeed the spatio-temporality of the 'now here.' It is the empty time and space of the disciplines and technology as well as the lived time-space of being in the world. This book is a panoramic and sustained investigation of the 'chronoscape' of la condition moderne from the negative space of the painter's tableau, to the proximate immediacy of face-to-face communication, to the eschatological time of Judaic myth. All of this is itself located in the concrete rhythm and place of the contemporary city, the workday, the family, the mass media. This book is essential in order to grasp the spatio-temporal recasting of thought in the social and cultural sciences." – Scott Lash, Lancaster University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520080181](#)

- [47] Terry Pratchett, Stephen Briggs. **The Discworld Mapp**. Transworld. 1995.

By the author of *The Streets of Ankh-Morpork* and *The Discworld Companion*, this pack contains a detailed color map of the Discworld, plus a booklet with lots of wacky facts and figures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0552143243](#)

- [48] Brian Sibley. **The Map of Tolkien's Middle-Earth**. Harper Voyager. 1995.

A beautiful colour version of J.R.R. Tolkien's map of Wilderland, lovingly re-created by premier Tolkien artist John Howe. The Map Of The Hobbit will take you to all the places Bilbo the Hobbit travelled through on his great adventure. Trace Bilbo's epic journey through the Forest of Mirkwood to the Enchanted River and the Elvenking's Halls; Travel through the Desolation of Smaug to the heart of the Lonely Mountain, wherein lives the huge and evil dragon; Visit Rivendell, home of the Elves, in a hidden valley beyond the Edge of the Wild. The Map Of The Hobbit comes with an illustrated explanatory booklet by Brian Sibley and is a companion map to *The Map Of Tolkien's Middle-Earth* and *The Map Of Tolkien's Beleriand*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061055069](#)

- [49] David Sibley. **Geographies of Exclusion: Society and Difference in the West**. Routledge. 1995.

Images of exclusion characterised western cultures over long historical periods. In the developed society of racism, sexism and the marginalisation of minority groups, exclusion has become the dominant factor in the creation of social and spatial boundaries. Geographies of Exclusion seeks to identify the forms of social and spatial exclusion, and subsequently examine the fate of knowledge of space and society which has been produced by members of excluded groups. Evaluating writing on urban society by women and black writers the author asks why such work is neglected by the academic establishment, suggesting that both practices which result in the exclusion of minorities and those which result in the exclusion of knowledge have important implications for theory and method in human geography. Drawing on a wide range of ideas from social anthropology, feminist theory, sociology, human geography and psychoanalysis, the book presents a fresh approach to geographical theory, highlighting the tendency of powerful groups to purify' space and to view minorities as defiled and polluting, and exploring the nature of difference' and the production of knowledge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415119251](#)

- [50] Sophie Watson, Katherine Gibson. **Postmodern Cities and Spaces**. Wiley-Blackwell. 1995.

Discourses of the postmodern are having profound effects on a range of urban practices, from philosophy and political economy to architecture and planning. This collection charts the confrontations between a postmodern aesthetic (and its influence upon architectural, artistic and cultural styles), a socio-economic "condition" of postmodernity (overlain upon a global economic restructuring of space), and a postmodern paradigm of knowledge (heavily influenced by poststructuralism). "Postmodern Cities and Spaces" brings together a group of writers and critics from diverse disciplinary and geographical backgrounds. It links the architectural and the physical, the aesthetic and the sexual, and the real and imaginary, within a broad discussion of postmodern cities and spaces. The book then examines these urban spaces as a site for "postmodern politics" — in Bombay, in South Africa, in New York and Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631194045](#)

- [51] Stephen Briggs, Terry Pratchett. **The Streets of Ankh-Morpork**. Corgi. 1994.

'There's A Saying That All Roads Lead To Ankh-Morpork. AND IT'S Wrong. ALL Roads Lead Away From Ankh-Morpork, BUT Sometimes People Just Walk Along The Wrong Way' from Moving Pictures Ankh-Morpork! City of One Thousand Surprises (according to the famous publication by the Guild of Merchants)! All human life is there! Although, if it walks down the wrong alley, often quite briefly! The city celebrated in the bestselling Discworld series by Terry Pratchett has been meticulously mapped for the first time. It's all here — from Unseen University to the Shades, from major landmarks like the Patrician's Palace to little-known, er, nooks like Dwarf Bread Museum in Whirligig Alley. See the famous streets along which so many heroes have walked, in some cases quite hurriedly! As leading Ankh-Morpork entrepreneur C.M.O.T. Dibbler would say, A nip at any price — and that's cutting our own throat. Well, close.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0552141615](#)

- [52] Gavin D. Flood. **Mapping Invisible Worlds**. Edinburgh University Press. 1994.

In this work the representations of "invisible worlds" from a wide range of cultures and religious traditions, and from different academic perspectives are explored. The question of why such maps are needed by humans is explored in detail in this study.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0748604707](#)

- [53] Kenneth E. Foote, Peter J. Hugill, Kent Mathewson, Jonathan M. Smith. **Re-reading Cultural Geography**. University of Texas Press. 1994.

The geography of culture has held a sustained attraction for some of the most distinguished and promising geographers of the twentieth century. These notable voices have now been brought together to explore the cultural landscape in this fresh, encompassing survey of one of geography's most vital research areas. In Re-reading Cultural Geography, a worthy successor to the original and now classic Readings in Cultural Geography (1962), the editors have gathered articles, essays, and new commentaries, as well as extensive annotated reading lists and a comprehensive bibliography, into a book that will be ideal for undergraduate and graduate courses of all levels. Assessing an intellectual world far different from the one defined in the earlier volume, Re-reading Cultural Geography uncovers the common themes of a vibrant, often clamorous discipline. Broadly defined, these include "how the world looks" — the patternings of cultural traits and material artifacts; "how the world works" — the dynamics of human organizations in interaction with the environment; and "what the world means" — the systems of shared values and beliefs that shape communities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292724845](#)

- [54] John Gillies. **Shakespeare and the Geography of Difference**. Cambridge University Press. 1994.

Shakespeare's images of the exotic are shown to be firmly based on the margins of contemporary maps; and examination of the icons and emblems of maps raises questions about the mapmakers' overt intentions and instinctive assumptions, and reveals connections between the semiology of a map and that of the theater.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521458536

- [55] James Howard Kunstler. **The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape**. Free Press. 1994.

The Geography of Nowhere traces America's evolution from a nation of Main Streets and coherent communities to a land where every place is like no place in particular, where the cities are dead zones and the countryside is a wasteland of cartoon architecture and parking lots. In elegant and often hilarious prose, Kunstler depicts our nation's evolution from the Pilgrim settlements to the modern auto suburb in all its ghastliness. The Geography of Nowhere tallies up the huge economic, social, and spiritual costs that America is paying for its car-crazed lifestyle. It is also a wake-up call for citizens to reinvent the places where we live and work, to build communities that are once again worthy of our affection. Kunstler proposes that by reviving civic art and civic life, we will rediscover public virtue and a new vision of the common good. "The future will require us to build better places," Kunstler says, "or the future will belong to other people in other societies".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0671888250

- [56] Frank Lestringant. **Mapping the Renaissance World: The Geographical Imagination in the Age of Discovery**. University of California Press. 1994.

At the turn of the sixteenth century, princes and navigators presided over a geographical revolution that fundamentally altered the way people viewed the world. Focusing on the great traveller and map maker, Andre Thevet, Lestringant examines the audacity of the cosmographer, who rivaled God in the creation of new worlds. Accused of blasphemy and mocked for his encyclopedic aims, Thevet is a wonderful example of how knowledge was transformed during the decline of the Renaissance. • Lestringant describes Thevet's mapping of a Brazil of Amazons, cannibals, and kings. He describes how French colonialists' experience with the Tupinamba Indians gave rise to the myth of the noble savage. He discusses the European acceptance of the image of the naked cannibal at a time of religious and social crisis. Mapping the Renaissance World is a brilliant account of the part played by the French in the conquest of the New World.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520088719

- [57] Michele Emmer. **The Visual Mind: Art and Mathematics**. MIT Press. 1993.

Scientific visualization, higher-dimensional geometries, 3D computer modeling, computer animation, and imaginary and virtual environments are just a few of the ground-breaking areas in which artists and mathematicians are exchanging ideas and working together. The Visual Mind introduces a new universe of mathematical images, forms, and shapes in media ranging from drawings to computer graphics, as well as discussion of the methods used to create these works. These 35 chapters are by mathematicians concerned with the visual fruits of their computations and by visual artists concerned with the mathematical origins and inspirations of their works. They are divided into sections covering Geometry and Visualization; Computer Graphics; Geometry and Art; Symmetry; and Perspective Mathematics and Art. The chapters are tied together by introductions to each of these sections and are richly illustrated in color and black and white. Michele Emmer is Professor of Mathematics at the Universita Foscari, Venice, Italy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 026205048X

- [58] Gillian Rose. **Feminism and Geography: The Limits of Geographical Knowledge**. University of Minnesota Press. 1993.

Geography is a subject which throughout its history has been dominated by men; men have undertaken the heroic explorations which form the mythology of its foundation, men have written most of its texts and, as many feminist geographers have remarked, men's interests have structured what counts as legitimate geographical knowledge. This book offers a sustained examination of the masculinism of contemporary geographical discourses. Drawing on the work of feminist theories about the intersection of power, knowledge and subjectivity, different aspects of the discipline's masculinism are discussed in a series of essays which bring influential approaches in recent geography together with feminist accounts of the space of the everyday, the notion of a sense of place and views of landscape. In the final chapter, the spatial imagery of a variety of feminists is examined in order to argue that the geographical imagination implicit in feminist discussions of the politics of location is one example of a geography which does not deny difference in the name of a universal masculinity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0816624186

- [59] Stephen S. Hall. **Mapping the Next Millennium: The Discovery of New Geographies.** Random House. 1992.

Discusses the use of innovative new technologies to map diverse areas of the universe, from the mathematical constant pi, to human chromosomes, to the ocean floor.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394576357](#)

- [60] John Matthews. **The World Atlas of Divination: The Systems, Where They Originate, How They Work.** Bulfinch Press. 1992.

As America hurtles toward the millenium, more and more people are seeking advice from mystical sources. From Nostradamus to Feng Shui to dowsing, The World Atlas of Divination provides the first comprehensive reference to past (and still present) methods of foretelling the future. 150 color illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0821219502](#)

- [61] E. Wajntraub. **Hebrew Maps of the Holy Land.** Bruder Hollinek. 1992.

A description and analysis of existing Hebrew maps of ancient Israel and the greater Middle East. Sets out to provide a guide for collectors while describing the geographical thinking of Jewish scholars and cartographers. Folio, bound in blue cloth with silver lettering; 277pp. Profusely illustrated with reproductions of Hebrew maps held in many collections and libraries around the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3851192486](#)

- [62] Trevor Barnes. **Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape.** Routledge. 1991.

The purpose of this book is to explore issues of geographical description from a poststructuralist sensibility. Focusing on landscape representation, the authors organize their discussion of geographical writings around the three themes of discourse, text and metaphor. Each theme is used as a potential entry point into understanding the shape and substance of particular kinds of geographical writings: the discourse of economics, geopolitics and urban planning, travellers' descriptions, propaganda maps, cartography and geometry, poetry and painting. Representation of the landscape — city, countryside or wilderness — are not mimetic, rather they are a product of the nature of the discourse in which the text is written. Though the landscape representations explored by the authors varies considerably — travellers' accounts of Niagara Falls to Turner's painting of Leeds — each is a written world within a discrete discourse. These essays all participate in the ongoing project of deconstructing geographical discourse to explore the dynamics of power in the representation of landscape. This book should be of interest to students and lecturers in geography, cultural studies and sociology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415069831](#)

- [63] Felipe Fernandez-Armesto. **The Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking.** HarperCollins. 1991.

A region-by-region look at the progress of world exploration recreates the process of discovery by illustrating successive visions of the world over the centuries — from 1200 B.C. to the mapping of Antarctica in 1970.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062700324](#)

- [64] Tony Hiss. **The Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside.** Vintage Books. 1991.

Why do some places — the concourse of Grand Central Terminal or a small farm or even the corner of a skyscraper — affect us so mysteriously and yet so forcefully? What tiny changes in our everyday environments can radically alter the quality of our daily lives? The Experience of Place offers an innovative and delightfully readable proposal for new ways of planning, building, and managing our most immediate and overlooked surroundings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679735941](#)

- [65] Nigel Holmes. **Pictorial Maps: History, Design, Ideas, Sources.** Watson-Guptill. 1991.

This book is about the history and making of pictorial maps, a graphic art form found increasingly in newspapers, in magazines, and on television. As opposed to atlas-type maps (a pure reference form that presents information without comment or observation), pictorial maps have a specific purpose and focus. This book begins with an illustrated history of pictorial maps through the ages. Subsequent sections cover

the use of pictorial maps in America, in the world, in war and its news coverage, and in reporting the weather (including the development of "USA's Today"'s trendsetting back-page weather map). The second half of the book concentrates on the map making process. It shows how to make the various kinds of map projections. Included here are the new Robinson projection, which has solved many distortion problems; the computer's use in map making; how to present mountainous terrain convincingly; pictorial symbols used in maps — even a chapter on drawing maps for friends.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0823040135](#)

- [66] Max Oelschlaeger. **The Idea of Wilderness: From Prehistory to the Age of Ecology.** Yale University Press. 1991.

In this book Max Oelschlaeger argues that the idea of wilderness has reflected the evolving character of human existence from paleolithic times to the present day. An intellectual history, it draws together evidence from philosophy, anthropology, theology, literature, ecology, cultural geography, and archaeology to provide a scientifically and philosophically informed understanding of humankind's relationship to nature. Oelschlaeger begins by examining the culture of prehistoric hunter-gatherers, whose totems symbolized the idea of organic unity between humankind and wild nature, an idea that the author believes is essential to any attempt to define human potential. He next traces how the transformation of these hunter-gatherers into farmers led to a new awareness of distinctions between humankind and nature, and how Hellenism and Judeo-Christianity later introduced the concept that nature was valueless until humanized. Oelschlaeger discusses the concept of wilderness in relation to the rise of classical science and modernism, and shows that opposition to "modernism" arose almost immediately from scientific, literary, and philosophical communities. He provides studies of the seminal American figures Thoreau, Muir, and Leopold and he gives fresh readings of America's two prodigious wilderness poets Robinson Jeffers and Gary Snyder. He concludes with a look at the relationship of evolutionary thought to our postmodern effort to reconceptualize ourselves as civilized beings who remain, in some ways, natural animals.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300048513](#)

- [67] Clifford A. Pickover. **Computers and the imagination: Visual adventures beyond the edge.** St. Martin's Press. 1991.

Computers and the Imagination includes a range of topics — from the how-to construction of artificial spider webs, to pain-inducing patterns, to computer-generated poetry. Along the way, Pickover paradoxically uses the computer — a machine — to gain new insights into the very origins of human creativity.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312061315](#)

- [68] Sharon Zukin. **Landscapes of Power: From Detroit to Disney World.** University of California Press. 1991.

The momentous changes which are transforming American life call for a new exploration of the economic and cultural landscape. In this book Sharon Zukin links our ever-expanding need to consume with two fundamental shifts: places of production have given way to spaces for services and paperwork, and the competitive edge has moved from industrial to cultural capital. From the steel mills of the Rust Belt, to the sterile malls of suburbia, to the gentrified urban centers of our largest cities, the "creative destruction" of our economy — a process by which a way of life is both lost and gained — results in a dramatically different landscape of economic power. Sharon Zukin probes the depth and diversity of this restructuring in a series of portraits of changed or changing American places. Beginning at River Rouge, Henry Ford's industrial complex in Dearborn, Michigan, and ending at Disney World, Zukin demonstrates how powerful interests shape the spaces we inhabit. Among the landscapes she examines are steeltowns in West Virginia and Michigan, affluent corporate suburbs in Westchester County, gentrified areas of lower Manhattan, and theme parks in Florida and California. In each of these case studies, new strategies of investment and employment are filtered through existing institutions, experience in both production and consumption, and represented in material products, aesthetic forms, and new perceptions of space and time. The current transformation differs from those of the past in that individuals and institutions now have far greater power to alter the course of change, making the creative destruction of landscape the most important cultural product of our time. Zukin's eclectic inquiry into the parameters of social action and the emergence of new cultural forms defines the interdisciplinary frontier where sociology, geography, economics, and urban and cultural studies meet.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520072219](#)

- [69] Edward T. Hall. **The Hidden Dimension.** Anchor. 1990.

An examination of various cultural concepts of space and how differences among them affect modern society. Introducing the science of "proxemics," Hall demonstrates how man's use of space can affect personal business relations, cross-cultural exchanges, architecture, city planning, and urban renewal.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385084765](#)

- [70] Kenneth Nebenzahl. **Atlas of Columbus and the Great Discoveries – Celebrating the 500th Anniversary of the Discovery of America.** Rand McNally. 1990.

On the eve of the 500th anniversary of Columbus' discovery of America, Rand McNally presents a lavish treasury of the maps and charts followed by the early explorers, accompanied by a concise narrative that conveys each map's significance, detail and beauty.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052883407X](#)

- [71] Pierluigi Portinaro. **Cartography of North America**. Crescent. 1990.

With 200 full color and B+W reproductions of maps and portraits, 180 extensively captioned maps, as well as 90 additional illustrations of exploration, rivalry, and mapmaking.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517030799](#)

- [72] Ptolemy. **Cosmography: Maps from Ptolemy's "Geography"**. Magna Books. 1990.

This book is a work of geography, astronomy and artwork of historical significance. Ptolemy was cartographer of the 2nd Century, and this work represent a scientific compilation of the body of western civilization's knowledge of the geography of the earth at that point in time. He regarded the earth as the center of the universe and locations on the map were derived via astronomy. This is a large, handsome "coffee table" display book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1854221035](#)

- [73] Roderick Barron. **Decorative Maps: Library of Style and Design**. Crescent. 1989.

40 large full-colour plates of historical maps, suitable for framing, with text descriptions. • A selection of some of the most decorative maps produced. The earliest map is dated at 1300, a map of the medieval Christian world by Richard of Haldingham. The first printed maps appeared in 1550.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517688085](#)

- [74] Frank Chadwick. **Conklin's Atlas of the Worlds**. Game Designers Workshop. 1989.

Conklin's Atlas supplies vital information, for player and referee alike, to broaden the horizons of adventure throughout the Solar System. An informative timeline covers 1879 to 1889, putting political developments, scientific achievements, and important inventions in historical context. Mercury's temperate Twilight Zone is completely covered, with encounter charts, animal descriptions, rare finds, and rules for travel down the World River. Twenty pages of maps and essays on Venus part the veil of mystery covering this fog-shrouded, jungle planet. Detailed maps and descriptions of the land of the Moon Men and the vast underground rivers and seas at the bottom of Luna's Great Canyon are included. Maps and essays describe the cultures, languages, and treasures of Mars (where exactly does liftwood grow?). Color maps cover the Belgian Coprates and the hundreds of miles of meandering bayous and marshes east of Crocea on the frontier of the Oenotrian Empire. he extensive section on Earth provides needed background on its geography in 1889, as well as the political intrigues and rivalries that spark many adventures. Particular attention is paid to Africa, with maps, essays, encounter tables, stock NPC descriptions, and animal statistics providing everything needed to ran safaris into the interior. Mysteries of Africa — the Lost City of the Romans, King Solomon's Mines, the Elephant Graveyard — are also covered. In addition, this module contains a brief rules section on combat between aquatic vessels, as well as rules for the creation of Martian city-states, from population through government, economy, the armed forces, and even down to local corruption. Conklin's is an indispensable guide book to adventure in Space: 1889.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1558780246](#)

- [75] George E. Slusser, Eric S. Rabkin. **Mindscapes: The Geographies of Imagined Worlds**. Southern Illinois University Press. 1989.

Eighteen essays plus four examples from the ninth annual J. Lloyd Eaton Conference on Science Fiction and Fantasy Literature at the University of California, Riverside. The concept of mindspace, Slusser and Rabkin explain, allows critics to focus on a single fundamental problem: "The constant need for a relation between mind and some being external to mind." The essayists are Poul Anderson, Wendy Doniger O'Flaherty, Ronald J. Heckelman, David Brin, Frank McConnell, George E. Slusser, James Romm, Jack G. Voller, Peter Fitting, Michael R. Collings, Pascal J. Thomas, Reinhart Lutz, Joseph D. Miller, Gary Westfahl, Bill Lee, Max P. Belin, William Lomax, and Donald M. Hassler. The book concludes with four authors discussing examples of mindspace. The participants are Jean-Pierre Barricelli, Gregory Benford, Gary Kern, and David N. Samuelson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809314541](#)

- [76] Edward W. Soja. **Postmodern Geographies: The Reassertion of Space in Critical Social Theory**. Verso. 1989.

Written by one of America's foremost geographers, *Postmodern Geographies* contests the tendency, still dominant in most social science, to reduce human geography to a reflective mirror, or, as Marx called it, an unnecessary complication. Beginning with a powerful critique of historicism and its constraining effects on the geographical imagination, Edward Soja builds on the work of Foucault, Berger, Giddens, Berman, Jameson and, above all, Henri Lefebvre, to argue for a historical and geographical materialism, a radical rethinking of the dialectics of space, time and social being. Soja charts the respatialization of social theory from the still unfolding encounter between Western Marxism and modern geography, through the current debates on the emergence of a postfordist regime of flexible accumulation. The postmodern geography of Los Angeles, exposed in a provocative pair of essays, serves as a model in his account of the contemporary struggle for control over the social production of space.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0860919366](#)

- [77] Howard F. Stein, William G. Niederland. **Maps from the Mind: Readings in Psychogeography.** University of Oklahoma Press. 1989.

Psychogeography is the study of how issues, experiences, and processes that result from growing up in a human body are symbolized and played out in the wider social and natural worlds. This volume assembles both classic and contemporary contributions to the field of psychogeography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0806122323](#)

- [78] R.V. Tooley, Charles Bricker. **Landmarks of Mapmaking: An Illustrated History of Maps and Mapmakers.** Dorset. 1989.

1989, extra-large, oversize hardcover title (first published in Switzerland in 1975, with a British edition that appeared in 1976), Dorset Press, NY, 276 pages. Amazing illustrations, over 350 in all. 14 fold-out facsimile maps in full color.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880293497](#)

- [79] Howard F. Stein. **Developmental Time, Cultural Space: Studies in Psychogeography.** University of Oklahoma Press. 1987.

This book advances the intriguing hypothesis that human beings bend to construct the world they inhabit from their bodies and families outward to nature and society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0806120703](#)

- [80] J.R.R. Tolkien, Christopher Tolkien. **The Shaping of Middle-earth: The Quenta, the Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map.** Houghton Mifflin Harcourt. 1986.

This is the fourth volume of *The History of Middle-earth*, edited by Christopher Tolkien, the first two comprising *The Book of Lost Tales* Parts One and Two, and the third *The Lays of Beleriand*. It has been given the title *The Shaping of Middle-earth* because the writings it includes display a great advance in the chronological and geographical structure of the legends of Middle-earth and Valinor. The hitherto wholly unknown "Ambarkanta," or Shape of the World, is the only account ever given of the nature of the imagined Universe, and it is accompanied by diagrams and maps of the world before and after the cataclysms of the War of the Gods and the Downfall of Numenor. The first map of Beleriand, in the North-west of Middle-earth, is also reproduced and discussed. In the "Annals of Valinor" and the "Annals of Beleriand" the chronology of the First Age is given shape; and with these are given the fragments of the translations into Anglo-Saxon made by Aelfwine, the Englishman who voyaged into the True West and came to Tol Eressea, the Lonely Isle, where he learned the ancient history of Elves and Men. Also included are the original "Silmarillion," written in 1926, from which all the later development proceeded, and the "Quenta Noldorinwa" of 1930, the only version of the myths and legends of the First Age that J.R.R. Tolkien completed to their end. As Christopher Tolkien continues editing the unpublished papers that form the bedrock from which *The Lord of the Rings* and *The Silmarillion* were quarried, the vastness of his father's accomplishment becomes even more extraordinary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395425018](#)

- [81] Denis E. Cosgrove. **Social Formation and Symbolic Landscape.** Barnes & Noble. 1985.

Hailed as a landmark in its field since its first publication in 1984, Denis E. Cosgrove's *Social Formation and Symbolic Landscape* has been influential well beyond geography. It has continued to spark lively debate among historians, geographers, art historians, social theorists, landscape architects, and others interested in the social and cultural politics of landscape.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0389205400](#)

- [82] C.S. Lewis, Walter Hooper. **Boxen: The Imaginary World of the Young C.S. Lewis.** Harcourt Brace Jovanovich. 1985.

A collection of maps, histories, sketches, and stories created by C.S. Lewis as a child to describe his private fantasy world, known as Animal-Land or Boxen. A scholarly introduction explains the stories in the context of Lewis's life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0151136300

- [83] Frank Delaney, Jorge Lewinski. **James Joyce's Odyssey: A Guide to the Dublin of Ulysses.** Henry Holt. 1984.

Re-creates Joyce's Dublin of the early twentieth century, comparing it with the modern city, with detailed maps that follow the routes of the principal characters of "Ulysses" in their travels around Dublin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030604575

- [84] Karen Wynn Fonstad. **The Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders.** Del Rey. 1984.

Pern, where firebreathing dragons and their human riders join to fight the threads that threaten to destroy all life! Here's the perfect companion and guide for Anne McCaffrey's beloved stories of the Dragonriders of Pern. Karen Wynn Fonstad brings out every detail of the world and history of Pern in fascinating graphics and lucent text. Tour the land whose very existence depends on the dragons and their riders! Detailed two-color maps showing every place and feature yet discovered on Pern; Follow F'lar's research as he learns how to predict Threadfall! Charts tracking the fall of Thread, the deadly spores that periodically ravage Pern; See the hatchling grounds where Jaxom impressed the white dragon Ruth! Schematics of the great Weyrs — the homes of the telepathic dragons and their riders; Visit Ruatha Hold where F'lar found Lessa, his future weyrwoman! Plans of the Holds, where most of the people of Pern live and work; And lots more covering all the books in the great series! The Atlas of Pern provides a spellbinding tour of the world where the harassed settlers from Earth fight to overcome seemingly impossible odds and to carve out a new life for themselves and the future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345314344

- [85] Larry L. Smith, Robin W. Doughty. **The Amazing Armadillo: Geography of a Folk Critter.** University of Texas Press. 1984.

Perhaps no creature has so fired the imagination of a populace as the armadillo that most ungainly, awkward, and timid little animal. Its detractors call it a varmint and wish it good speed from the Lone Star State and its other natural territories. But its supporters claim that it is the animal kingdom's representative of all that's truly Texan: tough, pioneering, adaptable, and generous in sharing its habitation with others. What is it that sets this quizzical little creature apart from the rest of the animal kingdom? Larry L. Smith and Robin W. Doughty ably answer this question in *The Amazing Armadillo: Geography of a Folk Critter*. This informative book traces the spread of the nine-banded armadillo from its first notice in South Texas late in the 1840s to its current range east to Florida and north to Missouri. The authors look at the armadillo's natural history and habitat as well as the role of humans in promoting its spread, projecting that the animal is increasing in both range and number, continuing its ecological success in areas where habitat and climate are favorable. The book also contributes to a long-standing research theme in geography — the relationship between humans and wildlife. It explores the armadillo's value to the medical community in current research in Hansen's Disease (leprosy) as well as commercial uses, and abuses, of the armadillo in recent times. Of particular note is the author's engaging look at the armadillo as a symbol of popular culture, the efforts now underway to make it a "totem animal" symbolizing the easy-going lifestyles of some Sunbelt cities, and the spread of the craze for armadilliana to other urban centers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 029270383X

- [86] Gerald of Wales, John O'Meara. **The History and Topography of Ireland.** Penguin Classics. 1983.

Gerald of Wales was among the most dynamic and fascinating churchmen of the twelfth century. A member of one of the leading Norman families involved in the invasion of Ireland, he first visited there in 1183 and later returned in the entourage of Henry II. The resulting *Topographia Hiberniae* is an extraordinary account of his travels. Here he describes landscapes, fish, birds and animals; recounts the history of Ireland's rulers; and tells fantastical stories of magic wells and deadly whirlpools, strange creatures and evil spirits. Written from the point of view of an invader and reformer, this work has been rightly criticized for its portrait of a primitive land, yet it is also one of the most important sources for what is known of Ireland during the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140444238

- [87] Mauricio Obregon. **Argonauts to Astronauts: An Unconventional History of Discovery.** Harper Collins. 1980.

Chronicles Obregon's journeys retracing, by sailboat and small plane, each of the routes taken by the Argonauts, Ulysses, the Vikings, Columbus, Vespucci, Magellan, Elcano, and the Spanish and Portuguese discoverers of the Americas.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060131934

- [88] Jeremiah Benjamin Post. **An Atlas of Fantasy**. Ballantine Books. 1979.

[Wikipedia page for this Book](#) (with links to resources) • More than one hundred detailed maps depict lands of fantasy, folk-lore, and fiction from Atlantis to Oz as described by novelists, cartoonists, utopians, and story-tellers. • Maps include places in: • A.A. Milne's Winnie the Pooh • John Bunyan's The Pilgrim's Progress • Jonathan Swift's Gulliver's Travels • Jules Verne's The Mysterious Island • R.L. Stevenson's Treasure Island • Thomas More's Utopia • A.T. Wright's Islandia • Anthony Trollope's Barchinshire • A. Conan Doyle's Baskerville Hall • William Faulkner's Jefferson and Yoknapatawpha counties • J.R.R. Tolkien's Middle Earth • C.S. Lewis' Narnia • J.B. Cabell's Poictesme.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345273990

- [89] David Lowenthal, Martyn J. Bowden. **Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright**. Oxford University Press. 1976.

These eight essays on geographical ideas explore the impact of environmental beliefs on human thought and action, and ultimately on the environment itself. The themes range from devotion to sacred shrines in China to the renunciation of relics in America, from Coronado's exploration of the Southwest to Harvard students' excursions in the White Mountains, from views of utopia to images of the afterworld, and from attitudes toward presumed aridity in the Great Plains to academic fashions in the study of historical geography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195019709

- [90] Yi fu Tuan. **Topophilia: Study of Environmental Perception, Attitudes and Values**. Prentice Hall. 1974.

What are the links between environment and world view? Topophilia, the affective bond between people and place, is the primary theme of this book that examines environmental perceptions and values at different levels: the species, the group, and the individual. Yi-Fu Tuan holds culture and environment and topophilia and environment as distinct in order to show how they mutually contribute to the formation of values. Topophilia examines the search for environment in the city, suburb, countryside, and wilderness from a dialectical perspective, distinguishes different types of environmental experience, and describes their character.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0139252304

- [91] J. Neale Carman. **Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication**. University Press of Kansas. 1973.

Inquiry into the geography of the Morte d'Arthur and of the beginning of the Prose Lancelot. Progress in that fruitful task also reveals probable historical background — which turned out to be of such extensive and varied nature as to give rise to an hypothesis concerning the manner of fabrication of the Cycle.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0700601007

- [92] Mauricio Obregon, Cristina Martinez-Irujo de Obregon, Samuel Eliot Morison. **Ulysses Airborne**. Harper & Row. 1971.

An attempt to photograph from the air, and map, the places Ulysses stopped on his return from Troy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060132329

- [93] R.A. Skelton. **Explorers' Maps: Chapters in the Cartographic Record of Geographical Discovery**. Littlehampton Book Services. 1970.

Describes the development of cartography from maps and charts, from medieval times to the age of discovery, and how european explorers mapped the world. A reprint, with revisions, of a series of 14 articles published in the Geographical magazine (London) between 1953 and 1956.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 060001195X



Figure 7.15: Map of William Barentz' voyage in 1596, seeking the Northwest Passage [\[Wikipedia: Public Domain\]](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
448	2019	Blando	Fantasy Mapmaker: How to Draw RPG Cities for Gamers and Fans
448	2018	Brooke-Hitching	Phantom Atlas: The Greatest Myths, Lies and Blunders on Maps
448	2018	Brooke-Hitching	Golden Atlas: The Greatest Explorations, Quests and Discoveries on Maps
449	2018	Harper	Atlas: A World of Maps from the British Library
449	2018	Lewis-Jones	Writer's Map: An Atlas of Imaginary Lands
449	2017	Fonstad	Atlas of Tolkien's Middle-Earth
449	2016	Wilmott	Playful Mapping in the Digital Age
450	2015	Blando	How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans
450	2015	Marshall	Prisoners of Geography: Ten Maps that explain Everything about the World
450	2014	Duzer	Sea Monsters on Medieval and Renaissance Maps
451	2013	Ekman	Here Be Dragons: Exploring Fantasy Maps and Settings
451	2012	Kline	Maps of Medieval Thought: The Hereford Paradigm
451	2012	Martin	Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire)
451	2011	Salen	Quest to Learn: Developing the School for Digital Kids
452	2008	Shulevitz	How I Learned Geography
452	2007	Rateliff	History of the Hobbit
452	2007	Virga	Cartographia: Mapping Civilizations
452	2006	LillyLibrary	Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages
453	2006	Scafi	Mapping Paradise: A History of Heaven on Earth
453	2005	Snodgrass	Literary Maps for Young Adult Literature
453	2005	Underhill	Call of the Mall: The Geography of Shopping by the Author of Why We Buy
453	2004	Turchi	Maps of the Imagination: The Writer as Cartographer
454	2003	Sibley	Maps of Tolkien's Middle-Earth
454	2002	Lewis	Of Other Worlds: Essays and Stories
454	2002	Piper	Cartographic Fictions: Maps, Race, and Identity
454	2001	Adams	Textures of Place: Exploring Humanist Geographies
455	2000	Dharwadker	Cosmopolitan Geographies: New Locations in Literature and Culture
455	2000	Harvey	Island of Lost Maps: A True Story of Cartographic Crime
455	2000	Manguel	Dictionary of Imaginary Places
455	2000	Smail	Imaginary Cartographies: Possession and Identity in Late Medieval Marseille
456	2000	Swaaji	Atlas of Experience
456	1999	Busch	Geography of Home: Writings on Where We Live
456	1999	East	Geography Behind History
456	1999	Hopkins	Language of the Land: The Library of Congress Book of Literary Maps
457	1999	Thrower	Maps and Civilization: Cartography in Culture and Society (2nd ed)
457	1998	Clay	Real Places: An Unconventional Guide to America's Generic Landscape
457	1997	GoGwilt	Invention of the West: Joseph Conrad and the Double-Mapping of Europe and Empire
457	1997	Grant	A Guide to the Ancient World: a Dictionary of Classical Place Names
458	1997	Lewis	Myth of Continents
458	1997	Tomasch	Text and Territory: Geographical Imagination in the European Middle Ages
458	1996	Agnew	Human Geography: An Essential Anthology
458	1996	Ingebretsen	Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King
458	1996	Johnson	Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were
459	1996	Morgan	Place Matters
459	1996	Yaeger	Geography of Identity

459	1995	Friedland	NowHere: Space, Time, and Modernity
459	1995	Pratchett	Discworld Mapp
459	1995	Sibley	Map of Tolkien's Middle-Earth
460	1995	Sibley	Geographies of Exclusion: Society and Difference in the West
460	1995	Watson	Postmodern Cities and Spaces
460	1994	Briggs	Streets of Ankh-Morpork
460	1994	Flood	Mapping Invisible Worlds
460	1994	Foote	Re-reading Cultural Geography
461	1994	Gillies	Shakespeare and the Geography of Difference
461	1994	Kunstler	Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape
461	1994	Lestringant	Mapping the Renaissance World: The Geographical Imagination in the Age of Discovery
461	1993	Emmer	Visual Mind: Art and Mathematics
461	1993	Rose	Feminism and Geography: The Limits of Geographical Knowledge
462	1992	Hall	Mapping the Next Millennium: The Discovery of New Geographies
462	1992	Matthews	World Atlas of Divination: The Systems, Where They Originate, How They Work
462	1992	Wajntraub	Hebrew Maps of the Holy Land
462	1991	Barnes	Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape
462	1991	Fernandez-Armesto	Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking
462	1991	Hiss	Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside
462	1991	Holmes	Pictorial Maps: History, Design, Ideas, Sources
463	1991	Oelschlaeger	Idea of Wilderness: From Prehistory to the Age of Ecology
463	1991	Pickover	Computers and the imagination: Visual adventures beyond the edge
463	1991	Zukin	Landscapes of Power: From Detroit to Disney World
463	1990	Hall	Hidden Dimension
463	1990	Nebenzahl	Atlas of Columbus and the Great Discoveries – Celebrating the 500th Anniversary of the Discovery of America
464	1990	Portinaro	Cartography of North America
464	1990	Ptolemy	Cosmography: Maps from Ptolemy's "Geography"
464	1989	Barron	Decorative Maps: Library of Style and Design
464	1989	Chadwick	Conklin's Atlas of the Worlds
464	1989	Slusser	Mindscapes: The Geographies of Imagined Worlds
464	1989	Soja	Postmodern Geographies: The Reassertion of Space in Critical Social Theory
465	1989	Stein	Maps from the Mind: Readings in Psychogeography
465	1989	Tooley	Landmarks of Mapmaking: An Illustrated History of Maps and Mapmakers
465	1987	Stein	Developmental Time, Cultural Space: Studies in Psychogeography
465	1986	Tolkien	Shaping of Middle-Earth: The Quenta Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map
465	1985	Cosgrove	Social Formation and Symbolic Landscape
466	1985	Lewis	Boxen: The Imaginary World of the Young C.S. Lewis
466	1984	Delaney	James Joyce's Odyssey: A Guide to the Dublin of Ulysses
466	1984	Fonstad	Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders
466	1984	Smith	Amazing Armadillo: Geography of a Folk Critter
466	1983	Wales	History and Topography of Ireland
466	1980	Obregon	Argonauts to Astronauts: An Unconventional History of Discovery
467	1979	Post	An Atlas of Fantasy
467	1976	Lowenthal	Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright
467	1974	Tuan	Topophilia: Study of Environmental Perception, Attitudes and Values
467	1973	Carman	Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication

467	1971	Obregon	Ulysses Airborne
467	1970	Skelton	Explorers' Maps: Chapters in the Cartographic Record of Geographical Discovery

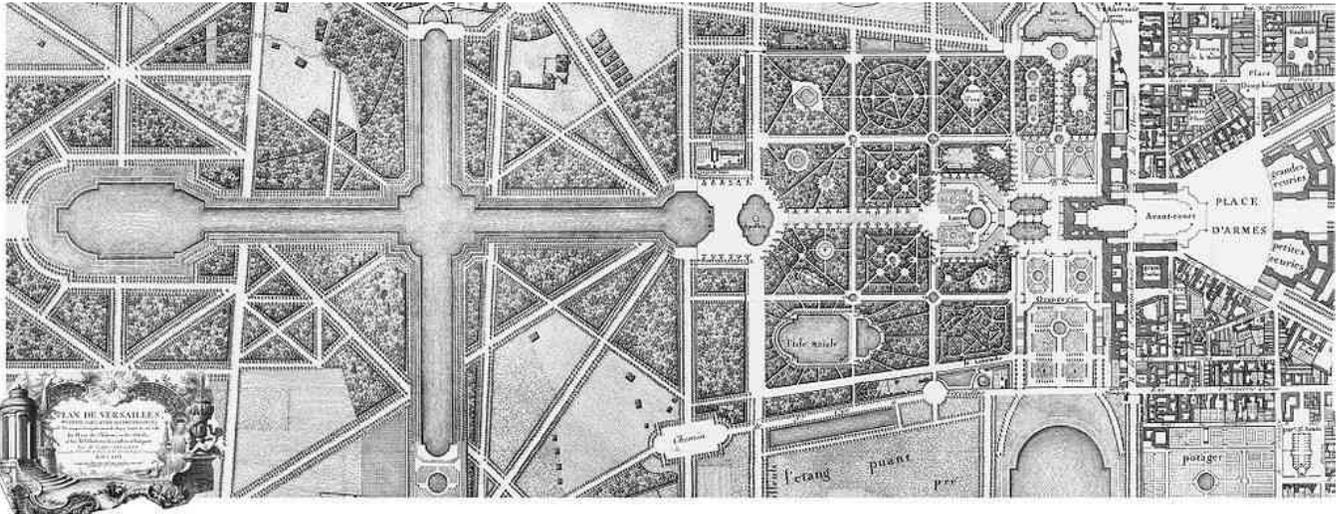


Figure 7.16: *Shock-and-awe symbolic design of the Gardens of Versailles (Delagrive, 1746)* [Wikipedia: Public Domain]

7.8 Symbols & Semiotics

- [1] Jane Garry. **Archetypes and Motifs in Folklore and Literature: A Handbook**. Routledge. 2017.

This is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. The reference provides a detailed analysis of the most common archetypes or motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field, and includes accompanying reference citations. Entries are keyed to the Motif-Index of Folk Literature by Stith Thompson and grouped according to that Index's scheme. The reference also includes an introductory essay on the concepts of archetypes and motifs and the scholarship associated with them. This is the only book in English on motifs and themes that is completely folklore oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. It includes in-depth examination of such motifs as: Bewitching; Chance and Fate; Choice of Roads; Death or Departure of the Gods; the Double; Ghosts and Other Revenants; the Hero Cycle; Journey to the Otherworld; Magic Invulnerability; Soothsayer; Transformation; Tricksters.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [135157616X](#)

- [2] Jennifer M. Windt. **Dreaming: A Conceptual Framework for Philosophy of Mind and Empirical Research**. MIT Press. 2015.

Dreams, conceived as conscious experience or phenomenal states during sleep, offer an important contrast condition for theories of consciousness and the self. Yet, although there is a wealth of empirical research on sleep and dreaming, its potential contribution to consciousness research and philosophy of mind is largely overlooked. This might be due, in part, to a lack of conceptual clarity and an underlying disagreement about the nature of the phenomenon of dreaming itself. In *Dreaming*, Jennifer Windt lays the groundwork for solving this problem. She develops a conceptual framework describing not only what it means to say that dreams are conscious experiences but also how to locate dreams relative to such concepts as perception, hallucination, and imagination, as well as thinking, knowledge, belief, deception, and self-consciousness. Arguing that a conceptual framework must be not only conceptually sound but also phenomenologically plausible and carefully informed by neuroscientific research, Windt integrates her review of philosophical work on dreaming, both historical and contemporary, with a survey of the most important empirical findings. This allows her to work toward a systematic and comprehensive new theoretical understanding of dreaming informed by a critical reading of contemporary research findings. Windt's account demonstrates that a philosophical analysis of the concept of dreaming can provide an important enrichment and extension to the conceptual repertoire of discussions of consciousness and the self and raises new questions for future research.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262028670](#)

- [3] Stephen T. Asma. **On Monsters: An Unnatural History of our Worst Fears**. Oxford. 2011.

Hailed as "a feast" (Washington Post) and "a modern-day bestiary" (The New Yorker), Stephen Asma's *On Monsters* is a wide-ranging cultural and conceptual history of monsters — how they have evolved over time, what functions they have served for us, and what shapes they are likely to take in the future. Beginning at the time of Alexander the Great, the monsters come fast and furious — Behemoth and Leviathan, Gog and Magog, Satan and his demons, Grendel and Frankenstein, circus freaks and headless children, right up to the serial killers and terrorists of today and the post-human cyborgs of tomorrow. Monsters embody our deepest anxieties and vulnerabilities, Asma

argues, but they also symbolize the mysterious and incoherent territory beyond the safe enclosures of rational thought. Exploring sources as diverse as philosophical treatises, scientific notebooks, and novels, Asma unravels traditional monster stories for the clues they offer about the inner logic of an era's fears and fascinations. In doing so, he illuminates the many ways monsters have become repositories for those human qualities that must be repudiated, externalized, and defeated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199798095](#)

- [4] Karl Menninger. **Number Words and Number Symbols: A Cultural History of Numbers.** Dover. 2011.

"The historian of mathematics will find much to interest him here ... while the casual reader is likely to be intrigued by the author's superior narrative ability." Library Journal This book is not only a fascinating introduction to the concept of number and to numbers themselves, hut a multifaceted linguistic and historical analysis of how numbers have developed and evolved in many different cultures. Drawing on evidence from history, literature, philosophy and ethnology, noted German scholar Karl Menninger. recounts the development of numbers both as they are spoken (and written as words) and as symbolic abstract numerals that can be readily manipulated and combined. Despite the immense erudition the author brings to the topic, he maintains a light tone throughout, presenting much of the information in anecdotal form. Moreover, almost 300 illustrations (photographs and drawings) and many comparative language tables serve to enhance the text. The author begins with a lucid treatment of number sequence and number language, including the formation of number words in both Indo-European and non-Indo-European languages, hidden number words and the evolution of the number sequence. He then turns to written numerals and computations: finger counting, folk symbols for numbers, alphabetical numerals, the "German" Roman numerals, the abacus and more. The final section concerns the development of our modern decimal system, with its place notation and zero, based on the Indian number system, and its introduction to the West through the work of the Italian mathematician Fibonacci. The author concludes with a review of spoken numbers and number symbols in China and Japan. "The book is especially good on early counting and calculating devices: primitive tally sticks, the knotted cords of ancient Peru, the elaborate finger symbols once used for numbers, counting boards with movable counters, and of course the abacus." Martin Gardner, Book World.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486270963](#)

- [5] Archive for Research in Archetypal Symbolism. **The Book of Symbols: Reflections On Archetypal Images.** Taschen. 2010.

The Book of Symbols combines original and incisive essays about particular symbols with representative images from all parts of the world and all eras of history. • The highly readable texts and over 800 beautiful full-color images come together in a unique way to convey hidden dimensions of meaning. • Each of the c. 350 essays examines a given symbol's psychic background, and how it evokes psychic processes and dynamics. • Etymological roots, the play of opposites, paradox and shadow, the ways in which diverse cultures have engaged a symbolic image — all these factors are taken into consideration. • Authored by writers from the fields of psychology, religion, art, literature, and comparative myth, the essays flow into each other in ways that mirror the psyche's unexpected convergences. There are no pat definitions of the kind that tend to collapse a symbol; a still vital symbol remains partially unknown, compels our attention and unfolds in new meanings and manifestations over time. Rather than merely categorize, The Book of Symbols illuminates how to move from the visual experience of a symbolic image in art, religion, life, or dreams, to directly experiencing its personal and psychological resonance. • The Book of Symbols sets new standards for thoughtful exploration of symbols and their meanings, and will appeal to a wide range of readers: artists, designers, dreamers and dream interpreters, psychotherapists, self-helpers, gamers, comic book readers, religious and spiritual searchers, writers, students, and anyone curious about the power of archetypal images.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3836514486](#)

- [6] M. Thomas Inge. **Naming the Rose: Essays on Eco's the Name of the Rose.** University Press of Mississippi. 2009.

The original essays gathered in this book make a beginning at exploring the cultural significance of The Name of the Rose in terms of its backgrounds and literary contexts. Eco's novel is examined in the light of several of the traditions from which it draws: theories of detective fiction, comedy, postmodernism, the apocalypse, semiotics, and literary criticism. The authors from a variety of language disciplines frequently draw on Eco's own scholarly commentaries to elucidate the novel. The Name of the Rose was published in English in the United States in 1983 and remained on the best-seller list for forty weeks. Paperback publication rights brought the highest price ever paid for a translation, and in 1986 it became a major motion picture. Written by a distinguished professor of semiotics at the University of Bologna, the novel was an immediate bestseller in Italy in 1980 and was subsequently translated into twenty languages to universal acclaim. The question all this raises is, how can such a novel be so popular — a detective set in a medieval monastery, which entertains at the same time as it deals with theology, history, politics, humanism, comedy, literary criticism, and just about everything else that makes up culture and society? Is it possible that a popular piece of fiction, accessible to general readers, can also address complex and profound ideas? This volume of essays on the celebrated novel is the first of several books to be written in appreciation of Eco's remarkable accomplishment. It has the distinction also of including a foreword written by Eco himself in response to the essays, certainly one of the few times when the author has agreed to critique his critics. In addition, this collection contains a bibliography of Eco criticism. Just as The Name of the Rose has something for everyone, so

too does this book of critical essays. Scholar, teacher, student, and general reader alike will benefit from the light it casts on a contemporary literary phenomenon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087805345X](#)

- [7] Richard Tuerk. **Oz in Perspective: Magic and Myth in the L. Frank Baum Books.** McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. The Wonderful Wizard of Oz, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as *Little Wizard Stories of Oz* and *The Woggle-Bug Book*, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [8] Peter Turchi. **Maps of the Imagination: The Writer as Cartographer.** Trinity University Press. 2004.

Maps of the Imagination takes us on a magic carpet ride over terrain both familiar and exotic. Using the map as a metaphor, fiction writer Peter Turchi considers writing as a combination of exploration and presentation, all the while serving as an erudite and charming guide. He compares the way a writer leads a reader through the imaginary world of a story, novel, or poem to the way a mapmaker charts the physical world. "To ask for a map," says Turchi, "is to say, Tell me a story." With intelligence and wit, the author looks at how mapmakers and writers deal with blank space and the blank page; the conventions they use or consciously disregard; the role of geometry in maps and the parallel role of form in writing; how both maps and writing serve to re-create an individual's view of the world; and the artists delicate balance of intuition with intention. A unique combination of history, critical cartography, personal essay, and practical guide to writing, *Maps of the Imagination* is a book for writers, for readers, and for anyone interested in creativity. Colorful illustrations and Turchi's insightful observations make his book both beautiful and a joy to read.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [159534005X](#)

- [9] Craig Wright. **The Maze and the Warrior: Symbols in Architecture, Theology, and Music.** Harvard University Press. 2004.

A tourist visiting the famous cathedral at Chartres might be surprised to discover an enormous labyrinth embedded in the thirteenth-century floor. Why is it there? In this fascinating book Craig Wright explores the complex symbolism of the labyrinth in architecture, religious thought, music, and dance from the Middle Ages to the present. The mazes incorporated into church floors and illustrating religious books were symbolic of an epic journey through this sinful world to salvation. A savior figure typically led the way along this harrowing spiritual path. Wright looks at other meanings of the maze as well, from religious dancing on church labyrinths to pagan maze rituals outside the church. He demonstrates that the theme inherent in spiritual mazes is also present in medieval song, in the *Armed Man Masses* of the Renaissance, and in compositions of the Enlightenment, including the works of J. S. Bach. But the thread that binds the maze to the church, to music, and to dance also ties it to the therapeutic labyrinth that proliferates today. For as this richly interdisciplinary history reveals, the maze of the "new age" spiritualists also traces its lineage to the ancient myth of Theseus and the Minotaur. While the hero of the maze may change from one culture to the next, the symbol endures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674013638](#)

- [10] Marcel Danesi. **The Puzzle Instinct: The Meaning of Puzzles in Human Life.** Indiana University Press. 2002.

One of the most famous anagrams of all time was constructed in the Middle Ages. The unknown author contrived it as a Latin dialogue between Pilate and Jesus. Jesus answer to Pilates question "What is truth" is phrased as an ingenious anagram of the letters of that very question: Pilate: Quid est veritas? ("What is truth?") Jesus: Est virqui adest. ("It is the man before you.") The origin of anagrams is shrouded in mystery. One thing is clear, however — in the ancient world, they were thought to contain hidden messages from the gods. Legend has it that even Alexander the Great (356-323 B.C.) believed in their prophetic power. • From Chapter Two: The most obvious explanation for the popularity of puzzles is that they provide a form of constructive entertainment. But in *The Puzzle Instinct* Marcel Danesi contends that the fascination with puzzles throughout the ages suggests something much more profound. Puzzles serve a deeply embedded need in people to

make sense of things. Emerging at the same time in human history as myth, magic, and the occult arts, the puzzle instinct, he claims, led to discoveries in mathematics and science, as well as revolutions in philosophical thought. Puzzles fill an existential void by providing "small-scale experiences of the large-scale questions that Life poses. The puzzle instinct is, arguably, as intrinsic to human nature as is humor, language, art, music, and all the other creative faculties that distinguish humanity from all other species".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253340942](#)

- [11] Ranjit S. Dighe. **The Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory.** Praeger. 2002.

The Historian's Wizard of Oz synthesizes four decades of scholarly interpretations of L. Frank Baum's classic children's novel as an allegory of the Gilded Age political economy and a comment on the gold standard. The heart of the book is an annotated version of The Wizard of Oz that highlights the possible political and monetary symbolism in the book by relating characters, settings, and incidents in it to the historical events and figures of the 1890s, the decade in which Baum wrote his story. Dighe simultaneously values the leading political interpretations of Oz as useful and creative teaching tools, and consolidates them in a sympathetic fashion; yet he rejects the commonly held, and by now well-debunked, view that those interpretations reflect Baum's likely motivations in writing the book. The result is a unique way for readers to acquaint themselves with a classic of children's literature that is a bit different and darker than the better-known film version. Students of history and economics will find two great stories: the dramatic rise and fall of monetary populism and William Jennings Bryan and the original rendering of a childhood story that they know and love. This study draws on several worthy versions of the Oz-as-Populist-parable thesis, but it also separates the reading of Baum's book in this manner from Baum's original intentions. Despite an incongruence with Baum's intent, reading the story as a parable continues to provide a remarkable window into the historical events of the 1890s and, thus, constitutes a tremendous teaching tool for historians, economists, and political scientists. Dighe also includes a primer on gold, silver, and the American monetary system, as well as a brief history of the Populist movement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0275974197](#)

- [12] Burke O. Long. **Imagining the Holy Land: Maps, Models, and Fantasy Travels.** Indiana University Press. 2002.

The photographs, maps, travelers accounts, and physical reconstructions that are the subject of this book once fired the popular imagination with fantasies of a place called "the Holy Land." It was a singular space of religious imagining, multilayered and charged with symbolism. As Burke O. Long shows, there are many holy lands, and they have been visualized in many ways since the 19th century. At the Chautauqua Institute in New York, visitors could walk down Palestine Avenue to "Palestine" and a model of Jerusalem, or along North Avenue to a scale model of the "Jewish Tabernacle." At the St. Louis Worlds Fair of 1904, a replica of Ottoman Jerusalem covered 11 acres, while 300 miles to the southeast a seven-story-high Christ of the Ozarks stood above a modern re-creation of the Holy Land set in the Arkansas hills. For home viewing, there were tours of the Holy Land via stereoscopic photographs, books such as Picturesque Palestine, and numerous accounts by travelers whose visions of the Holy Land shaped and were shaped by American forms of Christianity and Judaism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253341361](#)

- [13] Robert Palter. **The Duchess of Malfi's Apricots, and Other Literary Fruits.** University of South Carolina Press. 2002.

The sensuous richness and bawdy ridiculousness of fruits are a regular feature of literature, from the Bible and ancient Greek plays to Arabic court poetry and medieval and modern prose and verse. This attractive and substantial volume revels in the luxurious fruity metaphors of the past with chapters dedicated to particular fruits and their literary double meanings through the ages. Palter begins with apples and figs and picks his way through strawberries (and cream), plums, bananas, peaches, apricots, pomegranates, pears, pineapples, citrus fruits, melons, cherries, grapes and berries. He also looks at wine, orchards and gardens and the enemies of fruit. The volume is full of poetry and prose, demonstrating how authors have used fruit to describe much about the human experience, particularly sex, love and desire. The chapters also look at the place of each fruit in kitchens through the ages, as they evolved from being an exotic to a more everyday food, and their perceived medicinal properties. This is a lovely book, well worth a dip.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1570034176](#)

- [14] Marina Warner. **Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self.** Oxford University Press. 2002.

Metamorphosis is a dynamic principle of creation, vital to natural processes of generation and evolution, growth and decay, yet it also threatens personal identity if human beings are subject to a continual process of bodily transformation. Shape-shifting also belongs in the landscape of magic, witchcraft, and wonder, and enlivens classical mythology, early modern fairy tales and uncanny fictions of the nineteenth and twentieth centuries. In *Fantastic Metamorphoses, Other Worlds*, acclaimed novelist and critic Marina Warner explores the metaphorical power of metamorphoses in the evocation of human personality. Beginning with Ovid's great poem, *The Metamorphoses*, as the founding text of the metamorphic tradition, she takes us on a journey of exploration, into the fantastic art of Hieronymous Bosch, the legends of the

Taino people, the life cycle of the butterfly, the myth of Leda and the Swan, the genealogy of the Zombie, the pantomime of Aladdin, the haunting of doppelgangers, the coming of photography, and the late fiction of Lewis Carroll. Beautifully illustrated and elegantly written, *Fantastic Metamorphoses, Other Worlds* is sure to appeal to all readers interested in mythology, art, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0198187262

- [15] Lyndy Abraham. ***A Dictionary of Alchemical Imagery***. Cambridge University Press. 2001.

This dictionary documents alchemical symbolism from the early centuries AD to the late-twentieth century, for use by historians of literary culture, philosophy, science and the visual arts, and readers interested in alchemy and hermeticism. Each entry includes a definition of the symbol, giving the literal (physical) and figurative (spiritual) meanings, an example of the symbol used in alchemical writing, and a quotation from a literary source. There are fifty visual images of graphic woodcuts, copperplate engravings and hand-painted emblems, some reproduced here for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 052100009

- [16] Kristen Guest, Maggie Kilgour. ***Eating Their Words: Cannibalism and the Boundaries of Cultural Identity***. State University of New York Press. 2001.

Linking cannibalism to issues of difference crucial to contemporary literary criticism and theory, the essays included here cover material from a variety of contexts and historical periods and approach their subjects from a range of critical perspectives. Along with such canonical works as *The Odyssey*, *The Faerie Queene*, and *Robinson Crusoe*, the contributors also discuss lesser known works, including a version of the Victorian melodrama *Sweeny Todd*, as well as contemporary postcolonial and postmodern novels by Margaret Atwood and Ian Wedde. Taken together, these essays re-theorize the relationship between cannibalism and cultural identity, making cannibalism meaningful within new critical and cultural horizons.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0791450902

- [17] Gita Dorothy Morena. ***The Wisdom of Oz: Reflections of a Jungian Sandplay Therapist***. Frog Books. 2001.

In *The Wisdom of Oz*, psychotherapist Gita Dorothy Morena expands upon the metaphors of America's most beloved fairy tale, *The Wonderful Wizard of Oz*. Morena, great-granddaughter of L. Frank Baum, offers unique insight into Oz as she describes the story's influence on her life and her work as a Jungian Sandplay therapist. In this publication, timed to commemorate the 100-year anniversary of *The Wonderful Wizard of Oz*, Morena celebrates her great-grandfather's literary gift to the world and explores passageways to psychological healing through the archetypes of Oz.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1583940367

- [18] Martin M. Winkler. ***Classical Myth and Culture in the Cinema***. Oxford University Press. 2001.

Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature. The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image, and for anyone interested in the presence of Greece and Rome in modern popular culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195130049

- [19] Lynn Enterline. ***The Rhetoric of the Body from Ovid to Shakespeare***. Cambridge University Press. 2000.

This persuasive book describes the complex, often violent connections between body and voice in Ovid's *Metamorphoses* and narrative, lyric and dramatic works by Petrarch, Marston and Shakespeare. Lynn Enterline analyzes what happens when Renaissance authors revisit Ovid's stories of violence and desire, paying close attention to the ways in which his subversive representations of gender, sexuality and the body influence later conceptions of the self and erotic life. This vividly original book makes a profound contribution to the study of Ovid's presence in Renaissance literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521624509

- [20] Larry J. Reynolds, Gordon Hutner. ***National Imaginaries, American Identities: The Cultural Work of American Iconography***. Princeton University Press. 2000.

From the American Revolution to the present, the United States has enjoyed a rich and persuasive visual culture. These images have constructed, sustained, and disseminated social values and identities, but this unwieldy, sometimes untidy form of cultural expression has

received less systematic attention than other modes of depicting American life. Recently, scholars in the humanities have developed a new critical approach to reading images and the cultural work they perform. This practice, American cultural iconography, is generating sophisticated analyses of how images organize our public life. The contributions to this volume exhibit the extraordinary scope and interpretive power of this interdisciplinary study while illuminating the dark corners of the nation's psyche. Drawing on such varied texts and visual media as daguerreotypes, political cartoons, tourist posters, and religious artifacts, these essays explore how pictures and words combine to teach us who we are and who we are not. They examine mimesis in elegant portraits of black Freemasons, industrial-age representations of national parks, and postwar photographs of atomic destruction. They consider how visual culture has described and disclosed the politics of racialized sexuality, whether subconsciously affirming it in the shadows of film noir or deliberately contesting it through the interethnic incest of John Sayles's *Lone Star*. Students of literature, film, and history will find that these essays extend the frontier of American studies. The contributors are Maurice Wallace, Dennis Berthold, Alan Trachtenberg, Shirley Samuels, Jenny Franchot, Cecelia Tichi, Eric Lott, Bryan C. Taylor, and Jos E. Limn.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691009953](#)

- [21] Akiko Busch. **Geography of Home: Writings on Where We Live.** Princeton Architectural Press. 1999.

The house is home to many things. Far more than four walls and a roof, it contains our private and public lives, our families, our memories and aspirations, and it reflects our attitudes toward society, culture, the environment, and our neighbors. In a literary tour of the spaces of our homes, *Geography of Home* reflects on how we define such elusive qualities as privacy, security, and comfort. Part social history, part architectural history, part personal anecdote, this rich book uncovers the hidden meanings of seemingly simple domestic spaces, in chapters ranging from "The Front Door" and "The Porch" to "The Library," "The Kitchen," "The Bedroom," "The Bathroom," and "The Garage," among others. These writings about the home touch on our culture's fundamental issues: the notion of family, the aging of the population, working at home, and respect for the environment. Together, these eloquent essays help us understand not only what home means for each of us, but how our idea of home shapes our place in the world. As Busch writes, "There are times when our homes express infinite possibilities, when they reflect who we are and what we might be".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568981724](#)

- [22] Sheldon Cashdan. **The Witch Must Die: The Hidden Meaning of Fairy Tales.** Basic. 1999.

In *The Witch Must Die*, Sheldon Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Not since Bettelheim's *The Uses of Enchantment* has the underlying significance of fantasy and fairy tales been so insightfully and entertainingly mined.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465008968](#)

- [23] Anthony Stevens. **Ariadne's Clue: A Guide to the Symbols of Humankind.** Princeton University Press. 1999.

Symbolism is the most powerful and ancient means of communication available to humankind. For centuries people have expressed their preoccupations and concerns through symbolism in the form of myths, stories, religions, and dreams. The meaning of symbols has long been debated among philosophers, antiquarians, theologians, and, more recently, anthropologists and psychologists. In *Ariadne's Clue*, distinguished analyst and psychiatrist Anthony Stevens explores the nature of symbols and explains how and why we create the symbols we do. The book is divided into two parts: an interpretive section that concerns symbols in general and a "dictionary" that lists hundreds of symbols and explains their origins, their resemblances to other symbols, and the belief systems behind them. In the first section, Stevens takes the ideas of C.G. Jung a stage further, asserting not only that we possess an innate symbol-forming propensity that exists as a creative and integral part of our psychic make-up, but also that the human mind evolved this capacity as a result of selection pressures encountered by our species in the course of its evolutionary history. Stevens argues that symbol formation has an adaptive function: it promotes our grasp on reality and in dreams often corrects deficient modes of psychological functioning. In the second section, Stevens examines symbols under four headings: "The Physical Environment," "Culture and Psyche," "People, Animals, and Plants," and "The Body." Many of the symbols are illustrated in the book's rich variety of woodcuts. From the ancient symbol of the serpent to the archetypal masculine and feminine, from the earth to the stars, from the primordial landscape of the savannah to the mysterious depths of the sea, Stevens traces a host of common symbols back through time to reveal their psychodynamic functioning and looks at their deep-rooted effects on the lives of modern men, women, and children.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691004595](#)

- [24] Wendy Doniger. **The Implied Spider: Politics and Theology in Myth.** Columbia University Press. 1998.

At this time of heightened political sensitivities, it may seem impossible to make serious comparisons among different cultures. And at a time when human difference is so relentlessly celebrated, it may even seem impossible to talk about the traditions and experiences that join us across race, religion, and nation. Wendy Doniger offers a powerful antidote to the paralysis of postcolonial intellectual life. In this spirited, enlightening book, she shows just how to make sense of, and learn from, the extraordinary diversity of cultures past and present. Tapping a

wealth of traditions, from the Hebrew Bible to the Bhagavad Gita, Doniger crafts a new lens for examining other cultures, and finding in the world's myths — its sacred stories — a way to talk about experiences shared across time and space. "Of all things made with words," Doniger writes, "myths span the widest of human concerns, human paradoxes." Myths, she shows, bridge the cosmic and the familiar, the personal and the abstract, the theological and the political. They encourage us to draw various, even opposed, political meanings from a single text as it travels through different historical contexts. And she demonstrates how studying myths from cultures other than our own can be exhilarating and illuminating. Myth, Doniger shows, provides a near-perfect entree to another culture. Even if scholars such as Freud, Jung, and Joseph Campbell typically overstated the universality of major myths and suppressed the distinctive natures of other cultures, postcolonial critics are wrong to argue that nothing good can come from a systematic comparative study of human cultures. Doniger offers an engaged, expansive critical tool kit for doing just that. She suggests critical and responsible ways in which to compare stories — or texts or myths or traditions — from different cultures by revealing patterns of truth from themes that recur time and again. In this book, Doniger helps expand the arena of meaning we live in, leaping, in her words, "from myth to myth as if they were stepping stones over the gulf that seems to separate cultures." She enables us to see, at last, the "implied spider" that weaves the web of meaning that sustains all human cultures — the fabric of our shared humanity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [023111703](#)

- [25] Vesna Goldsworthy. **Inventing Ruritania: The Imperialism of the Imagination.** Yale University Press. 1998.

Since the 1800s, the Balkans — the "Wild East" of Europe — have offered material for the literature and the entertainment industries in Western Europe and America. In this process of imaginative colonization, products developed in the West — lands such as Bram Stoker's Transylvania (in "Dracula") and Anthony Hope's Ruritania (in "The Prisoner of Zenda") — became lucrative brand-names which remain much better known than their real counterparts. Vesna Goldsworthy's study argues that the imperialism of the imagination inflicted on the Balkans has had insidious but little-recognized consequences. Religion, national and sexual taboos, frequently projected on to the region, still influence Western attitudes and political responses. Goldsworthy delineates the cultural background to Western engagement in the Balkans, from Byron to the war correspondents of the 1990s, by bringing together poetry and fiction — including popular and comic genres and the films they inspired — by authors ranging from Shelley and Tennyson to G.B. Shaw, E.M. Forster (whose homoerotic play "The Heart of Bosnia" to date has never been performed or published), Grahame Greene, Evelyn Waugh and Lawrence Durrell. Explaining why many of the most influential works inspired by the Balkans were written by women, she reveals details about writers such as Olivia Manning and Rebecca West. Based on Western and Eastern European sources, letters, dairies, personal interviews and the author's own experience of the Balkans, this often amusing work offers an analysis of social and political exploitation, and of the media use of archetypes created by literature and film.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300073127](#)

- [26] Ernest Hartmann. **Dreams And Nightmares: The Origin And Meaning of Dreams.** Perseus. 1998.

Drawing on his clinical practice, his research on sleep and dreaming, and over five thousand of his own dreams, psychiatrist and psychoanalyst Ernest Hartmann proposes a new theory of dreams that shows us how they help us make sense of our emotions and, ultimately, reveal most profoundly who we are. Dreams are meaningful, he argues—and in the process takes on neurobiologists, who believe that dreams are merely random products of the chemistry of the brain, and Freudians, who attribute every dream to the fulfillment of a childhood wish. He shows how dreams, guided by the emotions of the dreamer, make broad connections among our experiences in life. In the end, he concludes, dreaming is immensely useful to the most important psychological task we face—gathering knowledge about ourselves.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0738203599](#)

- [27] Judith P. Hallett, Marilyn B. Skinner. **Roman Sexualities.** Princeton University Press. 1997.

This collection of essays seeks to establish Roman constructions of sexuality and gender difference as a distinct area of research, complementing work already done on Greece to give a fuller picture of ancient sexuality. By applying feminist critical tools to forms of public discourse, including literature, history, law, medicine, and political oratory, the essays explore the hierarchy of power reflected so strongly in most Roman sexual relations, where noblemen acted as the penetrators and women, boys, and slaves the penetrated. In many cases, the authors show how these roles could be inverted — in ways that revealed citizens' anxieties during the days of the early Empire, when traditional power structures seemed threatened. • In the essays, Jonathan Walters defines the impenetrable male body as the ideational norm • Holt Parker and Catharine Edwards treat literary and legal models of male sexual deviance • Anthony Corbeill unpacks political charges of immoral behavior at banquets, while Marilyn B. Skinner, Ellen Oliensis, and David Fredrick trace linkages between social status and the gender role of the male speaker in Roman lyric and elegy • Amy Richlin interrogates popular medical belief about the female body • Sandra R. Joshel examines the semiotics of empire underlying the historiographic portrayal of the empress Messalina • Judith P. Hallett and Pamela Gordon critique Roman caricatures of the woman-desiring woman • and Alison Keith discovers subversive allusions to the tragedy of Dido in the elegist Sulpicia's self-depiction as a woman in love.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691011788](#)

- [28] Helmut Jaskolski. **Labyrinth: Symbol of Fear, Rebirth, and Liberation.** Shambhala. 1997.

A labyrinth is an ancient circular diagram found in cultures around the world. Since antiquity, stories of the Labyrinth — closely associated with the sagas of the Minotaur, Theseus and Ariadne, and Daedalus and Incarus — have caught the Western imagination. In its classical form, this sacred diagram consists of a singular circular path with no possibility of going astray. In contrast, the modern labyrinth, or maze, is a system of misleading paths with a multitude of choices, some of which turn out to be dead ends — a metaphor for a difficult, confusing situation that may end in either good or evil fortune. Taking an approach both reflective and playful, Jaskolski traces our fascination with this ambiguous ancient motif and shows, through stories ranging from myths and medieval tales to the labyrinthine fiction of Umberto Eco, that the labyrinth is a living symbol for our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [1570621950](#)

- [29] David L. Pike. **Passage through Hell: Modernist Descents, Medieval Underworlds.** Cornell University Press. 1997.

Taking the culturally resonant motif of the descent to the underworld as his guiding thread, David L. Pike traces the interplay between myth and history in medieval and modernist literature. *Passage through Hell* suggests new approaches to the practice of comparative literature, and a possible escape from the current morass of competing critical schools and ideologies. Pike's readings of Louis Ferdinand Cline and Walter Benjamin reveal the tensions at work in the modern appropriation of structures derived from ancient and medieval descents. His book shows how these structures were redefined in modernism and persist in contemporary critical practice. In order to recover the historical corpus of modernism, he asserts, it is necessary to acknowledge the attraction that medieval forms and motifs held for modernist literature and theory. By pairing the writings of the postwar German dramatist and novelist Peter Weiss with Dante's *Commedia*, and Christine de Pizan with Virginia Woolf, Pike argues for a new level of complexity in the relation between medieval and modern poetics. Pike's supple and persuasive reading of the *Commedia* resituates that text within the contradictions of medieval tradition. He contends that the Dantean allegory of conversion, altered to suit the exigencies of modernism, maintains its hold over current literature and theory. The postwar writers — Pike treats Weiss, Seamus Heaney, and Derek Walcott — exemplify alternate strategies for negotiating the legacy of modernism. The passage through hell emerges as a way of disentangling images of the past from their interpretation in the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0801431638](#)

- [30] Melissa F. Zeiger. **Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy.** Cornell University Press. 1997.

Using as her starting point the story of Orpheus and Eurydice, Melissa F. Zeiger examines modern transformations of poetic elegy, particularly as they reflect historical changes in the politics of gender and sexuality. Although her focus is primarily on nineteenth- and twentieth-century poetry, the scope of her investigation is grand: from John Milton's "Lycidas" to very recently written AIDS and breast cancer elegies. Milton epitomized the traditional use of the Orpheus myth as an illustration of the female threat to masculine poetic prowess, focused on the beleaguered Orpheus. Zeiger documents the gradual inclusion of Eurydice, from the elegies of Algernon Charles Swinburne through the work of Thomas Hardy and John Berryman, re-examining the role of Eurydice, and the feminine more generally, in poetic production. Zeiger then considers women poets who challenge the assumptions of elegies written by men, sometimes identifying themselves with Eurydice. Among these poets are H.D., Edna St. Vincent Millay, Anne Sexton, and Elizabeth Bishop. Zeiger concludes with a discussion of elegies for victims of current plagues, explaining how poets mourning those lost to AIDS and breast cancer rewrite elegy in ways less repressive, sacrificial, or punitive than those of the Orphean tradition. Among the poets discussed are Essex Hemphill, Thom Gunn, Mark Doty, Audre Lorde, Adrienne Rich, and Marilyn Hacker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0801431107](#)

- [31] Paul Alpers. **What Is Pastoral?.** University of Chicago Press. 1996.

One of the enduring traditions of Western literary history, pastoral is often mischaracterized as a catchall for literature about rural themes and nature in general. In *What Is Pastoral?*, distinguished literary historian Paul Alpers argues that pastoral is based upon a fundamental fiction that the lives of shepherds or other socially humble figures represent the lives of human beings in general. Ranging from Virgil's *Eclogues* to Sarah Orne Jewett's *The Country of the Pointed Firs*, from Shakespeare and Cervantes to Hardy and Frost, this work brings the story of the pastoral tradition, previously limited to classical and Renaissance literature, into the twentieth century. Pastoral reemerges in this account not as a vehicle of nostalgia for some Golden Age, nor of escape to idyllic landscapes, but as a mode bearing witness to the possibilities and problems of human community and shared experience in the real world. A rich and engrossing book, *What Is Pastoral?* will soon take its place as the definitive study of pastoral literature. "Alpers succeeds brilliantly. ... (He) offers ... a wealth of new insight into the origins, development, and flowering of the pastoral." Ann-Maria Contarino, *Renaissance Quarterly*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0226015165](#)

- [32] G. William Domhoff. **Finding Meaning in Dreams: A Quantitative Approach.** Plenum Press. 1996.

Distinguished psychologist G. William Domhoff brings together—for the first time—all the necessary tools needed to perform quantitative studies of dream content using the rigorous system developed by Calvin S. Hall and Robert van de Castle. The book contains a comprehensive review of the literature, detailed coding rules, normative findings, and statistical tables.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306451727](#)

- [33] Leslie Heywood. **Dedication to Hunger: The Anorexic Aesthetic in Modern Culture**. University of California Press. 1996.

Writing as a competitive athlete, an academic, and a woman, Leslie Heywood merges personal history and scholarship to expose the "anorexic logic" that underlies Western high culture. She maneuvers deftly across the terrain of modern literature, illustrating how this logic — the privileging of mind over body, of hard over soft, of masculine over feminine — is at the heart of the modernist style. Her argument ranges from Plato to women's bodybuilding, from Franz Kafka to Nike ads. In penetrating examinations of Kafka, Pound, Eliot, William Carlos Williams, and Conrad, Heywood demonstrates how the anorexic aesthetic is embodied in high modernism. In a compelling chapter on Jean Rhys, Heywood portrays an author who struggles to develop a clean, spare, "anorexic" style in the midst of a shatteringly messy emotional life. As Heywood points out, students are trained in the aesthetic of high modernism, and academics are pressured into its straitjacket. The resulting complications are reflected in structures as diverse as gender identity formation, sexual harassment, and eating disorders. Direct, engaging, and intensely informed by the author's personal involvement with her subject, *Dedication to Hunger* offers a powerful challenge to cultural assumptions about language, gender, subjectivity, and identity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520201175](#)

- [34] Shawn Rosenheim. **The Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet**. Johns Hopkins University Press. 1996.

In *The Cryptographic Imagination*, Shawn Rosenheim uses the writings of Edgar Allan Poe to pose a set of questions pertaining to literary genre, cultural modernity, and technology. Rosenheim argues that Poe's cryptographic writing — his essays on cryptography and the short stories that grew out of them — requires that we rethink the relation of poststructural criticism to Poe's texts and, more generally, reconsider the relation of literature to communication. Cryptography serves not only as a template for the language, character, and themes of much of Poe's late fiction (including his creation, the detective story) but also as a "secret history" of literary modernity itself. "Both postwar fiction and literary criticism," the author writes, "are deeply indebted to the rise of cryptography in World War II." Still more surprising, in Rosenheim's view, Poe is not merely a source for such literary instances of cryptography as the codes in Conan Doyle's "The Dancing-Men" or in Jules Verne, but, through his effect on real cryptographers, Poe's writing influenced the outcome of World War II and the development of the Cold War. However unlikely such ideas sound, *The Cryptographic Imagination* offers compelling evidence that Poe's cryptographic writing clarifies one important avenue by which the twentieth century called itself into being. • "The strength of Rosenheim's work extends to a revisionistic understanding of the entirety of literary history (as a repression of cryptography) and then, in a breathtaking shift of register, interlinks Poe's exercises in cryptography with the hyperreality of the CIA, the Cold War, and the Internet. What enables this extensive range of applications is the stipulated tension Rosenheim discerns in the relationship between the forms of the literary imagination and the condition of its mode of production. Cryptography, in this account, names the technology of literary production — the diacritical relationship between decoding and encoding — that the literary imagination dissimulates as hieroglyphics — the hermeneutic relationship between a sign and its content." — Donald E. Pease, Dartmouth College.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080185332X](#)

- [35] Claude Calame, Janice Orion. **The Craft of Poetic Speech in Ancient Greece**. Cornell University Press. 1995.

In this subtle, learned, and daring book, Claude Calame subverts common assumptions about the relationships between poet and audience, challenging his readers to rethink the very principles of mythmaking in the poetry and art of the ancient Greeks.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801480221](#)

- [36] Mark Currie. **Metafiction**. Routledge. 1995.

Metafiction is one of the most distinctive features of postwar fiction, appearing in the work of novelists as varied as Eco, Borges, Martin Amis and Julian Barnes. It comprises two elements: firstly cause, the increasing interpenetration of professional literary criticism and the practice of writing; and secondly effect: an emphasis on the playing with styles and forms, resulting from an enhanced self-consciousness and awareness of the elusiveness of meaning and the limitations of the realist form. Dr. Currie's volume examines first the two components of metafiction, with practical illustrations from the work of such writers as Derrida and Foucault. A final section then provides the view of metafiction as seen by metafictional writers themselves.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0582212928](#)

- [37] Fernando de Toro, Mario Valdes. **Theatre Semiotics: Text and Staging in Modern Theatre**. University of Toronto Press. 1995.

Theatre is composed of a multitude of signifying systems that have a dual function: as literary practice and as performance practice. Fernando de Toro carefully considers the multiple and complex components which constitute the relationships between a text, its concretization as performance, and its reception by the audience in this translation and revision of his *Semiótica del teatro: Del texto a la puesta en escena*. He focuses on discourse, textuality, semiosis, reception, actantial functions, and history; this comprehensive overview of the various semiotic approaches is placed in the context of modern European, North American, and Latin American theatre. De Toro begins with an examination of theatre discourse as linguistic expression and as semiosis, and differentiates theatre discourse from other forms of literary discourse and performance. He then thoroughly explores the relationship between the dramatic text and the performance text. A chapter devoted to theatre semiotics establishes how signification functions in drama and performance, in terms of Charles Sanders Peirce's trichotomy (icon, index, symbol). Final chapters focus on theatre reception (the emitter and receptor); the actantial model, and how it has evolved; and a semiological reflection on the history of the theatre. *Theatre Semiotics* provides a thorough argument for the place and the necessity of semiotics within the interpretive process of theatre.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802075894](#)

- [38] Gerard Genette, Thais E. Morgan, Gerald Prince. **Mimologics**. University of Nebraska Press. 1995.

Do words — their sounds and shapes, their lengths and patterns — imitate the world? Mimology says they do. First argued in Plato's *Cratylus* more than two thousand years ago, mimology has left an important mark in virtually every major art and artistic theory thereafter. Fascinating and many-faceted, mimology is the basis of language sciences and incites occasional hilarity. Its complicated traditions require a sure grip but a light touch. One of the few scholars capable of giving mimology such genial attention is Gerard Genette. Genette treats matters as basic and staid as the alphabet and as reverberating as the letter R in ur-linguistics. Genette has emerged as one of the two or three chief literary critics of modern France. He is the major practitioner of narratological criticism, a pioneer in structuralism, and a much admired literary historian. His single most important book — *Mimologics* — bridges mainstream literary history and Genette's expertise in critical method by undertaking an intensive study of the most vexed of literary problems: language as a representation of reality. Deeply learned, the book draws upon the traditions — both sane and eccentric — of philosophy, linguistics, poetics, and comparative literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803270445](#)

- [39] Leanne Hinton, Johanna Nichols, John J. Ohala. **Sound Symbolism**. Cambridge University Press. 1995.

Sound symbolism is the study of the relationship between the sound of an utterance and its meaning. In this interdisciplinary collection of new studies, twenty-four leading scholars discuss the role of sound symbolism in a theory of language, drawing on a wide range of linguistic data. The extensive new research presented here reveals that sound symbolism plays a far more significant role in language than scholarship has hitherto recognized.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521452198](#)

- [40] J. Miller. **Topographies**. Stanford University Press. 1995.

This book investigates the function of topographical names and descriptions in a variety of narratives, poems, and philosophical or theoretical texts, primarily from the 19th and 20th centuries, but including also Plato and the Bible. Topics include the initiating efficacy of speech acts, ethical responsibility, political or legislative power, the translation of theory from one topographical location to another, the way topographical delineations can function as parable or allegory, and the relation of personification to landscape.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804723796](#)

- [41] David Wills. **Prosthesis**. Stanford University Press. 1995.

Prosthesis is an experiment in critical writing that both analyses and performs certain questions about the body as an "artificial" construction. The book deals with the mechanical (e.g., a mechanical prosthesis like an artificial leg) in that most humanistic of discourses, the artistic — in order to demonstrate how far a supposedly natural creation relies on artificial devices of various kinds. Cutting across the terrains occupied traditionally by the history of medicine, film studies, art history, philosophy, psychoanalysis, literary theory, and fiction, its impeccable scholarship demonstrates the permeability of the frontiers that define academic regions and delimit a scholarship determined to ascertain, to describe and prescribe, to hold in check and dominate as fields of knowledge what are in fact fields of practice, intervention, and invention.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804724601](#)

- [42] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them**. Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Belz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [43] Maud W. Gleason. **Making Men**. Princeton University Press. 1994.

The careers of two popular second-century rhetorical virtuosos offer Maud Gleason fascinating insights into the ways ancient Romans constructed masculinity during a time marked by anxiety over manly deportment. Declamation was an exhilarating art form for the Greeks and bilingual Romans of the Second Sophistic movement, and its best practitioners would travel the empire performing in front of enraptured audiences. The mastery of rhetoric marked the transition to manhood for all aristocratic citizens and remained crucial to a man's social standing. In treating rhetoric as a process of self-presentation in a face-to-face society, Gleason analyzes the deportment and writings of the two Sophists — Favorinus, a eunuch, and Polemo, a man who met conventional gender expectations — to suggest the ways character and gender were perceived. Physiognomical texts of the era show how intently men scrutinized one another for minute signs of gender deviance in such features as gait, gesture, facial expression, and voice. Rhetoricians trained to develop these traits in a "masculine" fashion. Examining the successful career of Favorinus, whose high-pitched voice and florid presentation contrasted sharply with the traditionalist style of Polemo, Gleason shows, however, that ideal masculine behavior was not a monolithic abstraction. In a highly accessible study treating the semiotics of deportment and the medical, cultural, and moral issues surrounding rhetorical activity, she explores the possibilities of self-presentation in the search for recognition as a speaker and a man.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691048002](#)

- [44] Dustin Griffin. **Satire: A Critical Reintroduction**. University Press of Kentucky. 1994.

Here is the ideal introduction to satire for the student and, for the experienced scholar, an occasion to reconsider the uses, problems, and pleasures of satire in light of contemporary theory. Satire is a staple of the literary classroom. Dustin Griffin moves away from the prevailing moral-didactic approach established thirty some years ago to a more open view and reintegrates the Menippean tradition with the tradition of formal verse satire. Exploring texts from Aristophanes to the moderns, with special emphasis on the eighteenth century, Griffin uses a dozen figures — Horace, Juvenal, Persius, Lucian, More, Rabelais, Donne, Dryden, Pope, Swift, Blake, and Byron — as primary examples. Because satire often operates as a mode or procedure rather than as a genre, Griffin offers not a comprehensive theory but a set of critical perspectives. Some of his topics are traditional in satire criticism: the role of satire as moralist, the nature of satiric rhetoric, the impact of satire on the political order. Others are new: the problems of satire and closure, the pleasure it affords readers and writers, and the socioeconomic status of the satirist. Griffin concludes that satire is problematic, open-ended, essayistic, and ambiguous in its relationship to history, uncertain in its political effect, resistant to formal closure, more inclined to ask questions than provide answers, and ambivalent about the pleasures it offers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813108292](#)

- [45] James A.W. Heffernan. **Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery**. University of Chicago Press. 1994.

Ekphrasis is the art of describing works of art, the verbal representation of visual representation. Profoundly ambivalent, ekphrastic poetry celebrates the power of the silent image even as it tries to circumscribe that power with the authority of the word. Over the ages its practitioners have created a museum of words about real and imaginary paintings and sculptures. In the first book ever to explore this museum, James Heffernan argues that ekphrasis stages a battle for mastery between the image and the word. Moving from the epics of Homer, Virgil, and Dante to contemporary American poetry, this book treats the history of struggle between rival systems of representation. Readable and well illustrated, this study of how poets have represented painting and sculpture is a major contribution to our understanding of the relation between the arts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226323137](#)

- [46] George P. Landow. **Hyper/Text/Theory**. Johns Hopkins University Press. 1994.

In his widely acclaimed book *Hypertext* George P. Landow described a radically new information technology and its relationship to the work of such literary theorists as Jacques Derrida and Roland Barthes. Now Landow has brought together a distinguished group of authorities to explore more fully the implications of hypertextual reading for contemporary literary theory. Among the contributors, Charles Ess uses the work of Jürgen Habermas and the Frankfurt School to examine hypertext's potential for true democratization. Stuart Moulthrop turns to Deleuze and Guattari as a point of departure for a study of the relation of hypertext and political power. Espen Aarseth places hypertext within a framework created by other forms of electronic textuality. David Kolb explores what hypertext implies for philosophy and philosophical discourse. Jane Yellowlees Douglas, Gunnar Liestol, and Mireille Rosello use contemporary theory to come to terms with hypertext narrative. Terrence Harpold investigates the hypertextual fiction of Michael Joyce. Drawing on Derrida, Lacan, and Wittgenstein, Gregory Ulmer offers an example of the new form of writing hypertextuality demands.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801848385](#)

- [47] Elaine Scarry. **Resisting Representation**. Oxford University Press. 1994.

Renowned scholar Elaine Scarry's book, *The Body in Pain*, has been called by Susan Sontag "extraordinary ... large-spirited, heroically truthful." The Los Angeles Times called it "brilliant, ambitious, and controversial." Now Oxford has collected some of Scarry's most provocative writing. This collection of essays deals with the complicated problems of representation in diverse literary and cultural genres — from her beloved sixth-century philosopher Boethius, through the nineteenth-century novel, to twentieth-century advertising. We often assume that all areas of experience are equally available for representation. On the contrary, these essays present discussions of experiences and concepts that challenge, defeat, or block representation. Physical pain, physical labor, the hidden reflexes of cognition and its judgments about the coherence or incoherence of the world are all phenomena that test the resources of language. Using primarily literary sources (works by Hardy, Beckett, Boethius, Thackeray, and others), Scarry also draws on painting, medical advertising, and philosophic dialogue to probe the limitations of expression and representation. *Resisting Representation* celebrates language. It looks at the problematic areas of expression not at the moment when representation is resisted, but at the moment when that resistance is at last overcome, thus suggesting a domain of plenitude and inclusion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195089642](#)

- [48] Maud Ellmann. **The Hunger Artists: Starving, Writing, and Imprisonment**. Harvard University Press. 1993.

The phenomenon of voluntary self-starvation — whether by political hunger strikers or lone anorexics — is a puzzle of engrossing power, suggesting a message more radical than any uttered aloud. In this fascinating phenomenology, Maud Ellmann teases out this message, its genesis, expression, and significance. How, she asks, has the act of eating become the metaphor for compliance, starvation the metaphor for protest? How does the rejection of food become the rejection of intolerable social constraints — or of actual imprisonment? What is achieved at the extremity of such a protest — at the moment of death? Ellmann brilliantly unravels the answers; they lie, she shows, in the inverse relationship between bodily hunger and verbal expression. Drawing her examples from Yeats and Kafka, Marx and Freud, Wole Soyinka and the suffragettes, Mahatma Gandhi and Jane Fonda, she explores the entangled meanings of writing and hunger in our culture of starvers. Central to her discussion is an arresting comparison between the Irish Hunger Strike of 1981 and the plot of Richardson's *Clarissa*, in which the heroine starves herself to death in penance for — or, perhaps, revenge against — her rape. Both cases show a strange excess of words in contrast to the savage reduction of the flesh, as if the bodies of the starvers were devoured by their own verbosity. *The Hunger Artists* examines this vampirical feeding of words on flesh, revealing uncanny affinities between the labor of starvation and the birth of letters, diaries, poems, books. In her lean and vibrant prose, Ellmann reaches beyond the fashionable preoccupation with the body to the terrifying logic of disembodiment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [067442705X](#)

- [49] Wolfgang Iser. **The Fictive and the Imaginary: Charting Literary Anthropology**. Johns Hopkins University Press. 1993.

The pioneer of "literary anthropology," Wolfgang Iser presents a wide-ranging and comprehensive exploration of this new field in an attempt to explain the human need for the "particular form of make-believe" known as literature. Ranging from the Renaissance pastoral to Coleridge to Sartre and Beckett, *The Fictive and the Imaginary* is a distinguished work of scholarship from one of Europe's most respected and influential critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801844991](#)

- [50] William Readings, Bennet Schaber. **Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday**. Syracuse University Press. 1993.

Piranesi builds a shopping mall, Giotto supervises a training analysis, Milton directs a film. In this text, the traditional notion of change in history, the linear analogy of human development, comes in for its own share of interpretation, of reading, and hence doubles back on itself.

This collection of essays examines the way in which the concept of postmodernism has forced a rethinking of the intersection of time and text. Appropriately, these essays themselves reach across the ages, considering authors ranging from Alexander the Great, to Chaucer and Milton, to Ford Madox Ford and Umberto Eco. The volume concludes with a series of four dissenting afterwords that assess the importance of these postmodern readings on some of the major interpretive projects of our day: feminism, Marxism, humanism and deconstruction, and gay studies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815625812](#)

- [51] Margaret A. Rose. **Parody: Ancient, Modern and Post-modern.** Cambridge University Press. 1993.

In this definitive work, Margaret Rose presents an analysis and history of theories of parody from ancient to contemporary times. Her earlier *Parody/Meta-fiction* (1979) was influential in broadening awareness of parody as a "double-coded" device that could be used for more than mere ridicule. In the present study she both expands and revises the introductory section of her 1979 text and adds substantial new sections on modern and postmodern theories and uses of parody and pastiche that analyze the work of theorists and writers including Bakhtin and Eco.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521429242](#)

- [52] Jacques Chailley. **The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera.** Inner Traditions. 1992.

Chailley, a professor of music history at the Sorbonne, reveals the coherence of the opera and the hidden significance of its characters and situations. The author relates each of these elements to the esoteric tradition from which they emanate and to Mozart's own involvement with the Masonic brotherhood.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089281358X](#)

- [53] Umberto Eco, Stefan Collini, Jonathan Culler, Richard Rorty, Christine Brooke-Rose. **Interpretation and Overinterpretation.** Cambridge University Press. 1992.

The limits of interpretation — what a text can actually be said to mean — are of double interest to a semiotician whose own novels' intriguing complexity has provoked his readers into intense speculation as to their meaning. Eco's illuminating and frequently hilarious discussion ranges from Dante to *The Name of the Rose*, Foucault's *Pendulum*, to Chomsky and Derrida, and bears all the hallmarks of his inimitable personal style. Three of the world's leading figures in philosophy, literary theory and criticism take up the challenge of entering into debate with Eco on the question of interpretation. Richard Rorty, Jonathan Culler and Christine Brooke-Rose each add a distinctive perspective on this contentious topic, contributing to a unique exchange of ideas among some of the foremost and most exciting theorists in the field.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521425549](#)

- [54] Robert Eisler. **Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism.** Kessinger. 1992.

Christianity is permeated with powerful symbolism. This book reveals hundreds of symbols, their origins, and meanings. Essential reading for mystics and Christians who seek a path to the roots of Christianity.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1564590291](#)

- [55] Bernard Dupriez, Albert W. Halsall. **A Dictionary of Literary Devices: Gradus, A-Z.** University of Toronto Press. 1991.

'Common-sense,' the Romantic critics told us, was all that was needed to understand and interpret literary texts. Today, we know this is not generally true. Modern criticism has joined with pre-Romantic criticism to expose common-sense as appropriate (because simple-minded), inadequate to comprehend and interpret verbal structures which are frequently "non-[common]sensual," anti-commonsensual, or even nonsensual. The difference between readers today and their earlier counterparts is that we have lost the full vocabulary of criticism and the consciousness of the literary and rhetorical devices with which texts are created. Yet these devices are still available to us, still practised even if unwittingly and on an impoverished scale. "Gradus," originally published in French in 1984, was designed to make good that loss, to reanimate those skills. Comprising some 4000 terms, defined and illustrated, it calls upon the resources of linguistics, poetics, semiotics, socio-criticism, rhetoric, pragmatics, combining them in ways which enable readers quickly to comprehend the codes and conventions which together make up "literarity." Skilfully translated into English, and adapted for an English-language audience with illustrations taken from an astonishing range of contemporary texts, literary and popular, drawn from literature, radio, television, and the theatre, "Gradus" will be a constant source of information and delight.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802068030](#)

- [56] Kate Gartner Frost. **Holy Delight**. Princeton University Press. 1991.

Composed on the occasion of the poet's near-fatal bout with typhus in 1623, the Devotions contains the essential germ of John Donne's mature thought, embodied in obscurely structured verse or prose divisions. Because of its seeming digressiveness, critics have struggled to understand this most significant of Renaissance texts as a whole. Kate Gartner Frost, however, shows that the Devotions, which combines odd bits of natural history, personal life-data, quotations from scripture, and descriptions of unpleasant medical nostrums with personal religious outpourings, is a unified work belonging to the tradition of English devotional literature and spiritual autobiography from Augustine onward. Frost examines how Donne patterned his work on models and structures that allowed the blending of chronology, experience, anecdote, and insight into the fullness of extended metaphor reflecting the human condition. Donne's use of biblical typology is treated, as well as his adherence to a poetics rooted in pre-Copernican cosmology, which relies on underlying spatial structures. Finally, Frost reveals the actual numerological structures present in the Devotions and addresses the problem of discursive reading in relation to spatially organized premodern works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691067813](#)

- [57] Robert Harbison. **The Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning**. MIT Press. 1991.

The pristine, the ruined, the ephemeral, and even the notional are the subject of Robert Harbison's highly original and admittedly romantic contribution to the literature of architecture. His fresh perceptions open this practical art to new interpretations as he explores the means by which buildings, real or imagined, evade or surpass functional necessities while sometimes satisfying them. What fascinates Harbison in these discussions are the paradoxes and ironies of function that give rise to meaning, to a psychological impact that may or may not have been intended. He chooses examples from an architectural borderland — of gardens, monuments, ideal cities and fortification, ruins, paintings, and unbuildable buildings — where use and symbolism overlap; he examines the exceptions at the edges of a field that will illuminate its center. Harbison's pursuit of man's efforts to "fashion art from nonhuman life" begins with a consideration of gardens and the organic architecture of the English Arts and Crafts movement and of Gaudi, then turns to monuments (Claes Oldenburg, Christo, the Vietnam Memorial) that are "either the nearest or the furthest thing from gardens." Harbison's discussion of fortification and urban planning leads to metaphorical themes (fort-features in churches or prisons or Fascist municipal buildings) and mocked-up worlds (Williamsburg, Disneyland), and to the subject of fictional space as expressed in ruins, in painting, in the unbuildable, and finally in the inconceivable as revealed in Kafka's sketches.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262082047](#)

- [58] N. Katherine Hayles. **Chaos and Order: Complex Dynamics in Literature and Science**. University of Chicago Press. 1991.

The scientific discovery that chaotic systems embody deep structures of order is one of such wide-ranging implications that it has attracted attention across a spectrum of disciplines, including the humanities. In this volume, fourteen theorists explore the significance for literary and cultural studies of the new paradigm of chaotics, forging connections between contemporary literature and the science of chaos. They examine how changing ideas of order and disorder enable new readings of scientific and literary texts, from Newton's Principia to Ruskin's autobiography, from Victorian serial fiction to Borges's short stories. N. Katherine Hayles traces shifts in meaning that chaos has undergone within the Western tradition, suggesting that the science of chaos articulates categories that cannot be assimilated into the traditional dichotomy of order and disorder. She and her contributors take the relation between order and disorder as a theme and develop its implications for understanding texts, metaphors, metafiction, audience response, and the process of interpretation itself. Their innovative and diverse work opens the interdisciplinary field of chaotics to literary inquiry.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226321444](#)

- [59] Peter Hunt. **Criticism, Theory and Children's Literature**. Blackwell. 1991.

Children's literature is an expanding field of study, involving criticism, education, and psychology. This book argues that children's literature has an important role in the development of critical theory, especially in the areas of reader response and the effect of the imagined readership on the writing of the text itself. The book does not tackle the subject in the context of schools and movements in criticism, but seeks to develop ideas from basics, using the minimum of critical jargon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631162291](#)

- [60] Sig Lonegren. **Labyrinths — Ancient Myths & Modern Uses**. Gothic Image. 1991.

At each of these incidents in time, the labyrinth symbol and the mythology that surrounds it have surfaced in a culture that has incorporated them into their lives for various purposes. Sometimes these episodes in labyrinth-time were short-lived, other times they flourished for hundreds of years and spread the concept far and wide. The media employed for its use have been many and varied: a simple symbol in a mythology, carved on a rock face, woven into the design on a basket, laid out on the ground with water-worn stones on shore lines, in colored stone or tiles on the floors of churches and cathedrals or cut into the living turf — to name a few.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0906362164](#)

- [61] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol**. Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain. Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691020752](#)

- [62] Paul Nathanson, Katherine K. Young. **Over the Rainbow: The Wizard of Oz As a Secular Myth of America**. State University of New York Press. 1991.

Over the Rainbow shows how Dorothy's passage from Kansas to Oz and back again recapitulates paradigmatic stories of both America and Christianity. Defining human identity on three symbolic levels (individual, collective, and cosmic), Nathanson shows that The Wizard of Oz has come to be a secular myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0791407101](#)

- [63] Dora Panofsky, Erwin Panofsky. **Pandora's Box: The Changing Aspects of a Mythical Symbol**. Princeton University Press. 1991.

Pandora was the "pagan Eve," and she is one of the rare mythological figures to have retained vitality up to our day. Glorified by Calderon, Voltaire, and Goethe, she is familiar to all of us, and "Pandora's box" is a household word. In this classic study Dora and Erwin Panofsky trace the history of Pandora and of Pandora's box in European literature and art from Roman times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691018243](#)

- [64] Rudy Rucker, Robert Anton Wilson, Peter Lamborn Wilson. **Semiotext(e) SF**. Semiotext. 1991.

A massive outsider sci-fi anthology. Varied and largely critically-acclaimed material by the obscure, the overexposed and the justly renowned.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0936756438](#)

- [65] William Anderson. **Green Man: The Archetype of Our Oneness with the Earth**. Harper Collins. 1990.

The Green movement and the women's movement have picked up on the scientific Gaia hypothesis, which suggests that the planet Earth is a single living organism. The next stage of the ecological revolution begins with the reawakening of the male counterpart of the Goddess, the Green Man, and archetype found in folklore and religious art from the earliest times, and especially linked with Christian origins of modern science. Long suppressed, the archetype emerges now to challenge us to heal our relationship with nature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062500759](#)

- [66] John Deely. **Basics of Semiotics**. Indiana University Press. 1990.

The last half century has produced an increasing interest in semiotics, the study of signs. As an interdisciplinary field, moreover, semiotics has produced a vast literature from many different points of view. As the discourse has expanded, clear definitions and goals become more elusive. Semioticians still lack a unified theory of the purposes of semiotics as a discipline as well as a comprehensive rationale for the linking

of semiosis at the levels of culture, society, and nature. As Deely suggests in his preface, the image of the modern semiotic universe is the same as that of astronomy in 1611 as suggested by John Donne: "Tis all in pieces, all coherence gone; / All just supply, and all Relation." This short, cogent, philosophically oriented book outlines and analyzes the basic concepts of semiotics in a coherent, overall framework.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253205689](#)

- [67] George Lakoff. **Women, Fire, and Dangerous Things**. University of Chicago Press. 1990.

"Its publication should be a major event for cognitive linguistics and should pose a major challenge for cognitive science. In addition, it should have repercussions in a variety of disciplines, ranging from anthropology and psychology to epistemology and the philosophy of science. ... Lakoff asks: What do categories of language and thought reveal about the human mind? Offering both general theory and minute details, Lakoff shows that categories reveal a great deal." – David E. Leary, *American Scientist*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226468046](#)

- [68] Jean-Jacques Nattiez, Carolyn Abbate. **Music and Discourse**. Princeton University Press. 1990.

In this book Jean-Jacques Nattiez, well-known for his pioneering work in musical semiology, examines both music, and discourse about music, as products of human activity that are perceived in varying ways by various cultures. Asking such questions as "what is a musical work" and "what constitutes music," Nattiez draws from philosophy, anthropology, music analysis, and history to propose a global theory for the interpretation of specific pieces, the phenomenon of music, and the human behaviors that music elicits. He reviews issues raised by the notion of the musical sign, and shows how Peircian semiotics, with its image of a chain or web of meanings, applies to a consideration of music's infinite and unstable potential for embodying meaning. In exploring the process of ascribing meaning to music, Nattiez reviews writings on the psychology of music, non-Western metaphorical descriptions, music-analytical prose, and writings in the history of musical aesthetics. A final analytical chapter on the Tristan chord suggests that interpretations of music are cast in terms of analytical plots shaped by transcendent principles, and that any semiological consideration of music must account for these interpretive narratives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691027145](#)

- [69] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales**. Vintage. 1989.

Bruno Bettelheim was one of the great child psychologists of the twentieth century and perhaps none of his books has been more influential than this revelatory study of fairy tales and their universal importance in understanding childhood development. Analyzing a wide range of traditional stories, from the tales of Sindbad to "The Three Little Pigs," "Hansel and Gretel," and "The Sleeping Beauty," Bettelheim shows how the fantastical, sometimes cruel, but always deeply significant narrative strands of the classic fairy tales can aid in our greatest human task, that of finding meaning for one's life. • "A charming book about enchantment, a profound book about fairy tales." – John Updike, *The New York Times Book Review*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0307739635](#)

- [70] Maurice Blanchot, Ann Smock. **The Space of Literature**. University of Nebraska Press. 1989.

Maurice Blanchot, the eminent literary and cultural critic, has had a vast influence on contemporary French writers among them Jean Paul Sartre and Jacques Derrida. From the 1930s through the present day, his writings have been shaping the international literary consciousness. *The Space of Literature*, first published in France in 1955, is central to the development of Blanchot's thought. In it he reflects on literature and the unique demand it makes upon our attention. Thus he explores the process of reading as well as the nature of artistic creativity, all the while considering the relation of the literary work to time, to history, and to death. This book consists not so much in the application of a critical method or the demonstration of a theory of literature as in a patiently deliberate meditation upon the literary experience, informed most notably by studies of Mallarmé, Kafka, Rilke, and Hölderlin. Blanchot's discussions of those writers are among the finest in any language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080326092X](#)

- [71] Adrian Frutiger, Andrew Bluhm. **Signs and Symbols: Their Design and Meaning**. Van Nostrand Reinhold. 1989.

Universally-recognized signs and symbols have always been among the most important elements of communication. By why is it that certain configurations of dot and line, and certain primary shapes, are perceived and remembered more easily than others? Taking the six faces of dice as his starting point, Frutiger writes about signs and symbols in general and the development of writing in particular. Throughout, he relates the basic principles and components of graphics to a wide range of historical, physical, linguistic and practical considerations. He embraces everything from Egyptian hieroglyphics to modern company logos in his intriguing analysis of the way that humans have always tried to express thought and communication through graphic means. This standard work is aimed at all those concerned with graphics, design, ornament and communication in general.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0442239181](#)

- [72] Thomas Thiis-Evensen. **Archetypes in Architecture**. Oxford University Press. 1989.

This book develops: a grammar which is linked to the basic elements in the art of building — the floor, the wall, and the roof. Centered around examples from architectural history, specific archetypes are discussed which serve as themes over which these elements vary. • The archetypes can be viewed from various angles. The work at hand deals with how these archetypes affect us psychologically. In terms of architecture, it is a question of the relationship between inside and outside and the role of the archetypes in that context. This relationship is described as a dynamic interaction between inside and outside space — an issue which exists regardless of time or place. Additionally, emphasis is given to the commonalities which comprise our experiences of architecture. The book shows that these experiences of architecture are tied in with our bodily experiences, and that we 'convey' them to what we see. This means that the archetypes are also carriers of specific meanings, which in turn influence the experience of the relationship between inside and outside. • The aim of this book is design-oriented. With a more accurate knowledge of the archetypes and their variations, schematic post-war architecture can be replaced without necessarily resorting to copying motifs from the past. In addition, one should be able to arrive at a more solid foundation for the emotional aspects of architecture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195208196](#)

- [73] Wendy Faris. **Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction**. Johns Hopkins University Press. 1988.

"With so much influence on our literature, our culture and our psychic lives, the labyrinth is a compelling subject of study, which Wendy Faris has the imagination and intelligence to confront in an admirable way." – *Studies in Twentieth Century Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080183676X](#)

- [74] John F. Michell. **The Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology**. Harper Collins. 1988.

The Dimensions of Paradise were known to ancient civilizations as the harmonious numerical standards that were the underpinning of the created world. John Michell's quest for these standards provides vital clues for understanding: • the dimensions and symbolism of Stonehenge • the plan of Atlantis and reason for its fall • the numbers behind the sacred names of Christianity • the form of St. John's vision of the New Jerusalem • the name of the man with the number 666 • the foundation plan of Glastonbury and other sanctuaries. These symbols suggest a potential for personal, cultural and political regeneration in our new century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062505874](#)

- [75] F. Moretti, S. Fischer, D. Forgacs, D. Miller. **Signs Taken For Wonders: Essays in The Sociology of Literary Forms**. Verso. 1988.

A compelling analysis of the relations between high and mass culture, from tragedy and horror to detective fiction and classical realism. Shakespearean tragedy and Dracula, Sherlock Holmes and Ulysses, Frankenstein and The Waste Land — all are celebrated 'wonder' of modern literature, whether in its mandarin or popular form. However, it is the fact that these texts are so central to our contemporary notion of literature that sometimes hinders our ability to understand them. Franco Moretti applies himself to this problem by drawing skilfully on structuralist, sociological and psycho-analytic modes of enquiry in order to read these texts as literary systems which are tokens of wider cultural and political realities. In the process, Moretti offers us compelling accounts of various literary genres, explores the relationships between high and mass culture in this century, and considers the relevance of tragic, Romantic and Darwinian views of the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0860917649](#)

- [76] Jeffrey Burton Russell. **Devil: Perceptions of Evil from Antiquity to Primitive Christianity**. Cornell University Press. 1987.

Evil — the infliction of pain upon sentient beings — is one of the most long-standing and serious problems of human existence. Frequently and in many cultures evil has been personified. This book is a history of the personification of evil, which for the sake of clarity I have called "the Devil." I am a medievalist, but when I began some years ago to work with the concept of the Devil in the eleventh and twelfth centuries, I came to see that I could not understand the medieval Devil except in terms of its historical antecedents. More important, I realized that I could not understand the Devil at all except in the context of the problem of evil. I needed to face the issue of evil squarely, both as a historian and as a human being." from the Preface This lively and learned book traces the history of the concept of evil from its beginnings in ancient times to the period of the New Testament. A remarkable work of synthesis, it draws upon a vast number of sources in addressing a major historical and philosophical problem over a broad span of time and in a number of diverse cultures, East and West. Jeffrey Burton Russell probes the roots of the idea of evil, treats the development of the idea in the Ancient Near East, and then examines the concept of the Devil as it was formed in late Judaism and early Christianity. Generously illustrated with fifty black-and-white photographs, this book will appeal to a

wide range of readers, from specialists in religion, theology, sociology, history, psychology, anthropology, and philosophy to anyone with an interest in the demonic, the supernatural, and the question of good and evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801494095](#)

- [77] Jeffrey Burton Russell. **Satan: The Early Christian Tradition**. Cornell University Press. 1987.

Undeniably, evil exists in our world; we ourselves commit evil acts. How can one account for evil's ageless presence, its attraction, and its fruits? The question is one that Jeffrey Burton Russell addresses in his history of the concept of the Devil — the personification of evil itself. In the predecessor to this book, *The Devil: Perceptions of Evil from Antiquity to Primitive Christianity*, Russell traced the idea of the Devil in comparative religions and examined its development in Western thought through ancient Hebrew religion and the New Testament. This volume follows its course over the first five centuries of the Christian era. Like most theological problems, the question of evil was largely ignored by the primitive Christian community. The later Christian thinkers who wrestled with it for many centuries were faced with a seemingly irreconcilable paradox: If God is benevolent and omnipotent, why does He permit evil? How, on the other hand, can God be all-powerful if one adopts a dualist stance, and posits two divine forces, one good and one evil? Drawing upon a rich variety of literary sources as well as upon the visual arts, Russell discusses the apostolic fathers, the apologetic fathers, and the Gnostics. He goes on to treat the thought of Irenaeus and Tertullian, and to describe the diabolology of the Alexandrian fathers, Clement and Origen, as well as the dualist tendencies in Lactantius and in the monastic fathers. Finally he addresses the syntheses of the fifth century, especially that of Augustine, whose view of the Devil has been widely accepted in the entire Christian community ever since. Satan is both a revealing study of the compelling figure of the Devil and an imaginative and persuasive inquiry into the forces that shape a concept and ensure its survival.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801494133](#)

- [78] Elaine Scarry. **The Body in Pain: The Making and Unmaking of the World**. Oxford University Press. 1987.

Part philosophical meditation, part cultural critique, *The Body in Pain* is a profoundly original study that has already stirred excitement in a wide range of intellectual circles. The book is an analysis of physical suffering and its relation to the numerous vocabularies and cultural forces — literary, political, philosophical, medical, religious — that confront it. Elaine Scarry bases her study on a wide range of sources: literature and art, medical case histories, documents on torture compiled by Amnesty International, legal transcripts of personal injury trials, and military and strategic writings by such figures as Clausewitz, Churchill, Liddell Hart, and Kissinger. She weaves these into her discussion with an eloquence, humanity, and insight that recall the writings of Hannah Arendt and Jean-Paul Sartre. Scarry begins with the fact of pain's inexpressibility. Not only is physical pain enormously difficult to describe in words — confronted with it, Virginia Woolf once noted, "language runs dry" — it also actively destroys language, reducing sufferers in the most extreme instances to an inarticulate state of cries and moans. Scarry analyzes the political ramifications of deliberately inflicted pain, specifically in the cases of torture and warfare, and shows how to be fictive. From these actions of "unmaking" Scarry turns finally to the actions of "making" — the examples of artistic and cultural creation that work against pain and the debased uses that are made of it. Challenging and inventive, *The Body in Pain* is landmark work that promises to spark widespread debate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195049969](#)

- [79] Malcolm South. **Mythical and Fabulous Creatures: A Source Book and Research Guide**. Greenwood. 1987.

This serious, scholarly treatment of 20 imaginary beings, from dragon and phoenix to giants and fairies, discusses the origin of each as an idea, its symbolism and lore, and its appearances in art, literature, or film.... Extensive bibliographies follow the generally ambitious and erudite essays, while a final catch-all article and selective bibliography cover still more ground, at a gallop.... [There] are a number of thoughtful and well-written interpretive investigations into the nature and history of some persistent types. Entries on the Basilisk, Harpies, Medusa, and the Sphinx are particularly fine: here one feels that the mystery and power of these imaginative creations is not vitiated by scholarly taxidermy. — *Library Journal* • Essays by 18 contributors about 20 imaginary creatures provide information on their probable origins, symbolism, legends, and appearances in history, literature, and art. All the creatures, including those mentioned in a catchall essay for lesser-known beings, are accessible through a meticulous index, which also includes literary references in the text. Excellent bibliographies follow each essay, and a glossary and a taxonomy of creatures are appended. Most of the material is drawn from Indo-European sources, with occasional references to the Far East, North America, and Africa. Literature' begins with the most ancient texts and continues to current fantasy novels, while art' includes painting, sculpture, jewelry, movies, and T.V. This makes for wonderfully serendipitous bibliographies ... [this] book provides thorough documentation of the best-known creatures of fantasy with a breadth of coverage that is both impressive and delightful. Recommended for all libraries supporting research in mythology, fantasy, folklore, or popular culture. — *Choice*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313243387](#)

- [80] Mark Verstockt. **The Genesis of Form: From Chaos to Geometry**. Frederick Muller. 1987.

The Genesis of Form is an investigation into the world of signs and forms as they have appeared and re-appeared throughout the history of art. The author has taken as his point of departure the art of the early twentieth century. He works backwards in time, distinguishing between Abstract Signs (form without meaning or reference) and Signs as form with meaning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0584111096

- [81] Kenneth James Hughes. **Signs of Literature: Language, Ideology and the Literary Text**. Talonbooks. 1986.

This language primer begins with a suitably esoteric-looking chapter called The Language of Time. It isn't until the second paragraph that the unsuspecting reader realizes Hughes is talking about the language of Time magazine, which he analyzes as a piece of fiction. Indeed, for Hughes, there is no such thing as a substantive distinction between fiction and non-fiction — there are only texts that do things with structural techniques of syntax and signs. Some of these texts we have commonly agreed to believe are fiction; others we have commonly agreed to believe are fact. None of these texts, however, has anything to do with truth, much less Truth with a capital T. In an amazing brief and headlong rush through the history of language from classical Greece to the 20th century, Hughes demonstrates convincingly that neither the empirical world, nor the metaphysical world, has ever informed language. Rather, it is always language which informs the world. Hughes's careful analysis of the techniques of the English language, from Anglo-Saxon verse to the latest post-modern text, constantly reminds us that language is always a made thing, and that the empirical objects captured by language are never immediate, but always mediated by the perception and the craft of the speaker or the author. This book is a must for every serious student of language and literature: because it introduces the reader so effortlessly to the latest vocabulary and techniques of structuralist criticism, it is a basic tool for anyone wishing to communicate his or her ideas to anyone else, and in any discipline. The surprise of the book for the lay reader is that it is so richly entertaining. Its constant demystification of the technique of communication we most take for granted — common speech — offers the reader surprise and delight from the first page to the last.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0889222363

- [82] Jeffrey Burton Russell. **Lucifer: The Devil in the Middle Ages**. Cornell University Press. 1986.

Evil is an intrinsically fascinating topic. In Lucifer, Jeffrey Burton Russell continues his compelling study of the personification of evil in the figure of the Devil. The previous two volumes in this remarkable tertology — The Devil and Satan — trace the history of the concept of the devil comparatively as it emerged in diverse cultures and followed its development in Western thought from the ancient Hebrew religion through the first five centuries of the Christian era. The present volume charts the evolution of the concept of the devil from the fifth century through the fifteenth. Drawing on an impressive array of sources from popular religion, art, literature, and drama, as well as from scholastic philosophy, mystical theology, homiletics, and hagiography, Russell provides a detailed treatment of Christian diabolology in the Middle Ages. Although he focuses primarily on Western Christian thought, Russell also includes, for the sake of comparison, material on the concept of the devil in Greek Orthodoxy during the Byzantine period as well as in Muslim thought. Russell recounts how the Middle Ages saw a refinement in detail rather than a radical alteration of diabolological theory. He shows that the medieval concept of the devil, fundamentally unchanged over the course of the centuries, eventually gave rise to the unyielding beliefs that resulted in the horrifying cruelties of the witch-hunting craze in the 1500s and 1600s. This major contribution to the history of the Middle Ages and to the history of religion will enlighten scholars and students alike and will appeal to anyone concerned with the problem of evil in our world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 080149429X

- [83] Marshall Blonsky. **On Signs**. Johns Hopkins University Press. 1985.

Contributors include Roland Barthes, Michel de Certeau, Jacques Derrida, Edmundo Desnoes, Umberto Eco, Michel Foucault, Julia Kristeva, Jacques Lacan, Thomas A. Sebeok, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801830079

- [84] Denis E. Cosgrove. **Social Formation and Symbolic Landscape**. Barnes & Noble. 1985.

Hailed as a landmark in its field since its first publication in 1984, Denis E. Cosgrove's Social Formation and Symbolic Landscape has been influential well beyond geography. It has continued to spark lively debate among historians, geographers, art historians, social theorists, landscape architects, and others interested in the social and cultural politics of landscape.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0389205400

- [85] Umberto Eco. **Semiotics and the Philosophy of Language**. Indiana University Press. 1984.

"Eco wittily and enchantingly develops themes often touched on in his previous works, but he delves deeper into their complex nature ... this collection can be read with pleasure by those unversed in semiotic theory." – Times Literary Supplement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253351685

- [86] William Alexander McClung. **Architecture of Paradise: Survivals of Eden and Jerusalem.** University of California Press. 1984.

Paradise and Literature, Architecture and Literature, with many illustrations: • 1. Eden and Jerusalem • 2. Poet and Architect (Ideal and Epic Architecture • Morphologies of the Holy City • the Surface of Things • Proportionable Rapture) • 3. Garden and City (Two Paradises • Primitive Huts • Natural Artifacts • the Rehabilitation of Luxury • Machines for Living).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520045874](#)

- [87] Jean Baudrillard, Phil Beitchman, Paul Foss, Paul Patton. **[Simulacra &] Simulations.** Semiotext. 1983.

Simulations never existed as a book before it was "translated" into English. Actually it came from two different book-covers written at different times by Jean Baudrillard. The first part of [this book], and most provocative because it made a fiction of theory, was "The Procession of Simulacra." • It had first been published in *Simulacre et Simulations* (1981). • The second part, written much earlier and in a more academic mode, came from *L'Echange Symbolique et la Mort* (1977). It was a half-earnest, half-parodical attempt to "historicize" his own conceit by providing it with some kind of genealogy of the three orders of appearance: the Counterfeit attached to the classical period; Production for the industrial era; and Simulation, controlled by the code. It was Baudrillard's version of Foucault's Order of Things and his ironical commentary of the history of truth. • The book opens on a quote from Ecclesiastes asserting flatly that "the simulacrum is true." It was certainly true in Baudrillard's book, but otherwise apocryphal. • One of the most influential essays of the 20th century, *Simulations* was put together in 1983 in order to be published as the first little black book of Semiotext(e)'s new Foreign Agents Series. • Baudrillard's bewildering thesis, a bold extrapolation on Ferdinand de Saussure's general theory of general linguistics, was in fact a clinical vision of contemporary consumer societies where signs don't refer anymore to anything except themselves. They all are generated by the matrix. • In effect Baudrillard's essay (it quickly became a must to read both in the art world and in academe) was upholding the only reality there was in a world that keeps hiding the fact that it has none. Simulacrum is its own pure simulacrum and the simulacrum is true. • In his celebrated analysis of Disneyland, Baudrillard demonstrates that its childish imaginary is neither true nor false, it is there to make us believe that the rest of America is real, when in fact America is a Disneyland. It is of the order of the hyper-real and of simulation. Few people at the time realized that Baudrillard's simulacrum itself wasn't a thing, but a "deterrence machine," just like Disneyland, meant to reveal the fact that the real is no longer real and illusion no longer possible. But the more impossible the illusion of reality becomes, the more impossible it is to separate true from false and the real from its artificial resurrection, the more panic-stricken the production of the real is.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0936756020](#)

- [88] John Deely. **Introducing Semiotics: Introducing Semiotic: Its History and Doctrine.** Indiana University Press. 1982.

The appeal of semiotics lies in its apparent ability to establish a common framework for all disciplines, a framework rooted in the understanding of the sign as the universal means of communication. *Introducing Semiotic* provides a synoptic view of semiotic development, covering for the first time all the previous epochs of Western philosophy, from the pre-Socratics to the present. In particular, the book bridges the gap from St. Augustine (5th c.) to John Locke (17th c.). It delineates the foundations of contemporary semiotics and concretely reveals just how integral and fundamental the semiotic point of view really is to Western culture. Because of its clarity of exposition and careful use of primary sources, *Introducing Semiotic* will be an essential textbook for all courses in semiotics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253202876](#)

- [89] Naomi Miller. **Heavenly Caves: Reflections on the Garden Grotto.** George Braziller. 1982.

This is the only single work devoted exclusively to the history of the garden grotto — the caves in landscape gardens that were artificially enhanced by waterfalls and ornamental delights to imitate, control and even surpass the effects of nature. Praised by writers from Pliny to Pope, the grotto has a rich and varied tradition: it originated as a motif in the classical world, where it was a ubiquitous feature imbued with mythological and oracular symbolism. Its popularity was renewed in the Renaissance gardens of the humanists, while its expressive effects achieved new heights with theatrical displays in the baroque nymphaeae of France and Italy, fanciful mazes in picturesque English landscapes, and melodramatic extravaganzas in the gardens of Wagnerian Germany. This miniature world was filled with fancy and mystery. Underground, the grotto was a source of nature's secrets, as well as those of the muses and nymphs. But it was also a sanctuary for men that inspired inner reflections as well as poetical communions with nature. Above all, the grotto was a museum in which men expressed their artistic understanding of nature and the cosmos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807609676](#)

- [90] Marc Shell. **Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era.** University of California Press. 1982.

In *Money, Language, and Thought*, Marc Shell explores the interactions between linguistic and economic production as they inform discourse from Chretien de Troyes to Heidegger. Close readings of works such as the medieval grail legends, *The Merchant of Venice*, Goethe's *Faust*, and Poe's "The Gold Bug" reveal how discourse has responded to the dissociation of symbol from thing characteristic of money, and how the development of increasingly symbolic currencies has involved changes in the meaning of meaning. Pursuing his investigations into the modern era, Shell points out significant internalization of economic form in Kant, Hegel, and Heidegger. He demonstrates how literature and philosophy have been driven to account self-critically for a "money of the mind" that pervades all discourse, and concludes the book with a discomfiting thesis about the cultural and political limits of literature and philosophy in the modern world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043790](#)

- [91] Tzvetan Todorov. **Theories of the Symbol**. Cornell University Press. 1982.

Focusing on theories of verbal symbolism, Tzvetan Todorov here presents a history of semiotics. From an account of the semiotic doctrines embodied in the works of classical rhetoric to an exploration of representative modern concepts of the symbol found in ethnology, psychoanalysis, linguistics, and poetics, Todorov examines the rich tradition of sign theory. In the course of his discussion Todorov treats the works of such writers as Aristotle, Cicero, Quintilian, Augustine, Condillac, Lessing, Diderot, Goethe, Novalis, the Schlegel brothers, Levy-Bruhl, Freud, Saussure, and Jakobson.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801411920](#)

- [92] W. Warren Wagar. **Terminal Visions: The Literature of Last Things**. Indiana University Press. 1982.

The dream of last things. The end; A short history of Doomsday • Archetypes. Circles and lines; The wheel of time; The day of the Lord; From sacred to secular • The etiology of doomsaying. Fears' The excluded self; The universe as the jaws of hell; Report from Cainsmarsh • The war of the world views. Paradigms of doom; Lest ye die; Prometheus unbound; Follies and mysteries • Aftermaths. Blind alleys and return trips; The end of first things.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253358477](#)

- [93] Joseph Campbell. **The Mythic Image**. Princeton University Press. 1981.

A paperback edition of Campbell's major study of the mythology of the world's high civilizations over five millennia. It includes nearly 450 illustrations. The text is the same as that of the 1974 edition. Mythologist Joseph Campbell was a masterful storyteller, able to weave tales from every corner of the world into compelling, even spellbinding, narratives. His interest in comparative mythology began in childhood, when the young Joe Campbell was taken to see Buffalo Bill's Wild West Show at Madison Square Garden. He started writing articles on Native American mythology in high school, and the parallels between age-old myths and the mythic themes in literature and dreams became a lifelong preoccupation. Campbell's best-known work is *The Hero with a Thousand Faces* (1949), which became a New York Times paperback best-seller for Princeton in 1988 after Campbell's star turn on the Bill Moyers television program *The Power of Myth*. During his early years as a professor of comparative religion at Sarah Lawrence College, Campbell made the acquaintance of Indologist Heinrich Zimmer, a kindred spirit who introduced him to Paul and Mary Mellon, the founders of Bollingen Series. They chose Campbell's *The Mythic Image* as the culmination of the series, giving it the closing position — number one hundred. A lavishly illustrated and beautifully produced study of the mythology of the world's high civilizations, *The Mythic Image* received a front-cover review in the New York Times Book Review upon publication. Through the medium of visual art, the book explores the relation of dreams to myth and demonstrates the important differences between oriental and occidental interpretations of dreams and life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691018391](#)

- [94] C.G. Jung, Gerhard Adler, R.F.C. Hull. **Aion: Researches into the Phenomenology of the Self**. Princeton University Press. 1979.

Aion, originally published in German in 1951, is one of the major works of Jung's later years. The central theme of the volume is the symbolic representation of the psychic totality through the concept of the Self, whose traditional historical equivalent is the figure of Christ. Jung demonstrates his thesis by an investigation of the *Allegoria Christi*, especially the fish symbol, but also of Gnostic and alchemical symbolism, which he treats as phenomena of cultural assimilation. The first four chapters, on the ego, the shadow, and the anima and animus, provide a valuable summation of these key concepts in Jung's system of psychology.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069101826X](#)

- [95] Roderick Marshall. **William Morris and his Earthly Paradises**. Compton Press. 1979.

W.B. Yeats, writing of Morris and his works, once said that "if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." • The author examines Morris's use of this image, which becomes ever more recurrent in his later

writings, likening it to the Mandala of Oriental mysticism and of Jungian psychoanalysis. His aim is to provide a complete portrait of the inner man, which has so far eluded biographers. The achievements of Morris the socialist reformer, the artist and the poet, have been discussed at length. In this richly documented and illustrated volume, Professor Marshall gives the first account of Morris's spiritual development and his attempt to build a paradise on earth. • Morris brought into English life a note of kindness, calm, balance and even happiness which is still working in us unconsciously. This book explores Morris's personal and artistic convictions through the most important of his literary devices — that of the earthly paradise.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0900193719](#)

- [96] Timothy R. O'Neill. **The Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth.** Thames & Hudson. 1979.

Shows that the Lord of the Rings can be read in Jungian terms as the central human struggle for individuation, the healthy realization of the self.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500012377](#)

- [97] Thomas A. Sebeok. **The Sign & Its Masters.** University of Texas Press. 1979.

This book is a reprinting of the second collection (originally dated 1979) from among Thomas Sebeok's essays on general semiotics and some of its applications. In the first half of the book are essays that confront a postulated separation between nature and culture, which, for the past half-century or so, has had the force almost of dogma. In Part II, Sebeok writes about the Masters, such luminaries in the field of semiotic inquiry as John Lotz and Roman Jakobson. Sebeok asserts that the semiotic mainstream has so far been unnecessarily and counterproductively split into two traditions, one scientific, philosophical, and "major," the other literary, glottal, and "minor." In *The Sign and Its Masters*, Volume VIII in the *Sources in Semiotics Series*, Sebeok's vision is presented with characteristic brilliance.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775474](#)

- [98] William M. Ivins. **On the Rationalization of Sight.** Da Capo Press. 1976.

William Ivins, Jr. was the first curator of prints at the Metropolitan Museum of Art, a position he held from 1916 to 1946. Although he had no training as an art historian — he was an economist and lawyer — he built up the museum's holdings to form one of the most important print collections in the world today. Not at home with the minute scholarship of the academic historian, Ivins' writing reflected the lawyer's need to make a case, and it is the freshness and simplicity of his approach that made his *Prints and Visual Communication* and *Notes on Prints* modern classics. In this study, Ivins again imaginatively constructs a forceful argument concerning the role that perspective played in the development of Western thought. Perspective, he asserts, provided a simple but logical scheme for representing the relationship between people's perception of objects and the location of those objects in space. But beyond the creation of a system for accurate pictorial representation, Ivins demonstrates that the theories of Alberti, Durer, and Peterin (the Viator) enabled people to symbolize mathematically their sensuous awareness of nature and to classify phenomena which could not be adequately encompassed by verbal symbols alone. In this application of mathematics to the perception of the physical world, Ivins finds the basis of modern scientific thought.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [030680011X](#)

- [99] H. Lewisburg, R. Garvin, P. Brady. **Phenomenology, Structuralism, Semiology.** Associated University Press. 1976.

Contributors include P. Brady, M. Wright, T. Pison, D.M. Welch, W.J. Filstead, R. Gillis, G. Bernstein, R. Girand, J.R. Bennett, S. Wittig, L. v. Bertalanffy, E. Schwimmer, D.J. Stewart, and R.S. Caldwell.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0838718809](#)

- [100] Francis Huxley. **The Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages.** Doubleday. 1974.

Over the centuries men have believed that a startling variety of objects and places, people and experiences, are possessed of a strange and overwhelming power. These rites and symbols, beliefs and tabus, which have seemed supernatural and invested with mystery, here come to be considered sacred. Here, Francis Huxley explores some of these sacred mysteries through which men have tried to explain the inexplicable, and control the uncontrollable. • Through the sacred man tries to achieve communion with the divine, and also with his own physical nature. He sets apart, physically or ritually, things that overwhelm him. In particular, Huxley explores the symbolism of the sacred, because it is really in symbolic terms that the sacred can be approached. But because of man's susceptibility to them, symbols can wield their own power: the enactment of a sacred rite can bring about a supernatural experience, an actual experience of the sacred. These shared human experiences — as in rites of reproduction, puberty, the seasons, the stages of life and death — become a primary basis for man's relationship with other men. Huxley shows how through celebrations of the sacred men have discovered their origin and understood the meaning of their lives. This

lavishly illustrated book, with over 250 illustrations in black and white and 32 pages in full color, shows some of the objects that men have singled out in their search for the sacred. And, some of the ways men have represented, in art, the world that is apart, sacred, and divine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385046189](#)

- [101] John D. Rosenberg. **The Fall of Camelot: A Study of Tennyson's Idylls of the King.** Belknap Press. 1973.

The Idylls of the King is one of the indisputably great long poems in the English language. Yet Tennyson's doom-laden prophecy of the fall of the West has been dismissed as a Victorian-Gothic fairy tale. John D. Rosenberg maintains that no poem of comparable magnitude has been so misread or so maligned in the twentieth century as Tennyson's symbolist masterpiece. In *The Fall of Camelot* the author calls into question the modernist orthodoxy that rejects all of Victorian poetry as a Waste Land and ignores the overriding importance of Tennyson to the development of Yeats, T.S. Eliot, and the symbolists. Far from being an escapist medieval charade, the Idylls offers an apocalyptic prevision of the nightmare of modern history. Concealed under the exquisitely romantic surface of the verse is a world of obsessive sensuality and collapsing values that culminates in the "last dim weird battle the West." Perhaps the subtlest anatomy of the failure of ideality in our literature, the Idylls is not only about hazards of mistaking illusion for reality; it dramatically enacts those dangers, ensnaring the reader in the same delusions that maim and destroy the characters. Rosenberg shows that Tennyson has created a new genre whose true originality criticism has yet to perceive. • By employing landscape as a symbolic extension of character, Tennyson obliterates the gap between self and scene and frees himself from bondage to conventional narration. Throughout the Idylls character cannot be extricated from setting or symbol, and neither has substance apart from the narrative in which it is enmeshed. In essence, the narrative is a sequence of symbols protracted in time, the symbolism a kind of condensed narration. "Timescape" in the Idylls, like landscape, serves to bind all events of the poem into a continuous present. Arthur is at once a Christ figure and Sun-King whose career parallels that of his kingdom, waxing and waning with the annual cycle. At the heart of Arthur's story lies the dual cycle of his passing and promised return. • Incorporating this cycle into its structure, the Idylls is itself a kind of literary second coming of Arthur, a resurrection in Victorian England of the long sequence of Arthuriads extending back before Malory and forward through Spenser, Dryden, Scott, and Tennyson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674291751](#)

- [102] Beryl Rowland. **Animals with Human Faces: A Guide to Animal Symbolism.** University of Tennessee Press. 1973.

Rowland discusses the fascinating symbolical and allegorical meaning of forty-seven animals from earliest times to the present. Unlike previous studies, her evidence is drawn from primary works and from all periods. Over 50 illustrations, gathered largely from medieval manuscripts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0870491369](#)

- [103] Rudolf Koch. **The Book of Signs.** Dover. 1955.

This unusual collection of primitive and medieval symbols provides one of the most fertile single sources of decorative ideas available today. It is also a graphic history of the development of written communication and offers a singular insight into the psychology of the primitive mind. The Book of Signs contains 493 classified and documented illustrations, collected, drawn, and explained by the celebrated typographer Rudolf Koch. • Divided into 14 different categories, it includes General Signs, The Cross, Monogram of Christ, Other Christian Signs, Monograms of Medieval Church and State Leaders, Stone Mason's Signs, The Four Elements, Astronomical Signs, Astrological Signs, Botanical Signs, Chemical Signs, House and Holding Marks, Miscellany, and Runes. • "Provides the contemporary artist with a rich design vocabulary on which to improvise." *Art in Focus*. • "An inspiration to graphic artists everywhere." *Graphis*. • "An artistic and typographical achievement of considerable beauty and worth." *Psychiatric Quarterly*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486201627](#)

- [104] Joseph Campbell. **The Hero with a Thousand Faces.** New World Library. 1949.

Since its release in 1949, *The Hero with a Thousand Faces* has influenced millions of readers by combining the insights of modern psychology with Joseph Campbell's revolutionary understanding of comparative mythology. In these pages, Campbell outlines the Hero's Journey, a universal motif of adventure and transformation that runs through virtually all of the world's mythic traditions. He also explores the Cosmogonic Cycle, the mythic pattern of world creation and destruction. As part of the Joseph Campbell Foundation's Collected Works of Joseph Campbell, this third edition features expanded illustrations, a comprehensive bibliography, and more accessible sidebars. As relevant today as when it was first published, *The Hero with a Thousand Faces* continues to find new audiences in fields ranging from religion and anthropology to literature and film studies. The book has also profoundly influenced creative artists — including authors, songwriters, game designers, and filmmakers — and continues to inspire all those interested in the inherent human need to tell stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1577315936](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
472	2017	Garry	Archetypes and Motifs in Folklore and Literature: A Handbook
472	2015	Windt	Dreaming: A Conceptual Framework for Philosophy of Mind and Empirical Research
472	2011	Asma	On Monsters: An Unnatural History of our Worst Fears
473	2011	Menninger	Number Words and Number Symbols: A Cultural History of Numbers
473	2010	Symbolism	Book of Symbols: Reflections On Archetypal Images
473	2009	Inge	Naming the Rose: Essays on Eco's the Name of the Rose
474	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
474	2004	Turchi	Maps of the Imagination: The Writer as Cartographer
474	2004	Wright	Maze and the Warrior: Symbols in Architecture, Theology, and Music
474	2002	Danesi	Puzzle Instinct: The Meaning of Puzzles in Human Life
475	2002	Dighe	Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory
475	2002	Long	Imagining the Holy Land: Maps, Models, and Fantasy Travels
475	2002	Palter	Duchess of Malfi's Apricots, and Other Literary Fruits
475	2002	Warner	Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self
476	2001	Abraham	A Dictionary of Alchemical Imagery
476	2001	Guest	Eating Their Words: Cannibalism and the Boundaries of Cultural Identity
476	2001	Morena	Wisdom of Oz: Reflections of a Jungian Sandplay Therapist
476	2001	Winkler	Classical Myth and Culture in the Cinema
476	2000	Enterline	Rhetoric of the Body from Ovid to Shakespeare
476	2000	Reynolds	National Imaginaries, American Identities: The Cultural Work of American Iconography
477	1999	Busch	Geography of Home: Writings on Where We Live
477	1999	Cashdan	Witch Must Die: The Hidden Meaning of Fairy Tales
477	1999	Stevens	Ariadne's Clue: A Guide to the Symbols of Humankind
477	1998	Doniger	Implied Spider: Politics and Theology in Myth
478	1998	Goldsworthy	Inventing Ruritania: The Imperialism of the Imagination
478	1998	Hartmann	Dreams And Nightmares: The Origin And Meaning of Dreams
478	1997	Hallett	Roman Sexualities
479	1997	Jaskolski	Labyrinth: Symbol of Fear, Rebirth, and Liberation
479	1997	Pike	Passage through Hell: Modernist Descents, Medieval Underworlds
479	1997	Zeiger	Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy
479	1996	Alpers	What Is Pastoral?
479	1996	Domhoff	Finding Meaning in Dreams: A Quantitative Approach
480	1996	Heywood	Dedication to Hunger: The Anorexic Aesthetic in Modern Culture
480	1996	Rosenheim	Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet
480	1995	Calame	Craft of Poetic Speech in Ancient Greece
480	1995	Currie	Metafiction
481	1995	Toro	Theatre Semiotics: Text and Staging in Modern Theatre
481	1995	Genette	Mimologics
481	1995	Hinton	Sound Symbolism
481	1995	Miller	Topographies
481	1995	Wills	Prosthesis
481	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them
482	1994	Gleason	Making Men
482	1994	Griffin	Satire: A Critical Reintroduction
482	1994	Heffernan	Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery
482	1994	Landow	Hyper/Text/Theory
483	1994	Scarry	Resisting Representation
483	1993	Ellmann	Hunger Artists: Starving, Writing, and Imprisonment

483	1993	Iser	Fictive and the Imaginary: Charting Literary Anthropology
483	1993	Readings	Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday
484	1993	Rose	Parody: Ancient, Modern and Post-modern
484	1992	Chailley	Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera
484	1992	Eco	Interpretation and Overinterpretation
484	1992	Eisler	Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism
484	1991	Dupriez	A Dictionary of Literary Devices: Gradus, A-Z
485	1991	Frost	Holy Delight
485	1991	Harbison	Built Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning
485	1991	Hayles	Chaos and Order: Complex Dynamics in Literature and Science
485	1991	Hunt	Criticism, Theory and Children's Literature
485	1991	Lonegren	Labyrinths — Ancient Myths & Modern Uses
486	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
486	1991	Nathanson	Over the Rainbow: The Wizard of Oz As a Secular Myth of America
486	1991	Panofsky	Pandora's Box: The Changing Aspects of a Mythical Symbol
486	1991	Rucker	Semiotext(e) SF
486	1990	Anderson	Green Man: The Archetype of Our Oneness with the Earth
486	1990	Deely	Basics of Semiotics
487	1990	Lakoff	Women, Fire, and Dangerous Things
487	1990	Nattiez	Music and Discourse
487	1989	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
487	1989	Blanchot	Space of Literature
487	1989	Frutiger	Signs and Symbols: Their Design and Meaning
488	1989	Thiis-Evensen	Archetypes in Architecture
488	1988	Faris	Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction
488	1988	Michell	Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology
488	1988	Moretti	Signs Taken For Wonders: Essays in The Sociology of Literary Forms
488	1987	Russell	Devil: Perceptions of Evil from Antiquity to Primitive Christianity
489	1987	Russell	Satan: The Early Christian Tradition
489	1987	Scarry	Body in Pain: The Making and Unmaking of the World
489	1987	South	Mythical and Fabulous Creatures: A Source Book and Research Guide
489	1987	Verstockt	Genesis of Form: From Chaos to Geometry
490	1986	Hughes	Signs of Literature: Language, Ideology and the Literary Text
490	1986	Russell	Lucifer: The Devil in the Middle Ages
490	1985	Blonsky	On Signs
490	1985	Cosgrove	Social Formation and Symbolic Landscape
490	1984	Eco	Semiotics and the Philosophy of Language
491	1984	McClung	Architecture of Paradise: Survivals of Eden and Jerusalem
491	1983	Baudrillard	[Simulacra &] Simulations
491	1982	Deely	Introducing Semiotics: Introducing Semiotic: Its History and Doctrine
491	1982	Miller	Heavenly Caves: Reflections on the Garden Grotto
491	1982	Shell	Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era
492	1982	Todorov	Theories of the Symbol
492	1982	Wagar	Terminal Visions: The Literature of Last Things
492	1981	Campbell	Mythic Image
492	1979	Jung	Aion: Researches into the Phenomenology of the Self
492	1979	Marshall	William Morris and his Earthly Paradises
493	1979	O'Neill	Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth
493	1979	Sebeok	Sign & Its Masters
493	1976	Ivins	On the Rationalization of Sight

493	1976	Lewisburg	Phenomenology, Structuralism, Semiology
493	1974	Huxley	Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages
494	1973	Rosenberg	Fall of Camelot: A Study of Tennyson's Idylls of the King
494	1973	Rowland	Animals with Human Faces: A Guide to Animal Symbolism
494	1955	Koch	Book of Signs
494	1949	Campbell	Hero with a Thousand Faces

Part III

History of Worlds: Mythical to Modern

Chapter 8

Mythical/Classical Worlds



Figure 8.1: *Landscape with the Fall of Icarus* (Bruegel the Elder, ca. 1558) [\[Wikipedia: Public Domain\]](#) — note lower right corner



Figure 8.2: *Mural picturing Odysseus' visit to the Land of the Dead (Polygnotus, 5th C BC; reconstructed)* [Wikipedia: Public Domain]

8.1 Myth

- [1] Neil Gaiman. **Norse Mythology**. W.W. Norton. 2017.

Introducing an instant classic: master storyteller Neil Gaiman presents a dazzling version of the great Norse myths. • Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. • In *Norse Mythology*, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki — son of a giant — blood brother to Odin and a trickster and unsurpassable manipulator. • Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman — difficult with his beard and huge appetite — to steal it back. More poignant is the tale in which the blood of Kvasir — the most sagacious of gods — is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people. • Through Gaiman's deft and witty prose emerge these gods with their fiercely competitive natures, their susceptibility to being duped and to duping others, and their tendency to let passion ignite their actions, making these long-ago myths breathe pungent life again. • "Who else but Neil Gaiman could become an accomplice of the gods, using the sorcery of words to make their stories new? The author of *American Gods* transforms Norse myths into addictive reading for young and old, with high-wattage retellings that preserve the monumental grandeur of the Nordic universe but also turn it into a world that is up close and personal, full of antic wit and dark intrigue." – Maria Tatar, chair, Program in Folklore and Mythology, Harvard University • "The fascinating ancient tales in the *Prose Edda* and *Poetic Edda* have always needed gifted storytellers to breathe new life into them from century to century, and who better now than Neil Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology." – Jack Zipes, editor of *The Norton Anthology of Children's Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039360909X](#)

- [2] Brian Attebery. **Stories about Stories: Fantasy and the Remaking of Myth**. Oxford University Press. 2014.

The first comprehensive study of fantasy's uses of myth, this book offers insights into the genre's popularity and cultural importance. Combining history, folklore, and narrative theory, Attebery's study explores familiar and forgotten fantasies and shows how the genre is also an arena for negotiating new relationships with traditional tales.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199316074](#)

- [3] Theresa Bane. **Encyclopedia of Imaginary and Mythical Places**. McFarland. 2014.

The heavens and hells of the world's religions and the "far, far away" legends cannot be seen or visited, but they remain an integral part of culture and history. This encyclopedia catalogs more than 800 imaginary and mythological lands from all over the world, including fairy realms, settings from Arthurian lore, and kingdoms found in fairy tales and political and philosophical works, including Sir Thomas More's Utopia and Plato's Atlantis. From al Araf, the limbo of Islam, to Zulal, one of the many streams that run through Paradise, entries give the literary origin of each site, explain its cultural context, and describe its topical features, listing variations on names when applicable. Cross-referenced for ease of use, this compendium will prove useful to scholars, researchers or anyone wishing to tour the unseen landscapes of myth and legend. 986 entries. • 194 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786478489](#)

- [4] Giorgio de Santillana, Hertha von Dechen. **Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth.** Nonpareil Books. 2014.

Ever since the Greeks coined the language we commonly use for scientific description, mythology and science have developed separately. But what came before the Greeks? What if we could prove that all myths have one common origin in a celestial cosmology? What if the gods, the places they lived, and what they did are but ciphers for celestial activity, a language for the perpetuation of complex astronomical data? Drawing on scientific data, historical and literary sources, the authors argue that our myths are the remains of a preliterate astronomy, an exacting science whose power and accuracy were suppressed and then forgotten by an emergent Greco-Roman world view. This fascinating book throws into doubt the self-congratulatory assumptions of Western science about the unfolding development and transmission of knowledge. This is a truly seminal and original thesis, a book that should be read by anyone interested in science, myth, and the interactions between the two.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0879232153](#)

- [5] Philip Freeman. **Oh My Gods: A Modern Retelling of Greek and Roman Myths.** Simon & Schuster. 2013.

The Greek and Roman myths have never died out; in fact they are as relevant today as ever in their sharp observations about human nature. For thousands of years they have inspired plays, operas, and paintings; today they live on in movies and video games. • Oh My Gods is a contemporary retelling of some of the most popular myths by Philip Freeman, a noted classicist. These tales of errant gods, fantastic creatures, and human heroes are brought to life in fresh and modern versions. Powerful Zeus; his perpetually aggrieved wife, Hera; talented Apollo; beautiful Aphrodite; fierce Athena; the dauntless heroes Theseus and Hercules; and the doomed lovers Orpheus and Eurydice still inspire awe, give us courage, and break our hearts. • From the astonishing tales of the Argonauts to the immortal narrative of the Battle of Troy, these ancient tales have inspired writers from Shakespeare to J. K. Rowling. In Philip Freeman's vibrant retelling they will doubtless inspire a new generation of readers. • 368 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1451609981](#)

- [6] Cathy Gere. **Knossos and the Prophets of Modernism.** University of Chicago Press. 2009.

In the spring of 1900, British archaeologist Arthur Evans began to excavate the palace of Knossos on Crete, bringing ancient Greek legends to life just as a new century dawned amid far-reaching questions about human history, art, and culture. With Knossos and the Prophets of Modernism, Cathy Gere relates the fascinating story of Evans's excavation and its long-term effects on Western culture. After the World War I left the Enlightenment dream in tatters, the lost paradise that Evans offered in the concrete labyrinth — pacifist and matriarchal, pagan and cosmic — seemed to offer a new way forward for writers, artists, and thinkers such as Sigmund Freud, James Joyce, Giorgio de Chirico, Robert Graves, and Hilda Doolittle. Assembling a brilliant, talented, and eccentric cast at a moment of tremendous intellectual vitality and wrenching change, Cathy Gere paints an unforgettable portrait of the age of concrete and the birth of modernism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226289532](#)

- [7] Elizabeth Solopova. **Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction.** North Landing Books. 2009.

Introduces languages and literatures which were particularly important for Tolkien as a writer. Tolkien was a university professor, specialising in early Germanic languages, such as Old English, Old Norse and Gothic. He also, on many occasions, wrote about his fascination with the Finnish language and epic poetry. As is well known, these professional and literary interests had an enormous influence on his creative writing, including his mythology and invented languages. • The book provides brief introductions to Old Norse, Old English, Gothic and Finnish languages and literatures, and discusses key aspects of their influence on Tolkien's fiction. The book demonstrates how Tolkien's literary-critical, philosophical and moral ideas, particularly his understanding of heroism and courage, were inspired by medieval literature and folklore. The book offers an overview of Tolkien's invented languages and his principles for language creation. In addition it provides a summary of Tolkien's academic career. • Features include: chapters on languages and literatures which inspired Tolkien as a writer • a discussion of Tolkien's literary-critical and philosophical ideas influenced by medieval literature, such as his "theory of courage" • a detailed overview of the history and language of the Goths, rarely offered as part of university courses, and little known to students of literature • an extract from Jordanes's Gothic History and a discussion of its influence on Tolkien • an introductory discussion of Tolkien's languages and alphabets, a notoriously confusing subject, rarely approached in an accessible, non-technical way • further reading' sections with suggestions for additional study. • This book is a clearly written introduction to some of Tolkien's most important ideas, as well as more specialist aspects of his fiction, such as its grounding in linguistics and medieval culture. The book is essential reading for students of literature and anyone with an interest in Tolkien as a writer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0981660711](#)

- [8] Jonathan Duane Evans. **Dragons: Myth and Legend.** Apple Press. 2008.

The greatest dragon myths from the depths of tradition, and from dragon-fearing countries all around the globe, are presented in a magnificently illustrated collectible edition. Each tale is punctuated with panels of dragon lore written by one of the world's leading dragon scholars, to explain the beliefs behind the fantastical best at its centre, and framed with historical and cultural explications to take the reader beneath the dragon's scales to its dark, impenetrable heart. To complete the quest for fully formed dragons, the myths are illustrated with a compendium of the most magnificent paintings from history, which show how the mere mention of dragons has inspired creativity in so many cultures. This is not merely a collection of dragon stories but a historical treasure trove of the finest dragon paintings, engravings, maps, sculptures, architecture, ornaments and jewels: the visual feast that any mythology adventurer would expect to find at the end of their dragon quest. Jonathan Evans, Associate Professor of English at the University of Georgia, has published extensively on the mythology of the dragon-slayer and the dragon myth, focusing primarily on dragon-lore in Beowulf, The Saga of the Volsungs and other early Germanic literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1845432924](#)

- [9] Richard Tuerk. *Oz in Perspective: Magic and Myth in the L. Frank Baum Books*. McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. The Wonderful Wizard of Oz, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as Little Wizard Stories of Oz and The Woggle-Bug Book, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [10] Christopher Vogler. *The Writer's Journey: Mythic Structure for Writers*. Michael Wiese Productions. 2007.

The Writer's Journey explores the powerful relationship between mythology and storytelling in a clear, concise style that's made it required reading for movie executives, screenwriters, playwrights, scholars, and fans of pop culture all over the world. The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. • "… the perfect manual for developing, pitching and writing stories with universal human themes that will forever captivate a global audience". – Jeff Arch, screenwriter Sleepless in Seattle • The updated and revised third edition provides new insights and observations from Vogler's ongoing work on mythology's influence on stories, movies, and man himself. The previous two editions of this book have sold over 180,000 units, making this book a "classic" for screenwriters, writers, and novelists.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [193290736X](#)

- [11] Derek Collins. *Master of the Game: Competition and Performance in Greek Poetry*. Center for Hellenic Studies. 2005.

The interest in the performance of ancient Greek poetry has grown dramatically in recent years. But the competitive dimension of Greek poetic performances, while usually assumed, has rarely been directly addressed. This study provides for the first time an in-depth examination of a central mode of Greek poetic competition — capping, which occurs when speakers or singers respond to one another in small numbers of verses, single verses, or between verse units themselves. With a wealth of descriptive and technical detail, Collins surveys the wide range of genres that incorporated capping, including tragic and comic stichomythia, lament, forms of Platonic dialectic and dialogue, the sympotic performance of elegy, skolia, and related verse games, Hellenistic bucolic, as well as the rhapsodic performance of epic. Further, he examines historical evidence for actual performances as well as literary representations of live performances to explore how the features of improvisation, riddling, and punning through verse were developed and refined in different competitive contexts. Anyone concerned with the performance of archaic and classical Greek poetry, or with the agonistic social, cultural, and poetic gamesmanship that prompted one performer to achieve "mastery" over another, will find this authoritative volume indispensable.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674016440](#)

- [12] Verlyn Flieger. *Interrupted Music: The Making of Tolkien's Mythology*. Kent State University Press. 2005.

The content of Tolkien's mythology, the Silmarillion, has been the subject of considerable exploration and analysis for many years, but the logistics of its development have been mostly ignored and deserve closer investigation. Nineteenth- and twentieth-century scholars understood the term mythology as a gathering of song and story that derived from and described an identifiable world. Tolkien made a continuous effort over several years to construct a comprehensive mythology, to include not only the stories themselves but also the storytellers, scribes, and bards who were the offspring of his thought. In *Interrupted Music*, Flieger attempts to illuminate the structure of Tolkien's work, allowing the reader to appreciate its broad, overarching design and its careful, painstaking construction. She endeavors to "follow the music from its beginning as an idea in Tolkien's mind through to his final but never-implemented mechanism for realizing that idea, for bringing the voices of his story to the reading public." In addition, Flieger reviews attempts at mythmaking in the history of English literature by Spenser, Milton, and Blake as well as by Joyce and Yeats. She reflects on the important differences between Tolkien and his predecessors and even more between Tolkien and his contemporaries. This in-depth study will fascinate those interested in Tolkien and fantasy literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0873388240](#)

- [13] Luc Brisson, Catherine Tihanyi. **How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology**. University of Chicago Press. 2004.

This study explains how the myths of Greece and Rome were transmitted from antiquity to the Renaissance. Luc Brisson argues that philosophy was ironically responsible for saving myth from historical annihilation. Although philosophy was initially critical of myth because it could not be declared true or false and because it was inferior to argumentation, mythology was progressively reincorporated into philosophy through allegorical exegesis. Brisson shows to what degree allegory was employed among philosophers and how it enabled myth to take on a number of different interpretive systems throughout the centuries: moral, physical, psychological, political, and even metaphysical. *How Philosophers Saved Myths* also describes how, during the first years of the modern era, allegory followed a more religious path, which was to assume a larger role in Neoplatonism. Ultimately, Brisson explains how this embrace of myth was carried forward by Byzantine thinkers and artists throughout the Middle Ages and Renaissance; after the triumph of Christianity, Brisson argues, myths no longer had to agree with just history and philosophy but the dogmas of the Church as well.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0226075354](#)

- [14] Patrick Curry. **Defending Middle-Earth: Tolkien — Myth and Modernity**. Mariner Books. 2004.

What are millions of readers all over the world getting out of reading *The Lord of the Rings*? Newly reissued with a new afterword, Patrick Curry's *Defending Middle-earth* argues, in part, that Tolkien has found a way to provide something close to spirit in a secular age. His focus is on three main aspects of Tolkien's fiction: the social and political structure of Middle-earth and how the varying cultures within it find common cause in the face of a shared threat; the nature and ecology of Middle-earth and how what we think of as the natural world joins the battle against mindless, mechanized destruction; and the spirituality and ethics of Middle-earth, for which Curry provides a particularly insightful and resonant examination that will deepen the understanding of the millions of fans who have taken *The Lord of the Rings* to heart.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [061847885X](#)

- [15] Radcliffe G. Edmonds III. **Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets**. Cambridge University Press. 2004.

Plato, Aristophanes, and the creators of the "Orphic" gold tablets employ the traditional tale of a journey to the realm of the dead to redefine, within the mythic narrative, the boundaries of their societies. Rather than being the relics of a faded ritual tradition or the products of Orphic influence, these myths can only reveal their meanings through this detailed analysis of the specific ways in which each author makes use of the tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0521834341](#)

- [16] Tom Shippey. **The Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology**. Mariner Books. 2003.

The Road to Middle-earth, Tom Shippey's classic work, now revised in paperback, explores J.R.R. Tolkien's creativity and the sources of his inspiration. Shippey shows in detail how Tolkien's professional background led him to write *The Hobbit* and how he created a timeless charm for millions of readers. Examining the foundation of Tolkien's most popular work, *The Lord of the Rings*, Shippey also discusses the contribution of *The Silmarillion* and *Unfinished Tales* to Tolkien's great myth cycle, showing how Tolkien's more difficult books can be fully appreciated. He goes on to examine the remarkable twelve-volume *History of Middle-earth*, written by Tolkien's son and literary heir Christopher Tolkien, which traces the creative and technical processes by which Middle-earth evolved.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0618257608](#)

- [17] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [18] Robert Jewett, John Shelton Lawrence. **The Myth of the American Superhero**. Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [19] Marina Warner. **Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self**. Oxford University Press. 2002.

Metamorphosis is a dynamic principle of creation, vital to natural processes of generation and evolution, growth and decay, yet it also threatens personal identity if human beings are subject to a continual process of bodily transformation. Shape-shifting also belongs in the landscape of magic, witchcraft, and wonder, and enlivens classical mythology, early modern fairy tales and uncanny fictions of the nineteenth and twentieth centuries. In *Fantastic Metamorphoses, Other Worlds*, acclaimed novelist and critic Marina Warner explores the metaphorical power of metamorphoses in the evocation of human personality. Beginning with Ovid's great poem, *The Metamorphoses*, as the founding text of the metamorphic tradition, she takes us on a journey of exploration, into the fantastic art of Hieronymous Bosch, the legends of the Taino people, the life cycle of the butterfly, the myth of Leda and the Swan, the genealogy of the Zombie, the pantomime of Aladdin, the haunting of doppelgangers, the coming of photography, and the late fiction of Lewis Carroll. Beautifully illustrated and elegantly written, *Fantastic Metamorphoses, Other Worlds* is sure to appeal to all readers interested in mythology, art, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198187262](#)

- [20] Jane Chance. **Lord of the Rings: The Mythology of Power**. University Press of Kentucky. 2001.

With New Line Cinema's production of *The Lord of the Rings* film trilogy, the popularity of the works of J.R.R. Tolkien is unparalleled. Tolkien's books continue to be bestsellers decades after their original publication. An epic in league with those of Spenser and Malory, *The Lord of the Rings* trilogy, begun during Hitler's rise to power, celebrates the insignificant individual as hero in the modern world. Jane Chance's critical appraisal of Tolkien's heroic masterwork is the first to explore its "mythology of power" — that is, how power, politics, and

language interact. Chance looks beyond the fantastic, self-contained world of Middle-earth to the twentieth-century parallels presented in the trilogy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813190177](#)

- [21] Jane Chance. **Tolkien's Art: A Mythology for England**. University Press of Kentucky. 2001.

J.R.R. Tolkien's zeal for medieval literary, religious, and cultural ideas deeply influenced his entire life and provided the seeds for his own fiction. In *Tolkien's Art*, Chance discusses not only such classics as *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, but focuses on his minor works as well, outlining in detail the sources and influences from pagan epic to Christian legend—that formed the foundation of Tolkien's masterpieces, his "mythology for England".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813190207](#)

- [22] Phil Cousineau. **Once and Future Myths: The Power of Ancient Stories in Modern Times**. Conari Press. 2001.

Phil Cousineau illustrates how myths are the stories of real life whether people are conscious of them as myths or not. He shows readers how, by becoming aware of myths in both their historical and present form, they can read the world better, with a deeper understanding of work, love, creativity, and spirituality. The book retells classic myths such as Eros and Psyche and provides new accounts of more contemporary mythmakers such as Jim Morrison and Vincent van Gogh, illustrating how these legends have affected history, culture, and individuals. The timelessness of myth is conveyed through Cousineau's discussions of the mythology of travel, mentors, cities, baseball, and vampires.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1573241466](#)

- [23] Nina Kossman. **Gods and Mortals: Modern Poems on Classical Myths**. Oxford University Press. 2001.

For centuries, poets have looked into the mirror of classical myth to show us the many ways our emotional lives are still reflected in the ancient stories of heroism, hubris, transformation, and loss that myths so eloquently tell. Now, in *Gods and Mortals: Modern Poems on Classical Myths*, we have the first anthology to gather the great 20th century myth-inspired poems from around the world. "Perhaps it is because the myths echo the structure of our unconscious that every new generation of poets finds them a source of inspiration and self-recognition," says Nina Kossman in her introduction to this marvelous collection. Indeed, from Valery, Yeats, Lawrence, Rilke, Akhmatova, and Auden writing in the first half of the century to such contemporary poets as Lucille Clifton, Derek Walcott, Rita Dove, Wislawa Szymborska, and Mark Strand, the material of Greek myth has elicited a poetry of remarkably high achievement. And by organizing the poems first into broad categories such as "Heroes," "Lovers," "Trespassers," and secondly around particular mythological figures such as Persephone, Orpheus, or Narcissus, readers are treated to a fascinating spectrum of poems on the same subject. For example, the section on Odysseus includes poems by Cavafy, W. S. Merwin, Gregory Corso, Gabriel Zaid, Louise Gluck, Wallace Stevens, and many others. Thus we are allowed to see the familiar Greek hero refracted through the eyes, and sharply varying stylistic approaches, of a wide range of poets from around the world. Here, then, is a collection of extraordinary poems that testifies to — and amply rewards — our ongoing fascination with classical myth.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195133412](#)

- [24] Donna Kossy. **Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes**. Feral House. 2001.

Charles Darwin wasn't the only one to come up with a contemporary explanation for the origin of human beings. Homespun fantasies and myths abound the imaginative creations of dreamers, cult leaders, amateur scientists, racists, and rogues. Among the theorists this collection introduces are the eccentric English lord who believes that men are a cross between extraterrestrials and their Martian servants, a successful television journalist whose book suggests that humans evolved from aquatic apes, and a UFO investigator convinced that humans were bred as pets for brilliant dinosaurs.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0922915652](#)

- [25] Egerton Skyes, Alan Kendall. **Who's Who in Non-Classical Mythology**. Routledge. 2001.

The Routledge *Who's Who in Non-Classical Mythology* is the most complete and detailed reference book of its kind. In fascinating detail it covers characters from cultures and religions throughout the world, covering the Near East, Europe (including the legends of the Celts, Teutons, Slavs and Basques), India, the Americas, Australasia, Indonesia, China, Japan and Africa. It provides: • over 2500 extensive entries • detailed information on each mythical character • an extremely accessible and easy to use A-Z layout • wide geographical perspective, spanning every continent. ... Egerton Sykes was a 20th Century British scholar whose diligent research produced a massive collection of classical references, ancient literature and legends. ... "Myths not only express the reflections of human beings on the fundamental meaning of life, they also constitute the rules by which human beings live, and provide the foundation for the organization of individual societies,

because the way in which a society is organized derives its authority ultimately from the concepts enshrined in its mythology. From this it is a natural step to find the role of myth as that of guardian and propagator of a moral code, providing human beings with models on which to base their own lives." • ... "When we approach a myth, therefore, we are not dealing with a historical narrative which may or may not turn out to be true, nor are we simply looking at beautiful literature that has grown out of what was initially an oral tradition. We are being given access to the world view of a people, of its understanding of itself, its society and its god or gods".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [041526040X](#)

- [26] Martin M. Winkler. **Classical Myth and Culture in the Cinema**. Oxford University Press. 2001.

Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature. The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image, and for anyone interested in the presence of Greece and Rome in modern popular culture.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195130049](#)

- [27] Jane Chance. **Medieval Mythography, Vol.2: From the School of Chartres to the Court at Avignon, 1177-1350**. University Press of Florida. 2000.

A remarkable achievement. Its breadth and depth give readers a stunning view of these important mythographic writers." – J. Stephen Russell, Hofstra University • The second volume in Jane Chances study of the history of medieval mythography from the 5th through the 15th centuries focuses on the time period in Western Europe between the School of Chartres and the papal court at Avignon. This examination of historical and philosophical developments in the story of mythography reflects the ever-increasing importance of the subjectivity of the commentator. In this period between two great cultural and literary renaissances, Chance shows how scholars working in the most conservative and least literary of genres covertly played out the meaning of new ideas that were too dangerous to espouse publicly. She finds several factors facilitating this development: the assimilation of the classical and moralizing Christian traditions and dissemination of the mythographies of the Martianus commentaries; the advent of the "New Science," Aristotelian philosophy, and its influence on Ovid commentary and mythological exemplum; and the rise in accusations of heresy among scholars and the appearance of mythographic exempla in preaching manuals to counter its popular spread. Through her vast and wide-ranging familiarity with hitherto seldom studied primary texts spanning nearly 1,000 years, Chance provides a guide to the assimilation of classical myth into the Christian Middle Ages. Rich in insight and example, dense in documentation, and compelling in its interpretations, Medieval Mythography is an important tool for scholars of the classical tradition and for medievalists working in any language. Jane Chance is professor of English at Rice University and author of Medieval Mythography, Volume 1: From Roman North Africa to the School of Chartres, AD 433-1177 (winner of the 1994 South Central Modern Language Association Book Prize) and of 13 other books and collections.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813017955](#)

- [28] Allan Combs, Mark Holland, Robin Robertson. **Synchronicity: Through the Eyes of Science, Myth and the Trickster**. Da Capo Press. 2000.

Carl Jung coined the term "synchronicity" to describe meaningful coincidences that conventional notions of time and causality cannot explain. Working with the great quantum physicist Wolfgang Pauli, Jung sought to reveal these coincidences as phenomena that involve mind and matter, science and spirit, thus providing rational explanations for parapsychological events like telepathy, precognition, and intuition. Synchronicity examines the work of Jung and Pauli, as well as noted scientists Werner Heisenberg and David Bohm; identifies the phenomena in ancient and modern mythologies, particularly the Greek legend of Hermes the Trickster; and illustrates it with engaging anecdotes from everyday life and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1569245991](#)

- [29] N.J. Lowe. **The Classical Plot and the Invention of Western Narrative**. Cambridge University Press. 2000.

This is the story of how Western literature first developed its distinctive taste for the kind of tight, economical plotting still employed in modern fiction and cinema. The book shows how this taste was formed in Greco-Roman antiquity out of a series of revolutions in storytelling, centered on Homer, early tragedy, Hellenistic comedy, and the Greek love-novels of the early centuries AD. Along the way, it draws on cognitive science and current literary theory to offer a resilient yet accessible new theory of what "plot" is and how it works.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521771765](#)

- [30] Lawrence Norfolk. **In the Shape of a Boar**. Weidenfeld & Nicolson. 2000.

Lawrence Norfolk's third novel takes the boar hunt as its central metaphor to discuss love, betrayal, fear and the annihilation of war. The first section begins in Ancient Greece with the hunt for the boar of Kalydon, then moves to Paris in the 1970s, where the poet, Sol Memel's life echoes the mythological prototypes. • When King Oeneus neglects to sacrifice animals to Artemis at the festival of First Fruits, she sends a boar of gigantic proportions and ferocious strength to destroy the land. The king's son, Meleager, gathers prize hunters to kill it. They form "a new, earth-bound constellation" as they converge around Mount Aracynthus, already "one another's quarry in a bloodless preparatory hunt". Their roll call creates "a palace of sound". • Norfolk's beautifully compelling prose establishes a phenomenal pace, mirroring the characters' charged drive towards their foretold destiny. He creates a dense geography of paths of sumac and oak, wild pear trees, brushwood, sedge, spurge, lentisc, wild olives and myrtle, until Greece itself emerges as a recurrent and potent character. The three strongest hunters, Meleager, Atalanta and her cousin Meilanion form a powerful triangle of desire, for victory and each other. As they move into the terrain of the boar, the narrative is as tense as any urban thriller chase...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0297646184](#)

- [31] Giulia Sissa, Marcel Detienne, Janet Lloyd. [The Daily Life of the Greek Gods](#). Stanford University Press. 2000.

Despite the rousing stories of male heroism in battles, the Trojan War transcended the activities of its human participants. For Homer, it was the gods who conducted and accounted for what happened. In the first part of this book, the authors find in Homer's Iliad material for exploring the everyday life of the Greek gods: what their bodies were made of and how they were nourished, the organization of their society, and the sort of life they led both in Olympus and in the human world. The gods are divided in their human nature: at once a fantasized model of infinite joys and an edifying example of engagement in the world, they have loves, festivities, and quarrels. In the second part, the authors show how citizens carried on everyday relations with the gods and those who would become the Olympians, inviting them to reside with humans organized in cities. At the heart of rituals and of social life, the gods were omnipresent: in sacrifices, at meals, in political assemblies, in war, in sexuality. In brief, the authors show how the gods were indispensable to the everyday social organization of Greek cities. To set on stage a number of gods implicated in the world of human beings, the authors give precedence to the feminine over the masculine, choosing to show how such great powers as Hera and Athena wielded their sovereignty over cities, reigning over not only the activities of women but also the moulding of future citizens. Equally important, the authors turn to Dionysus and follow the evolution of one of his forms, that of the phallus paraded in processions. Under this god, so attentive to all things feminine, the authors explore the typically civic ways of thinking about the relations between natural fecundity and the sexuality of daily life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804736146](#)

- [32] Richard Ellis. [The Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature](#). Penguin Books. 1999.

The most mysterious and elusive of all sea creatures, the giant squid — at least sixty feet long and weighing nearly a ton — is also one of the largest. Yet for all its magnificent size and threatening undersea presence, Architeuthis has remained a mystery. Until now. In this marvelous and beautifully illustrated book, marine biologist, explorer, and artist Richard Ellis presents all that is known about the giant squid. Delving into myth, literature, popular culture, and science, he brings readers face to face with this remarkable creature. He also provides a thorough, compelling study of what is known and what is still to be discovered about this exotic animal that has never been studied alive. Interweaving his engrossing narrative with a wealth of fascinating illustrations and photographs, Ellis gives us the first comprehensive history of the only living creature that can truly be called a "sea monster".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140286764](#)

- [33] Geoffrey Miles. [Classical Mythology in English Literature: A Critical Anthology](#). Routledge. 1999.

Classical Mythology in English Literature brings together a range of English versions of three classical myths. It allows students to explore the ways in which they have been reinterpreted and reinvented by writers throughout history. Beginning with a concise introduction to the principle Greco-Roman gods and heroes, the anthology then focuses on three stories: • Orpheus, the great musician and his quest to free his wife Eurydice from death • Venus and Adonis, the love goddess and the beautiful youth she loved • Pygmalion, the master sculptor who fell in love with his creation. Each section begins with the classical sources and ends with contemporary versions, showing how each myth has been used/abused or appropriated since its origins.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415147557](#)

- [34] Deborah De Nicola. [Orpheus and Company: Contemporary Poems on Greek Mythology](#). UPNE. 1999.

This collection offers myriad fresh, and often dazzling, interpretations of Greek myths at a time of renewed excitement about the role of myths and other archetypes in our culture, and about the spiritual themes which many of the poems suggest. The range is broad, from celebrated authors such as Rita Dove, Louise Glck, Mark Strand, and Stephen Dobyns, to such respected emerging poets as Diann Blakely, Reginald Sheppard, Mary Jo Bang, and Carl Phillips.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0874519187

- [35] Beatrice Phillpotts. **The Faeryland Companion**. Barnes & Noble. 1999.

From folk mythology and classical theater to contemporary film and dance, the mischievous and playful faery has fascinated mankind for thousands of years. These intriguing and ethereal creatures, with the myths and legends that surround them, have never ceased to inspire artists and illustrators. From Puck to Peter Pan, children and adults alike have never really stopped believing in faeries. The earliest religions and superstitions had their spirits and hobgoblins, symbolizing the forces of nature or watching over human infidelities. Although based on earlier myths and traditions, Shakespeare's *A Midsummer Night's Dream* was a huge influence on the fantasies of generations of artists. Highly fashionable in the eighteenth century, faery paintings were a foil for discreet eroticism in a time of prudity, and captured the spirit of national pride in their portrayal of an idealized English landscape. With the invention of photographic techniques came the opportunity to create realistic "spirit" photographs and elaborate hoaxes, which captivated many respected figures. Accompanying the wide selection of bewitching paintings and engravings, Beatrice Phillpotts follows the image and influences of faeries, from ancient mythology, through Shakespeare and Victorian art, to modern manifestations of faery stories. Accompanied by a gallery of bewitching paintings and engravings, this biography of fairies, spirits, hobgoblins, and other ethereal creatures traces their origins and influences — from the earliest religions and most ancient mythology through Shakespeare, Victorian art, modern manifestations, and elaborate hoaxes. 9 1/4 x 12 1/4.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0760718903

- [36] Wendy Doniger. **The Implied Spider: Politics and Theology in Myth**. Columbia University Press. 1998.

At this time of heightened political sensitivities, it may seem impossible to make serious comparisons among different cultures. And at a time when human difference is so relentlessly celebrated, it may even seem impossible to talk about the traditions and experiences that join us across race, religion, and nation. Wendy Doniger offers a powerful antidote to the paralysis of postcolonial intellectual life. In this spirited, enlightening book, she shows just how to make sense of, and learn from, the extraordinary diversity of cultures past and present. Tapping a wealth of traditions, from the Hebrew Bible to the Bhagavad Gita, Doniger crafts a new lens for examining other cultures, and finding in the world's myths — its sacred stories — a way to talk about experiences shared across time and space. "Of all things made with words," Doniger writes, "myths span the widest of human concerns, human paradoxes." Myths, she shows, bridge the cosmic and the familiar, the personal and the abstract, the theological and the political. They encourage us to draw various, even opposed, political meanings from a single text as it travels through different historical contexts. And she demonstrates how studying myths from cultures other than our own can be exhilarating and illuminating. Myth, Doniger shows, provides a near-perfect entree to another culture. Even if scholars such as Freud, Jung, and Joseph Campbell typically overstated the universality of major myths and suppressed the distinctive natures of other cultures, postcolonial critics are wrong to argue that nothing good can come from a systematic comparative study of human cultures. Doniger offers an engaged, expansive critical tool kit for doing just that. She suggests critical and responsible ways in which to compare stories — or texts or myths or traditions — from different cultures by revealing patterns of truth from themes that recur time and again. In this book, Doniger helps expand the arena of meaning we live in, leaping, in her words, "from myth to myth as if they were stepping stones over the gulf that seems to separate cultures." She enables us to see, at last, the "implied spider" that weaves the web of meaning that sustains all human cultures — the fabric of our shared humanity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0231111703

- [37] Denis Feeney. **Literature and Religion at Rome: Cultures, Contexts, and Beliefs**. Cambridge University Press. 1998.

This book exploits recent reevaluations of Roman religion in order to argue in favor of taking the religious dimensions of Roman literature seriously, as important cultural work in their own right. Instead of seeing Roman religious and literary activity as derivative and parasitic upon Greek originals, the book questions the romanticizing biases of classical studies, and argues for the power and creativity of the Romans in their engagements with Greek culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521559219

- [38] Lewis Hyde. **Trickster Makes This World: Mischief, Myth and Art**. Farrar Straus & Giroux. 1998.

Lewis Hyde's ambitious and captivating *Trickster Makes This World* brings to life the playful and disruptive side of the human imagination as it is embodied in the trickster mythology. Most at home on the road or at the twilight edge of town, tricksters are consummate boundary-crossers, slipping through keyholes, breaching walls, subverting defense systems. Always out to satisfy their inordinate appetites, lying, cheating, and stealing, tricksters are a great bother to have around, but paradoxically they are also indispensable culture heroes. In North America, Coyote taught the race how to dress, sing, and shoot arrows. In West Africa, Eshu discovered the art of divination so that suffering humans might know the purposes of heaven. In Greece, Hermes the Thief invented the art of sacrifice, the trick of making fire, and even language itself. Hyde revisits these old stories, then holds them up against the life and work of more recent creators: Picasso, Marcel Duchamp, John Cage, Allen Ginsberg, Maxine Hong Kingston, Frederick Douglass, and others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374279284](#)

- [39] David Adams Leeming. **Mythology: the Voyage of the Hero**. Oxford University Press. 1998.

What makes something mythic? What do mythic events and narratives have to do with us? In *Mythology*, David Leeming offers an unusual and effective approach to the subject of mythology by stressing universal themes through myths of many cultures. This anthology collects a wide array of narrative texts from the Bible to English literature to interpretations by Joseph Campbell, C.G. Jung, and others, which illustrate how myths serve whole societies in our universal search for meaning. • Leeming illustrates the various stages or rites of passage of the mythic universal hero, from birth to childhood, through trial and quest, death, descent, rebirth, and ascension. The arrangement of texts by themes such as "Childhood, Initiation and Divine Signs," "The Descent to the Underworld," and "Resurrection and Rebirth" strip mythic characters of their many national and cultural "masks" to reveal their archetypal aspects. Real figures, including Jesus and Mohammed, are also included underlining the theory that myths are real and can be applied to real life. This edition is updated to include additional heroine myths, as well as Navajo, Indonesian, Indian, Chinese, and African tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195119576](#)

- [40] Martin Caidin, Jay Barbree, Susan Wright. **Destination Mars: in Art, Myth, and Science**. Studio. 1997.

In the summer of 1996, the question of life beyond the reaches of Earth was suddenly cast into a new dimension by the report of fossilized organic structures found in a Martian meteor. Later that summer and fall, as NASA launched the Mars Pathfinder and Surveyor missions, mankind's interest had once again fixed itself on the Red Planet. Named for the Roman god of war, Mars has beguiled earthlings since time immemorial with ominous red hue and its peculiar motion across the night sky. It has been noted in the records of Babylonian, Chinese, and Mayan stargazers, and it has figured prominently in ancient mythology. With the invention of the telescope by Galileo, the science of astronomy developed. As knowledge of the planet grew, Mars appeared to bear a strange kinship to Earth. Early on, Mars was seen to have a twenty-four-hour day and the appearance of atmosphere, and it was speculated that it harboured intelligent life. Later it was observed to have two moons, a polar cap, and a curious array of features — the notorious "canali", described by Giovanni Schiaparelli in 1877. Over the centuries the planet Mars lodged itself in the human imagination as a locus of hope, fascination, and fear. H.G. Wells's novel "War of the Worlds" (1898) played on those fears and ushered in the golden age of science fiction. The novel was dramatized with stunning consequences by Orson Welles in 1937, and Mars became the pre-eminent destination of science fiction writers and movie makers, with the planet figuring in many masterpieces of the genre, including "Strange in a strange land" and "The Martian chronicles", and the works of Philip K. Dick. "Destination Mars" examines how earthlings have perceived the planet throughout human history — in mythology, religion, astrology, folklore, early scientific history, science fiction and the modern era of scientific discovery and space travel. Special attention is given to NASA's exploration of the Mariner and Viking missions of the 1960s and 1970s, as well as NASA's two missions currently on their way to Mars and due to arrive in July and September of 1997. Profusely illustrated, this is a stunning portrait of a planet that has proven to be enduring fascination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670860204](#)

- [41] Patrick Curry. **Defending Middle-Earth: Tolkien — Myth and Modernity**. Floris Books. 1997.

J.R.R. Tolkien's works have sold nearly 100 million copies worldwide, and have been wildly labeled as reactionary & escapist by hostile critics. In this searing analysis, Patrick Curry shows just how mistaken these critics are. He reveals Tolkien's profound and subtle advocacy of community, ecology, and spiritual values against the destructive forces of runaway modernity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0863152341](#)

- [42] Eratosthenes, C. Julius Hyginus, Theony Condos. **Star Myths of the Greeks and Romans: A Sourcebook Containing "The Constellations" of Pseudo-Eratosthenes and the "Poetic Astronomy" of Hyginus**. Phanes Press. 1997.

The nightly appearance of the stars, their arrangement in the sky, their regular risings and settings through the course of the year, have been a source of endless wonder and speculation. But where did the constellations come from and what are the myths associated with them? "Star Myths of the Greeks and Romans" is the most comprehensive work ever published on the forty-eight classical constellations. Included in this handbook are the only surviving works on the constellation myths that have come down to us from antiquity: an epitome of "The Constellations" of Eratosthenes never before translated into English and "The Poetic Astronomy" of Hyginus. Also provided are accurate and detailed commentaries on each constellation myth, and complete references for those who wish to dig deeper. This book is a comprehensive sourcework for anyone interested in astronomy or mythology and an ideal resource for the occasional stargazer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482935](#)

- [43] Michael Grant. **A Guide to the Ancient World: a Dictionary of Classical Place Names**. Barnes & Noble. 1997.

Every place has a history of stories, though few places have an ancient past so heavily documented as the European, Asian, and African stretches of Greek and Roman civilization. *A Guide to the Ancient World* provides the stories — from both literature and history — of nearly 900 such places. • Michael Grant studied Greek and Latin writers, combed through numerous excavation reports, and collaborated with experts in the field to compile detailed sketches for the historically significant locations described here, from Caledonia (Scotland) to Cyrenaica (eastern Libya) and beyond. *A Guide to the Ancient World* covers the period from the first millennium B.C., when the Greek city-states emerged, to the late fifth century A.D., when the western Roman Empire fell. Grant describes each location in detail; what happened there, who was involved, and, when applicable, how it is placed in classical literature. Each site is identified in a series of maps at the beginning of the book. • *A Guide to the Ancient World* includes a bibliography of ancient writers mentioned in the text and a bibliography of contemporary works on ancient history. It is an indispensable source, not only for those interested in classical literature and history, but also for travelers through Europe, North Africa, and Asia Minor • A survey of ancient cities, excavation sites, and ruins of the Hellenistic world — and gazetteer of the mediterranean region.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760704252](#)

- [44] William J. Hynes, William G. Doty. **Mythical Trickster Figures: Contours, Contexts, and Criticisms.** University Alabama Press. 1997.

A collection of essays about mythical trickster figures, ranging from the Coyote of America to African, Japanese, Greek and Christian figures, plus examples found in contemporary American fiction and drama. The work examines how cultural values are challenged and enforced by these comic creations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0817308571](#)

- [45] Jean Delumeau, Matthew O'Connell. **History of Paradise: The Garden of Eden in Myth and Tradition.** Continuum Intl Group. 1995.

"We hold Christ's cross and Adam's tree to be in one place," wrote John Donne, speaking of the location of the Garden of Eden. Milton thought it "below the Ethiopie line" (the equator). And every schoolchild once knew it was at the summit of Dante's "seven storey mountain" of the Purgatorio. Not only the location of the "earthly paradise" but its significance, historical and theological, preoccupied the collective mind and imagination of Europe for at least fifteen-hundred years. Jean Delumeau has devoted himself to understanding the fears that have beset Western thinkers, particularly since the medieval period: how they arose, whether from nature, other human beings, or from some other world. This *History of Paradise* continues the questioning, telling the story of how the Western mind from the late middle ages to the early modern period conceived the meaning and the place of primordial bliss. It tells of exploratory journeys to the Kingdom of Prester John, of the search for "the happy isles," and of the gradual disillusionment (or enlightenment) that led to the transformation of the notion of a physical Garden of Eden to a metaphysical "state of nature".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826407951](#)

- [46] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them.** Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Belz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [47] Richard Buxton. **Imaginary Greece: The Contexts of Mythology.** Cambridge University Press. 1994.

This is a study of Greek myths in relation to the society in which they were originally told. It does not re-tell the myths; rather, it offers an analysis of how myths played a fundamental role in the lives of the Greeks. The relation between reality and fantasy is discussed by means of three case studies: the landscape, the family, and religion. Most of all, this book seeks to demonstrate how the seemingly endless variations of Greek mythology are a product of its particular people, place, and time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521338654](#)

- [48] Jack Zipes. **Fairy Tale as Myth/Myth as Fairy Tale**. University Press of Kentucky. 1994.

Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as Beauty and the Beast, Snow White and the Seven Dwarves, and Rumpelstiltskin have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's Snow White as an expression of American male individualism, film and literary interpretations of L. Frank Baum's The Wizard of Oz as critiques of American myths, and Robert Bly's Iron John as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813108349](#)

- [49] Ovid, Allen Mandelbaum. **The Metamorphoses of Ovid: A New Verse Translation**. Harcourt Brace. 1993.

A new verse translation of the most famous work of a witty, irreverent Roman poet captures the mischievous spirit of this man of letters who wrote candid poems about love and suffered a death in exile.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0151705291](#)

- [50] Jane Chance. **The Lord of the Rings: The Mythology of Power**. Twayne. 1992.

With New Line Cinema's production of The Lord of the Rings film trilogy, the popularity of the works of J.R.R. Tolkien is unparalleled. Tolkien's books continue to be bestsellers decades after their original publication. An epic in league with those of Spenser and Malory, The Lord of the Rings trilogy, begun during Hitler's rise to power, celebrates the insignificant individual as hero in the modern world. Jane Chance's critical appraisal of Tolkien's heroic masterwork is the first to explore its "mythology of power" — that is, how power, politics, and language interact. Chance looks beyond the fantastic, self-contained world of Middle-earth to the twentieth-century parallels presented in the trilogy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080578571X](#)

- [51] Michael Dames. **Mythic Ireland**. Thames & Hudson. 1992.

Ireland, more than any other country in Europe, has retained its mythological heritage, which lives today in the oral tradition of folk tales, in literature, in place-names and language, in ceremonies and monuments. Mountains and loughs are the homes of gods and goddesses, of saints and monsters, and pattern, beauty and cyclical logic are revealed in their stories. Michael Dames, whose previous works have won him a wide and enthusiastic following, has walked through each of the four provinces of Ireland — Ulster, Munster, Leinster and Connacht — visiting first a focal mythic site, such as St. Patrick's Purgatory on Lough Derg, then further sites that "spiral off." He also surveys the entire island from a fifth province, "Mide" or "center," which becomes its axis. Ireland's sacred locations unexpectedly take on contemporary relevance as we realize that the underlying concerns of myth — conservation and recurrence — are increasingly present concerns too. The rich, multi-layered and visionary text is complemented by a careful selection of photographs, engravings, maps and diagrams that reveal the sacred places of pagan and Christian legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500015309](#)

- [52] P.M.C. Forbes Irving. **Metamorphosis in Greek Myths**. Clarendon Press. 1992.

The transformation of people into animals, plants, and stones is one of the most common and characteristic themes of Greek mythology, embodying as well some of the most mysterious and fantastic episodes in a mythology that is sometimes considered to be relatively realistic and lacking in fantasy. This book, the first study of these myths in English, analyzes the various ways in which they imagine and explore the experience of changing one's form. Forbes Irving's unusual approach is to look for their meaning not in long-forgotten rituals or historical events, but in their imaginative appeal as stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198140908](#)

- [53] Nigel Pennick. **Secret Games of the Gods: Ancient Ritual Systems in Board Games**. Red Wheel / Weiser. 1992.

The first comprehensive survey of the different methods of divination, this book delves into games originating from many countries and cultures, showing how each is based upon a vision of the universe in which the "will of the gods" is discovered through ritual practice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087728752X](#)

- [54] Daithi O hOgain. **Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition.** Prentice Hall General. 1991.

Examines the folk tradition of Ireland, covering the hagiography, folk tales, and customs of the land. • The first standard reference book ever compiled combining the related fields of Irish folklore, myth, legend and romance literature in one volume. This substantial work covers — in alphabetical order — all of the stories concerning the characters in the narrative history of the selected tradition. It incorporates the mythological, Ulster, Fianna, and Kings cycles as well as the hagiography, folk tales, and customs of Ireland. • Full list of sources given in abbreviated form as an adjunct to each entry which refer to a complete bibliography forming a separate part of the volume. • Several indexes are employed as well as a short introduction to Gaelic and a pronunciation guide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0132759594](#)

- [55] Sig Lonegren. **Labyrinths — Ancient Myths & Modern Uses.** Gothic Image. 1991.

At each of these incidents in time, the labyrinth symbol and the mythology that surrounds it have surfaced in a culture that has incorporated them into their lives for various purposes. Sometimes these episodes in labyrinth-time were short-lived, other times they flourished for hundreds of years and spread the concept far and wide. The media employed for its use have been many and varied: a simple symbol in a mythology, carved on a rock face, woven into the design on a basket, laid out on the ground with water-worn stones on shore lines, in colored stone or tiles on the floors of churches and cathedrals or cut into the living turf — to name a few.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0906362164](#)

- [56] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol.** Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain. Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691020752](#)

- [57] Bruce D. MacQueen. **Myth, Rhetoric, and Fiction: A Reading of Longus's Daphnis and Chloe.** University of Nebraska Press. 1991.

"Daphnis and Chloe", written c.200 AD, vividly describes the passion of two foundlings brought up by shepherds. Longus' story was praised by Goethe, parodied by Voltaire and imitated countless times by popular writers in every European language. Critics have long admired its subtle psychology, sensitive description of nature and carefully measured rhythms. This study defines "Daphnis and Chloe" as a work of sophisticated prose fiction that reveals something perennial and important about the human condition. It reviews key interpretive problems concerning the work's date, authorship, style, motifs, philosophic bent and affiliations to other literary works. The text includes a thorough survey of previous scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803231377](#)

- [58] Caitlin Matthews, John Matthews. **British and Irish Mythology: An Encyclopedia of Myth and Legend.** Thorsons. 1991.

Identifies the gods, heroes, saints, and legends of British myths, from Alfred the Great to the Wild Man of the Wood.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850306051](#)

- [59] Paul Nathanson, Katherine K. Young. **Over the Rainbow: The Wizard of Oz As a Secular Myth of America.** State University of New York Press. 1991.

Over the Rainbow shows how Dorothy's passage from Kansas to Oz and back again recapitulates paradigmatic stories of both America and Christianity. Defining human identity on three symbolic levels (individual, collective, and cosmic), Nathanson shows that The Wizard of Oz has come to be a secular myth.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0791407101](#)

- [60] Dora Panofsky, Erwin Panofsky. **Pandora's Box: The Changing Aspects of a Mythical Symbol**. Princeton University Press. 1991.

Pandora was the "pagan Eve," and she is one of the rare mythological figures to have retained vitality up to our day. Glorified by Calderon, Voltaire, and Goethe, she is familiar to all of us, and "Pandora's box" is a household word. In this classic study Dora and Erwin Panofsky trace the history of Pandora and of Pandora's box in European literature and art from Roman times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691018243](#)

- [61] Froma I. Zeitlin, John J. Winkler, David M. Halperin. **Before Sexuality**. Princeton University Press. 1991.

A dream in which a man has sex with his mother may promise him political or commercial success — according to dream interpreters of late antiquity, who, unlike modern Western analysts, would not necessarily have drawn conclusions from the dream about the dreamer's sexual psychology. Evidence of such shifts in perspective is leading scholars to reconsider in a variety of creative ways the history of sexuality. In these fifteen original essays, eminent cultural historians and classicists not only discuss sex, but demonstrate how norms, practices, and even the very definitions of what counts as sexual activity have varied significantly over time. Ancient Greece offers abundant evidence for a radically different set of sexual standards and behaviors from ours. Sex in ancient Hellenic culture assumed a variety of social and political meanings, whereas the modern development of a sex-centered model of personality now leads us to view sex as the key to understanding the individual. Drawing on both the Anglo-American tradition of cultural anthropology and the French tradition of les sciences humaines, these essays explore the iconography, politics, ethics, poetry, and medical practices that made sex in ancient Greece not a paradise of liberation but an exotic locale hardly recognizable to visitors from the modern world. In addition to the editors, the contributors to this volume are Peter Brown, Anne Carson, Françoise Frontisi-Ducroux, Maud W. Gleason, Ann Ellis Hanson, François Lissarrague, Nicole Loraux, Maurice Olender, S.R.F. Price, James Redfield, Giulia Sissa, and Jean-Pierre Vernant.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691002215](#)

- [62] Alexander Eliot, Joseph Campbell, Mircea Eliade. **The Universal Myths: Heroes, Gods, Tricksters, and Others**. Plume. 1990.

This is a survey of the common myths that connect all cultures, Eastern and Western, from ancient times to the present day. They cross boundaries of time, geography and culture — laying a foundation for the religious, social and political heritage of nations and peoples.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452010276](#)

- [63] William Irwin Thompson. **Imaginary Landscape: Making Worlds of Myth and Science**. St. Martin's Griffin. 1990.

In a demythologized world, William Thompson finds that the power of myth is ironically being restored at the leading edge of science. This book surveys the present, from Post-Modern theory to a science encompassing Chaos theory and the Gaia hypothesis, and finds in it the threads out of which a future conceptual landscape might be woven.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312048084](#)

- [64] Norma Lorre Goodrich. **Priestesses**. Franklin Watts. 1989.

To explore the lives of priestesses, who were once glamorous women at the center of civilization, the author has collected evidence from innumerable sources around the world. But, due in no small part to Western civilization's fear of matriarchal societies, these once-honoured women have all been denigrated and dismissed, stripped from the history books. Drawing on the works of such scholars of mythology as Joseph Campbell, Robert Graves, Sigmund Freud and Sir James Frazer, as well as many ancient historians and scholars long forgotten. She uncovers the truth beneath the myths, revealing the roles women really played in the formation of our civilization. From Asia Minor to Ireland, thousands of priestesses who lived throughout the ancient world emerge in full glory once more. The centuries-old battle wages by malevolent or ill-informed historians against heroic women and their matriarchal societies has denied these women their places in history. This book restores them to their rightful honour.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0531151131](#)

- [65] Richard W. Heinberg. **Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age.** Tarcher. 1989.

Explores the universal myth of Paradise across cultures, uncovering its personal message and social consequences. Companion video.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874775159](#)

- [66] Alwyn Rees, Brinley Rees. **Celtic Heritage.** Thames & Hudson. 1989.

In this widely acclaimed study, Alwyn and Brinley Rees reinterpret Celtic tradition in the light of advances made in the comparative study of religion, mythology and anthropology. Part One considers the distinguishing features of the various Cycle of tales and the personages who figure most prominently in them. Part Two reveals the cosmological framework within which the action of the tales takes place. Part Three consists of a discussion of the themes of certain classes of stories which tell of Conceptions and Births, Supernatural Adventures, Courtships and Marriages, Violent Deaths and Voyages to the Other World, and an attempt is made to understand their religious function and glimpse their transcendent meaning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500270392](#)

- [67] R.J. Stewart. **The Underworld Initiation: A Journey Towards Psychic Transformation.** Aquarian Press. 1989.

Provides a unique insight into the initiatory path of Western esoteric system. • The authentic core of the Western Mysteries revealed through oral traditions, Celtic myth and legend. • The UnderWorld Initiation, a powerful system of altering consciousness in a dynamic and far-reaching manner, the central symbols of which survive in songs and ballads whose roots are in the Celtic or pre-Celtic past. • The non-Qabalistic Tree of Life. • The Summoning of the Ancestors. • The Dark Queen and the Seer. • The Tongue that Cannot Lie. • 320 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850303990](#)

- [68] Joseph Campbell, Bill Moyers. **The Power of Myth.** Doubleday. 1988.

The Power Of Myth launched an extraordinary resurgence of interest in Joseph Campbell and his work. A pre-eminent scholar, writer, and teacher, he has had a profound influence on millions of people. To him, mythology was the "song of the universe, the music of the spheres." With Bill Moyers, one of America's most prominent journalists, as his thoughtful and engaging interviewer, The Power Of Myth touches on subjects from modern marriage to virgin births, from Jesus to John Lennon, offering a brilliant combination of intelligence and wit.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385247745](#)

- [69] Gavin Macrae-Gibson. **The Secret Life of Buildings: An American Mythology for Modern Architecture.** MIT Press. 1988.

Not since the 1920s has American architecture undergone such fundamental changes as those which are revitalizing the profession today. But in this period of great artistic fertility and unrest, there has yet to emerge a critical theory capable of analyzing the conditions and examining the attitudes by which our architecture is being redefined. Gavin Macrae-Gibson is the first of a generation of architects educated in the 1970s to construct a method of criticism powerful enough to interpret this new architecture. The theory is built upon a close reading of seven works, all completed in the 1980s: Frank Gehry's Gehry House in Santa Monica, Peter Eisenman's House El Even Odd, Cesar Pelli's Four Leaf Towers in Houston, Michael Graves' Portland Public Service building, Robert Stern's Bozzi residence in East Hampton, Allan Greenberg's Manchester Superior Courthouse in Connecticut, and Venturi, Rauch and Scott Brown's Gordon Wu Hall at Princeton. The author uses urban plans, and architectural drawings and photographs to reveal the layers of meaning present in each building, including the deepest layer — its secret life. At this level the buildings have in common the fact that their meaning is derived from the realities of an imperfect present and no longer from the anticipation of a utopian future. Gavin Macrae-Gibson is a practicing architect. He has been Visiting Lecturer in Architectural Theory at Yale University since 1982, and has taught and lectured widely throughout the United States and Canada. A Graham Foundation Book. The Graham Foundation Architecture Series Two decades ago, the Graham Foundation for Advanced Study in the Fine Arts published Robert Venturi's epoch-making Complexity and Contradiction in Architecture in association with the Museum of Modern Art. Now the foundation is renewing its commitment to architectural literature by announcing the first two titles of a new series it is launching with The MIT Press. The aim is to publish books that are of crucial importance to the theory and practice of architecture, and that will enhance the understanding of architecture as a humanist discipline. The series will feature original texts by contemporary architects, historians, theorists, and critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262631180](#)

- [70] Martin Bernal. **Black Athena: The Afroasiatic Roots of Classical Civilization.** Rutgers University Press. 1987.

Could Greek philosophy be rooted in Egyptian thought? Is it possible that the Pythagorean theory was conceived on the shores of the Nile and the Euphrates rather than in ancient Greece? Could it be that Western civilization was born on the so-called Dark Continent? For almost

two centuries, Western scholars have given little credence to the possibility of such scenarios. In *Black Athena*, an audacious three-volume series that strikes at the heart of today's most heated culture wars, Martin Bernal challenges Eurocentric attitudes by calling into question two of the longest-established explanations for the origins of classical civilization. The Aryan Model, which is current today, claims that Greek culture arose as the result of the conquest from the north by Indo-European speakers, or "Aryans," of the native "pre-Hellenes." The Ancient Model, which was maintained in Classical Greece, held that the native population of Greece had initially been civilized by Egyptian and Phoenician colonists and that additional Near Eastern culture had been introduced to Greece by Greeks studying in Egypt and Southwest Asia. Moving beyond these prevailing models, Bernal proposes a Revised Ancient Model, which suggests that classical civilization in fact had deep roots in Afroasiatic cultures. This long-awaited third and final volume of the series is concerned with the linguistic evidence that contradicts the Aryan Model of ancient Greece. Bernal shows how nearly 40 percent of the Greek vocabulary has been plausibly derived from two Afroasiatic languages—Ancient Egyptian and West Semitic. He also reveals how these derivations are not limited to matters of trade, but extended to the sophisticated language of politics, religion, and philosophy. This evidence, according to Bernal, confirms the fact that in Greece an Indo-European people was culturally dominated by speakers of Ancient Egyptian and West Semitic. Provocative, passionate, and colossal in scope, this volume caps a thoughtful rewriting of history that has been stirring academic and political controversy since the publication of the first volume.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813512778](#)

- [71] Shahrukh Husain, Durga Prasad Das. *Demons, Gods and Holy Men from Indian Myths and Legends*. Schocken. 1987.

Here are stories about the huge and complex family of Hindu gods and goddesses, tales from the magnificent Indian epics and sumptuous retellings of tragedy and romance. Many religions began in India and there are accounts of the miracles and marvelous deeds of the saints and holy men who lived there, including the Buddha, Guru Nanak of the Sikhs and the Sufi saints of Islam. There are 18 large color paintings which illustrate the stories in traditional Indian style.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805240284](#)

- [72] Richard Brilliant. *Visual Narratives: Storytelling in Etruscan and Roman Art*. Cornell University Press. 1986.

Studies of ancient narrative have consistently treated the visual images of painting and relief sculpture as subordinate to verbal forms of narrative presentation. Richard Brilliant argues that this approach has obscured an understanding of the interdependence of the verbal and visual modes of classical narrative. Drawing on recent work in critical theory, Brilliant systematically analyzes the properties and methods peculiar to visual narrative and reveals the vital relationship between text and art in the representation of classical myth or Roman history. With over 700 illustrations, including original analytic drawings and schematic tables, *Visual Narratives* will be of great interest to historians of ancient and medieval art, classicists, classical archaeologists, and scholars and students of narrative, critical theory, and visual communication.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801493870](#)

- [73] Wyman H. Herendeen. *From Landscape to Literature: The River and the Myth of Geography*. Duquesne University Press. 1986.

CONTENTS: • Landscape to god: the river in the ancient world • Landscape to literature: late Roman and medieval contexts of the river • Renaissance contexts • Poets and historians; the river poem in England from Leland to Spenser • Spenser's legacy: rivers of time and the times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0820701823](#)

- [74] John S. Dunne. *The City of The Gods: A Study in Myth and Mortality*. University of Notre Dame Press. 1985.

The City of the Gods traces humanity's political and social mythologies from ancient Sumer to the present, showing how they reflect the diverse responses of each era to the inevitability of death. • Dunne, a well-known writer, journalist, and broadcaster, was born in Dublin and worked for the Irish Press. He was an enthusiastic collector of tales of the supernatural, which appeared regularly in the newspapers of the Irish News Group.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0268007268](#)

- [75] Dennis Tedlock. *Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings*. Simon & Schuster. 1985.

Popol Vuh, the Quich Mayan book of creation, is not only the most important text in the native languages of the Americas, it is also an extraordinary document of the human imagination. It begins with the deeds of Mayan gods in the darkness of a primeval sea and ends with the radiant splendor of the Mayan lords who founded the Quich kingdom in the Guatemalan highlands. Originally written in Mayan hieroglyphs, it was transcribed into the Roman alphabet in the sixteenth century. This new edition of Dennis Tedlock's unabridged, widely praised translation includes new notes and commentary, newly translated passages, newly deciphered hieroglyphs, and over forty new illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [067145241X](#)

- [76] John Warden. **Orpheus: The Metamorphosis of a Myth.** University of Toronto Press. 1985.

Studies in the Orpheus Myth from Antiquity to the Renaissance • The myth of Orpheus, shaman and teacher, musician and lover, is the subject of this book. It brings together the work of scholars from a variety of disciplines to present a conspectus of the myth's career, to show how it grows and changes to meet changing demands — always different, yet always the same.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802065937](#)

- [77] Frank Delaney, Jorge Lewinski. **James Joyce's Odyssey: A Guide to the Dublin of Ulysses.** Henry Holt. 1984.

Re-creates Joyce's Dublin of the early twentieth century, comparing it with the modern city, with detailed maps that follow the routes of the principal characters of "Ulysses" in their travels around Dublin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0030604575](#)

- [78] Wendy Doniger O'Flaherty. **Dreams, Illusions and Other Realities.** University of Chicago Press. 1984.

"Wendy Doniger O'Flaherty ... weaves a brilliant analysis of the complex role of dreams and dreaming in Indian religion, philosophy, literature, and art. ... In her creative hands, enchanting Indian myths and stories illuminate and are illuminated by authors as different as Aeschylus, Plato, Freud, Jung, Kurl Goedel, Thomas Kuhn, Borges, Picasso, Sir Ernst Gombrich, and many others. This richly suggestive book challenges many of our fundamental assumptions about ourselves and our world." – Mark C. Taylor, New York Times Book Review • "Dazzling analysis. ... The book is firm and convincing once you appreciate its central point, which is that in traditional Hindu thought the dream isn't an accident or byway of experience, but rather the locus of epistemology. In its willful confusion of categories, its teasing readiness to blur the line between the imagined and the real, the dream actually embodies the whole problem of knowledge. ... [O'Flaherty] wants to make your mental flesh creep, and she succeeds." – Mark Caldwell, Village Voice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226618544](#)

- [79] Nancy Benvenge. **Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring.** Anton Press. 1983.

Well did Gunther in 'Götterdämmerung' have reason to be concerned about his reputation. In the turbulent centuries which gave birth the legends that shaped Wagner's 'Ring' political instability and insecurity were the order of the day. Strife among family members, heroes with brilliant but often brief careers — all were enshrined in legend, poems, the heroic sagas and epics that formed the basis for 'The Ring'. This penetrating study traces the evolutionary process that led from history, and from the timeless myths of the ancient Germans, to legend and ultimately to that monument of nineteenth-century art, the 'Ring Cycle'. Through the encounter which it affords with those persons and events which form the historical, mythical and legendary roots of 'The Ring' the reader will find his view of Wagner's tetralogy immeasurably enhanced. This book gives a new dimension to our understanding of 'The Ring'.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0946380007](#)

- [80] Walter Burkert. **Structure and History in Greek Mythology and Ritual.** University of California Press. 1982.

Chapters: The Organization of Myth • The Persistence of Ritual • Transformations of the Scapegoat • Heracles and the Master of Animals • The great goddess Adonis and Hippolytus • "Burkert relegates his learned documentation to the notes and writes in a lively and fluent style. The book is recommended as a major contribution to the interpretation of ancient Greek myth and ritual. The breadth alone of Burkert's learning renders his book indispensable." – Classical Outlook • "Impressive ... founded on a striking knowledge of the complex evidence (literary, epigraphical, archaeological, comparative) for this extensive subject. Burkert offers a rare combination of exact scholarship with imagination and even humor. A brilliant book, in which ... the reader can see at every point what is going on in the author's mind — and that is never uninteresting, and rarely unimportant." – Times Literary Supplement • "Burkert's work is of such magnitude and depth that it may even contribute to that most difficult of tasks, defining myth, ritual, and religion... [He] locates his work in the context of culture and the history of ideas, and he is not hesitant to draw on sociology and biology. Consequently his work is of significance for philosophers, historians, and even theologians, as well as for classicists and historians of Greek culture. His hypotheses are courageous and his conclusions are bold; both establish standards for methodology as well as results." – Religious Studies Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520047707

- [81] Casey Fredericks. **Future of Eternity: Mythologies of Science Fiction and Fantasy**. Indiana University Press. 1982.

Literary criticism • chapters: Old and new myths in science fiction • 'Estrangement' in myth and science fiction • The big time • In defense of heroic fantasy • Men like gods • The return to the primitive • The future of eternity: a vision of science-fiction myth-making.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253202957

- [82] Jeffrey Gantz. **Early Irish Myths and Sagas**. Penguin Classics. 1982.

First written down in the eighth century AD, these early Irish stories depict a far older worldpart myth, part legend and part history. Rich with magic and achingly beautiful, they speak of a land of heroic battles, intense love and warrior ideals, in which the otherworld is explored and men mingle freely with the gods. From the vivid adventures of the great Celtic hero Cu Chulaind, to the stunning "Exile of the Sons of Uisliu" — a tale of treachery, honour and romance — these are masterpieces of passion and vitality, and form the foundation for the Irish literary tradition: a mythic legacy that was a powerful influence on the work of Yeats, Synge and Joyce.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443975

- [83] Joseph Campbell. **The Mythic Image**. Princeton University Press. 1981.

A paperback edition of Campbell's major study of the mythology of the world's high civilizations over five millennia. It includes nearly 450 illustrations. The text is the same as that of the 1974 edition. Mythologist Joseph Campbell was a masterful storyteller, able to weave tales from every corner of the world into compelling, even spellbinding, narratives. His interest in comparative mythology began in childhood, when the young Joe Campbell was taken to see Buffalo Bill's Wild West Show at Madison Square Garden. He started writing articles on Native American mythology in high school, and the parallels between age-old myths and the mythic themes in literature and dreams became a lifelong preoccupation. Campbell's best-known work is *The Hero with a Thousand Faces* (1949), which became a New York Times paperback best-seller for Princeton in 1988 after Campbell's star turn on the Bill Moyers television program *The Power of Myth*. During his early years as a professor of comparative religion at Sarah Lawrence College, Campbell made the acquaintance of Indologist Heinrich Zimmer, a kindred spirit who introduced him to Paul and Mary Mellon, the founders of Bollingen Series. They chose Campbell's *The Mythic Image* as the culmination of the series, giving it the closing position — number one hundred. A lavishly illustrated and beautifully produced study of the mythology of the world's high civilizations, *The Mythic Image* received a front-cover review in the New York Times Book Review upon publication. Through the medium of visual art, the book explores the relation of dreams to myth and demonstrates the important differences between oriental and occidental interpretations of dreams and life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691018391

- [84] Richard Jenkyns. **The Victorians and Ancient Greece**. Harvard University Press. 1981.

Focuses on Victorian culture, assessing the immense influence the ancient Greeks had on British classical education, the images and themes of George Eliot's writings, Christian sensibility, decorative arts, and English playing fields during the nineteenth century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674936876

- [85] Phillis Young Forsyth. **Atlantis. The Making of Myth**. McGill-Queen's University Press / Croom Helm. 1980.

A scholarly treatment of the Atlantis myth. In a critical synthesis of later proposals concerning Atlantis, Forsyth uses resources of modern geology to refute some theories and uphold others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0709910002

- [86] Eric S. Rabkin. **Fantastic Worlds: Myths, Tales, and Stories**. Oxford University Press. 1979.

As the first international anthology to cover the entire scope of fantastic narrative, *Fantastic Worlds* presents over fifty tales, myths, and stories, ranging from Genesis to Ovid, Hans Christian Andersen to J.R.R. Tolkien, Edgar Allan Poe to James Thurber, and Franz Kafka to Italo Calvino. Including tales of fairies and elves, ghost stories, high fantasy, and stories of social criticism and the conflict between science and religion, this volume presents a diverse selection of writings that all share the same capacity to liberate the human spirit through the wild mental acrobatics of fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195025423

- [87] John L. Greenway. **The Golden Horns: Mythic Imagination and the Nordic Past**. University of Georgia Press. 1977.

As an introduction to modern myth, *The Golden Horns* masterfully encompasses a wide circle of historical and literary materials. John Greenway first establishes the theoretical base of his discussion by examining the nature of time in Norse mythic consciousness. After suggesting several ways in which the mythic apprehension of reality conditioned medieval Icelandic narrative, he then elaborates on the dialectical relationship between myth and reason. Maintaining that myth is neither true nor false but always either expressive or not, the author then traces the origin, rise, and fall of two great modern myths of northern birth: seventeenth century Swedish Gothicism and the Ossianic craze of the eighteenth century — both of which illustrate the singular tension in the modern mind between mythic imperatives and the impulse to de-mythologize. Finally, *The Golden Horns* traces the romantic belief in a "new mythology" which synthesizes myth and reason from its early acceptance through its eventual repudiation. In his conclusions about the state of myth in the modern world, Greenway postulates that we have inherited the romantic respect for myth as truth but lack the romantic faith in transcendence necessary to establish myth's reality. Consequently, we express our mythic consciousness of who we are in quasi-scientific language, consciously manipulating mythic symbols for social control.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0820303844](#)

- [88] David Maclagan. **Creation Myths: Man's Introduction to the World.** Thames & Hudson. 1977.

Explore a truly astonishing range of interests, philosophies, religions, and cultures — from alchemy to angels, Buddhism to Hinduism, myth to magic. The distinguished authors bring a wealth of knowledge, visionary thinking, and accessible writing to each intriguing subject in these lavishly illustrated, large-format paperback books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500810109](#)

- [89] Atanielle Annyn Rowland. **Mythology of Middle Earth.** Houghton Mifflin. 1977.

The detailed, scholarly study of Tolkien's myth of Middle-earth compares the themes, places, beings, and things in his writings to the historic myths that have evolved in many cultures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395250064](#)

- [90] Charles Squire. **Celtic Myth and Legend.** Borgo Press. 1975.

For generations, the legends of ancient Britain have captivated readers around the world, and this splendid compilation of tales for readers today offers a perfect introduction to the colorful pageant of Celtic myth. Its wondrous stories range from the oft-told deeds of Arthur and the Knights of the Round Table to the less-familiar adventures of the mighty Finn and his Fenians, Ulster's Champions of the Red Branch, and other heroic figures from the Gaelic pantheon. Tracing the exploits of kings and saints back to their earliest origins, the author reveals the pagan roots beneath medieval Christianity and follows the transformations of the stories into the fairy tales of the Victorian age. Originally published at the turn of the twentieth century, this book was conceived as a handbook to the burgeoning Celtic Renaissance. Its foundation of solid scholarship, conveyed with a minimum of marginal notes, make it reader-friendly and an ideal steppingstone on the path toward the magic cauldron of Celtic myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770305](#)

- [91] Francis Huxley. **The Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages.** Doubleday. 1974.

Over the centuries men have believed that a startling variety of objects and places, people and experiences, are possessed of a strange and overwhelming power. These rites and symbols, beliefs and tabus, which have seemed supernatural and invested with mystery, here come to be considered sacred. Here, Francis Huxley explores some of these sacred mysteries through which men have tried to explain the inexplicable, and control the uncontrollable. • Through the sacred man tries to achieve communion with the divine, and also with his own physical nature. He sets apart, physically or ritually, things that overwhelm him. In particular, Huxley explores the symbolism of the sacred, because it is really in symbolic terms that the sacred can be approached. But because of man's susceptibility to them, symbols can wield their own power: the enactment of a sacred rite can bring about a supernatural experience, an actual experience of the sacred. These shared human experiences — as in rites of reproduction, puberty, the seasons, the stages of life and death — become a primary basis for man's relationship with other men. Huxley shows how through celebrations of the sacred men have discovered their origin and understood the meaning of their lives. This lavishly illustrated book, with over 250 illustrations in black and white and 32 pages in full color, shows some of the objects that men have singled out in their search for the sacred. And, some of the ways men have represented, in art, the world that is apart, sacred, and divine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385046189](#)

- [92] Philip Mayerson. **Classical Mythology in Literature, Art, and Music.** Scott Foresman. 1971.

Originally published in the 1960s, this standard illustrated work covers the gods and heroes of the Classical world, with special emphasis on the influence Classical mythology has had on literature, art and music in Western civilization.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0673156907](#)

[93] Joseph Campbell. *The Hero with a Thousand Faces*. New World Library. 1949.

Since its release in 1949, *The Hero with a Thousand Faces* has influenced millions of readers by combining the insights of modern psychology with Joseph Campbell's revolutionary understanding of comparative mythology. In these pages, Campbell outlines the Hero's Journey, a universal motif of adventure and transformation that runs through virtually all of the world's mythic traditions. He also explores the Cosmogonic Cycle, the mythic pattern of world creation and destruction. As part of the Joseph Campbell Foundation's Collected Works of Joseph Campbell, this third edition features expanded illustrations, a comprehensive bibliography, and more accessible sidebars. As relevant today as when it was first published, *The Hero with a Thousand Faces* continues to find new audiences in fields ranging from religion and anthropology to literature and film studies. The book has also profoundly influenced creative artists — including authors, songwriters, game designers, and filmmakers — and continues to inspire all those interested in the inherent human need to tell stories.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1577315936](#)

[94] Lord Raglan. *The Hero — a Study in Tradition, Myth and Drama*. Dover. 1936.

His mother is a virgin and he's reputed to be the son of a god; he loses favor and is driven from his kingdom to a sorrowful death — sound familiar? In *The Hero*, Lord Raglan contends that the heroic figures from myth and legend are invested with a common pattern that satisfies the human desire for idealization. Raglan outlines 22 characteristic themes or motifs from the heroic tales and illustrates his theory with events from the lives of characters from Oedipus (21 out of a possible 22 points) to Robin Hood (a modest 13). • A fascinating study that relates details from world literature with a lively wit and style, it was acclaimed by literary critic Stanley Edgar Hyman as "a bold, speculative, and brilliantly convincing demonstration that myths are never historical but are fictional narratives derived from ritual dramas." • This new edition of *The Hero* (which originally appeared in 1936, some 13 years before Joseph Campbell's *The Hero with a Thousand Faces*) is assured of a lasting popularity. This book will appeal to scholars of folklore and mythology, history, literature, and general readers as well.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486427080](#)



Figure 8.3: *The Roc — mythological bird of prey — after the fall of Man* (Rosenhof, 1690) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
502	2017	Gaiman	Norse Mythology
502	2014	Attebery	Stories about Stories: Fantasy and the Remaking of Myth
502	2014	Bane	Encyclopedia of Imaginary and Mythical Places
503	2014	Santillana	Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth
503	2013	Freeman	Oh My Gods: A Modern Retelling of Greek and Roman Myths
503	2009	Gere	Knossos and the Prophets of Modernism
503	2009	Solopova	Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction
503	2008	Evans	Dragons: Myth and Legend
504	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
504	2007	Vogler	Writer's Journey: Mythic Structure for Writers
504	2005	Collins	Master of the Game: Competition and Performance in Greek Poetry
504	2005	Flieger	Interrupted Music: The Making of Tolkien's Mythology
505	2004	Brisson	How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology
505	2004	Curry	Defending Middle-Earth: Tolkien — Myth and Modernity
505	2004	Edmonds	Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets
505	2003	Shippey	Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology
506	2002	Godwin	Pagan Dream of the Renaissance
506	2002	Jewett	Myth of the American Superhero
506	2002	Warner	Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self
506	2001	Chance	Lord of the Rings: The Mythology of Power
507	2001	Chance	Tolkien's Art: A Mythology for England
507	2001	Cousineau	Once and Future Myths: The Power of Ancient Stories in Modern Times
507	2001	Kossman	Gods and Mortals: Modern Poems on Classical Myths
507	2001	Kossy	Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes
507	2001	Skyes	Who's Who in Non-Classical Mythology
508	2001	Winkler	Classical Myth and Culture in the Cinema
508	2000	Chance	Medieval Mythography, Vol.2: From the School of Chartres to the Court at Avignon, 1177-1350
508	2000	Combs	Synchronicity: Through the Eyes of Science, Myth and the Trickster
508	2000	Lowie	Classical Plot and the Invention of Western Narrative
508	2000	Norfolk	In the Shape of a Boar
509	2000	Sissa	Daily Life of the Greek Gods
509	1999	Ellis	Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature
509	1999	Miles	Classical Mythology in English Literature: A Critical Anthology
509	1999	Nicola	Orpheus and Company: Contemporary Poems on Greek Mythology
510	1999	Phillipotts	Faeryland Companion
510	1998	Doniger	Implied Spider: Politics and Theology in Myth
510	1998	Feeney	Literature and Religion at Rome: Cultures, Contexts, and Beliefs
510	1998	Hyde	Trickster Makes This World: Mischief, Myth and Art
511	1998	Leeming	Mythology: the Voyage of the Hero
511	1997	Caidin	Destination Mars: in Art, Myth, and Science
511	1997	Curry	Defending Middle-Earth: Tolkien — Myth and Modernity
511	1997	Eratosthenes	Star Myths of the Greeks and Romans: A Sourcebook Containing "The Constellations" of Pseudo-Eratosthenes and the "Poetic Astronomy" of Hyginus
511	1997	Grant	A Guide to the Ancient World: a Dictionary of Classical Place Names
512	1997	Hynes	Mythical Trickster Figures: Contours, Contexts, and Criticisms
512	1995	Delumeau	History of Paradise: The Garden of Eden in Myth and Tradition
512	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them

512	1994	Buxton	Imaginary Greece: The Contexts of Mythology
513	1994	Zipes	Fairy Tale as Myth/Myth as Fairy Tale
513	1993	Ovid	Metamorphoses of Ovid: A New Verse Translation
513	1992	Chance	Lord of the Rings: The Mythology of Power
513	1992	Dames	Mythic Ireland
513	1992	Irving	Metamorphosis in Greek Myths
513	1992	Pennick	Secret Games of the Gods: Ancient Ritual Systems in Board Games
514	1991	hOgain	Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition
514	1991	Lonegren	Labyrinths — Ancient Myths & Modern Uses
514	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
514	1991	MacQueen	Myth, Rhetoric, and Fiction: A Reading of Longus's Daphnis and Chloe
514	1991	Matthews	British and Irish Mythology: An Encyclopedia of Myth and Legend
514	1991	Nathanson	Over the Rainbow: The Wizard of Oz As a Secular Myth of America
515	1991	Panofsky	Pandora's Box: The Changing Aspects of a Mythical Symbol
515	1991	Zeitlin	Before Sexuality
515	1990	Eliot	Universal Myths: Heroes, Gods, Tricksters, and Others
515	1990	Thompson	Imaginary Landscape: Making Worlds of Myth and Science
515	1989	Goodrich	Priestesses
516	1989	Heinberg	Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age
516	1989	Rees	Celtic Heritage
516	1989	Stewart	Underworld Initiation: A Journey Towards Psychic Transformation
516	1988	Campbell	Power of Myth
516	1988	Macrae-Gibson	Secret Life of Buildings: An American Mythology for Modern Architecture
516	1987	Bernal	Black Athena: The Afroasiatic Roots of Classical Civilization
517	1987	Husain	Demons, Gods and Holy Men from Indian Myths and Legends
517	1986	Brilliant	Visual Narratives: Storytelling in Etruscan and Roman Art
517	1986	Herendeen	From Landscape to Literature: The River and the Myth of Geography
517	1985	Dunne	City of The Gods: A Study in Myth and Mortality
517	1985	Tedlock	Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings
518	1985	Warden	Orpheus: The Metamorphosis of a Myth
518	1984	Delaney	James Joyce's Odyssey: A Guide to the Dublin of Ulysses
518	1984	O'Flaherty	Dreams, Illusions and Other Realities
518	1983	Benvenga	Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring
518	1982	Burkert	Structure and History in Greek Mythology and Ritual
519	1982	Fredericks	Future of Eternity: Mythologies of Science Fiction and Fantasy
519	1982	Gantz	Early Irish Myths and Sagas
519	1981	Campbell	Mythic Image
519	1981	Jenkyns	Victorians and Ancient Greece
519	1980	Forsyth	Atlantis. The Making of Myth
519	1979	Rabkin	Fantastic Worlds: Myths, Tales, and Stories
519	1977	Greenway	Golden Horns: Mythic Imagination and the Nordic Past
520	1977	Maclagan	Creation Myths: Man's Introduction to the World
520	1977	Rowland	Mythology of Middle Earth
520	1975	Squire	Celtic Myth and Legend
520	1974	Huxley	Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages
520	1971	Mayerson	Classical Mythology in Literature, Art, and Music
521	1949	Campbell	Hero with a Thousand Faces
521	1936	Raglan	Hero — a Study in Tradition, Myth and Drama

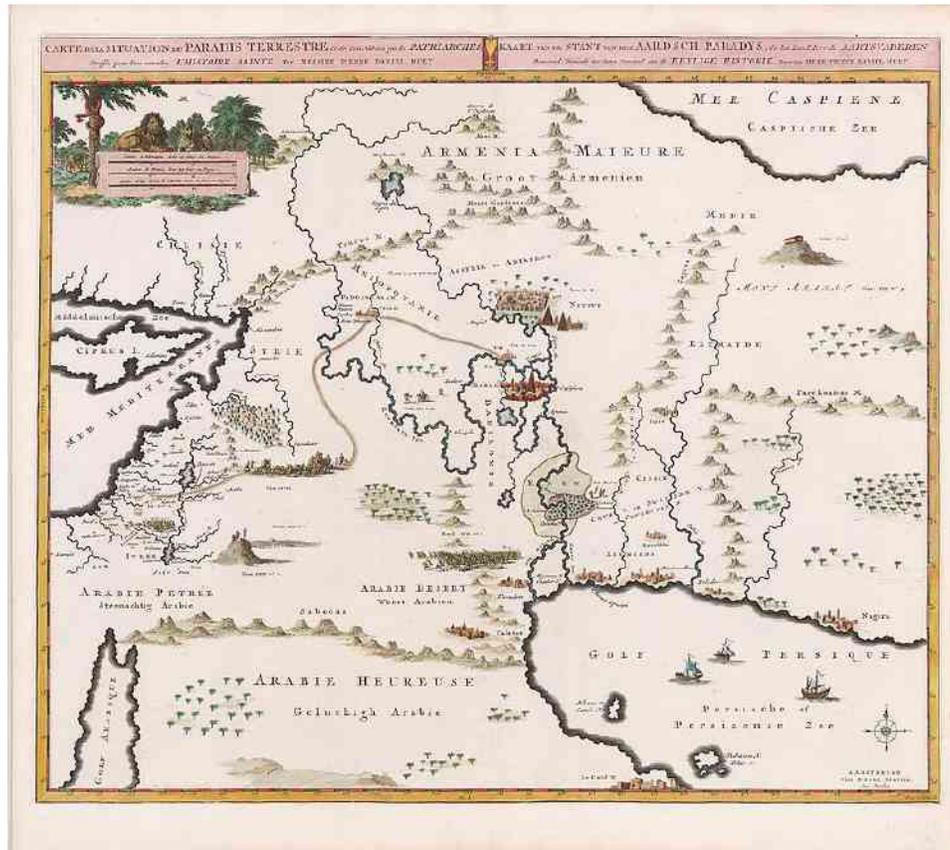


Figure 8.4: Location of the Garden of Eden — in the Middle East (Mortier, 1700) [Wikipedia: Public Domain]

8.2 Heaven

- [1] Eileen Gardiner. **Visions of Heaven & Hell Before Dante**. Italcia Press. 2008.

This essential and widely used collection of visions of heaven and hell, the first in English, presents new translations of two visions and newly edited versions of previously translated ones. Describes the place of these works in medieval literature and provides a helpful resource for studying elements of medieval religion. Includes: St. Peter's Apocalypse, St. Paul's Apocalypse, St. Brendan's Voyage, St. Patrick's Purgatory, and the Visions of Furseus, Drythelm, Wetti, Charles the Fat, Tundale, the Monk of Evesham, and Thurkill. Bibliography, index, glossary, notes, illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0934977143

- [2] Hazel Raven. **The Angel Bible: The Definitive Guide to Angel Wisdom**. Sterling. 2006.

Angel lore, angel stories, angel advice, and angel wisdom: whether you're seeking guidance, healing, or inspiration from these heavenly messengers, you'll find it in this splendidly illustrated Angel Bible. It's filled with enlightening knowledge: you'll learn about angelic calling cards, messages, and visions, and discover how to sense an angel's presence, create an angel altar, keep an angel gratitude book, and meditate and dream with the angels. Find out about angels of many lands and their hierarchies, and explore the connections between angels and astrology, colors, crystals, essential oils, kabbalah, and the chakras. A quick reference guides you directly to those angels who can offer immediate assistance and teaches you how to call on them for help in any situation.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1402741901

- [3] Kevin Rushby. **Paradise: A History of the Idea that Rules the World**. Basic Books. 2006.

From the Church in the Middle Ages to the people who prepare suicide bombers, there is always someone promising a better tomorrow, if only we do what they say. Although much is made of the clash between Islam and Christianity, here, Kevin Rushby argues that there is no clash — we all want the same thing: paradise, Eden, perfection. Rushby sets out on two journeys: a physical one to the Mountain of the Assassins in Iran, home of the myth that "bright-eyed maidens of Paradise" await those who die serving Allah; and an intellectual one, back

through the history of our ideas about Paradise in the Judaeo-Christian and Islamic traditions. Rushby reveals in an accessible mix of history, religion, and philosophy, the reasons why we have come to live in such a divided world by showing how rationalist thought stretches from Pythagoras to Jacobean England and how tales of the gods have brought destruction and terror, from the Book of Revelations to the London Underground bombing of 2005.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786719109](#)

- [4] Alessandro Scafi. **Mapping Paradise: A History of Heaven on Earth**. University of Chicago Press. 2006.

Throughout history, humans have searched for paradise. When early Christians adopted the Hebrew Bible, and with it the story of Genesis, the Garden of Eden became an idyllic habitat for all mankind. Medieval Christians believed this paradise was a place on earth, different from this world and yet part of it, situated in real geography and indicated on maps. From the Renaissance through the Enlightenment, the mapping of paradise validated the authority of holy scripture and supported Christian faith. But from the early nineteenth century onwards, the question of the exact location of paradise was left not to theologians but to the layman. And at the beginning of the twenty-first century, there is still no end to the stream of theories on the location of the former Garden of Eden. Mapping Paradise is a history of the cartography of paradise that journeys from the beginning of Christianity to the present day. Instead of dismissing the medieval belief in a paradise on earth as a picturesque legend and the cartography of paradise as an example of the periods many superstitions, Alessandro Scafi explores the intellectual conditions that made the medieval mapping of paradise possible. The challenge for mapmakers, Scafi argues, was to make visible a place that was geographically inaccessible and yet real, remote in time and yet still the scene of an essential episode of the history of salvation. Mapping Paradise also accounts for the transformations, in both theological doctrine and cartographical practice, that brought about the decline of the belief in a terrestrial paradise and the emergence of the new historical and regional mapping of the Garden of Eden that began at the time of the Reformation and still continues today. The first book to show how paradise has been expressed in cartographic form throughout two millennia, Mapping Paradise reveals how the most deeply reflective thoughts about the ultimate destiny of all human life have been molded and remolded, generation by generation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226735591](#)

- [5] Sandow Birk, Marcus Sanders, Peter Hawkins, Michael Meister, Mary Campbell. **Dante's Paradiso**. Chronicle Books. 2005.

With the publication of Dante's Paradiso, Sandow Birk and Marcus Sanders complete their literary and artistic achievement — the retelling of The Divine Comedy in contemporary words and images. Hailed as "inspired" by the The London Review of, Birk and Sanders's adaptation of Dante's classic work is true to the spirit of the original and is as acerbic and shockingly funny today as in thirteenth-century Italy. With a text that incorporates modern slang and references to anachronistically recent public figures, Birk and Sanders pay tribute to Dante's linguistic approach and clever politics. Birk's striking spin on Gustave Dor's famous engravings accompany the cantos. Together they lend the timeless poem a postmodern edge. A major retrospective of all of Birk's illustrations and paintings for the trilogy will be held at the San Jose Museum of Art in August 2005 in tribute to a masterpiece for our times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811847209](#)

- [6] Sandow Birk, Marcus Sanders, Marcia Tanner, Michael Meister. **Dante's Purgatorio**. Chronicle Books. 2005.

Following the acclaim for their innovative edition of Dante's Inferno, Sandow Birk and Marcus Sanders guide us to the next level of the afterlife in Dante's Purgatorio. The second book of Dante Alighieri's classic poem The Divine Comedy, this version of Purgatorio couples a clever literary adaptation incorporating modern urban speech and contemporary references with powerful illustrations inspired by Gustave Dor's famous engravings. Whereas Inferno was primarily situated in a city that bears a curious resemblance to modern Los Angeles, Purgatorio is set in a surreal San Francisco Bay Area, an outlandish and hopeful milieu for those who have a chance to wash their sins away. Together, the sardonic yet playful combination of text and images comprise a vivid retelling of this masterpiece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811847195](#)

- [7] Terry Eagleton. **Holy Terror**. Oxford University Press. 2005.

"Holy Terror" is a profound and timely investigation of the idea of terror, drawing upon political, philosophical, literary, and theological sources to trace a genealogy from the ancient world to the modern day. Rather than add to the mounting pile of political studies of terrorism, Terry Eagleton offers here a metaphysics of terror with a serious historical perspective. Writing with remarkable clarity and persuasive insight he examines a concept whose cultural impact predates 9/11 by millennia. From its earliest manifestations in rite and ritual, through the French Revolution to the "War on Terror" of today, terror has been regarded with both horror and fascination. Eagleton examines the duality of the sacred (both life-giving and death-dealing) and relates it, via current and past ideas of freedom, to the idea of terror itself. Stretching from the cult of Dionysus to the thought of Jacques Lacan, the book takes in en route ideas of God, freedom, the sublime, and the unconscious. It also examines the problem of evil, and devotes a concluding chapter to the idea of tragic sacrifice and the scapegoat. Written

by one of the world's foremost cultural critics, "Holy Terror" is a provocative and ambitious examination of one of the most urgent issues of our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199287171](#)

- [8] John Milton, Philip Pullman. **Paradise Lost**. Oxford University Press. 2005.

Paradise Lost is the great epic poem of the English language, a tale of immense drama and excitement, of rebellion and treachery, of innocence pitted against corruption, in which God and Satan fight a bitter battle for control of mankind's destiny. The struggle ranges across heaven, hell, and earth, as Satan and his band of rebel angels conspire against God. At the center of the conflict are Adam and Eve, motivated by all too human temptations, but whose ultimate downfall is unyielding love. This marvelous edition boasts an introduction by one of Milton's most famous modern admirers, the best-selling novelist Philip Pullman. Indeed, Pullman not only provides a general introduction, but also introduces each of the twelve books of the poem. In these commentaries, Pullman illuminates the power of the poem and its achievement as a story, suggests how we should read it today, and describes its influence on him and his acclaimed trilogy *His Dark Materials*, which takes its title from a line in the poem. His observations offer a tribute that is both personal and insightful, and his enthusiasm for Milton's language, skill, and supreme gifts as a storyteller is infectious. He encourages readers above all to experience the poem for themselves, and surrender to its enchantment. Pullman's tremendous admiration and passion for *Paradise Lost* will attract a whole new generation of readers to this classic of English literature. An ideal gift, the book is beautifully produced, printed in two colors throughout, illustrated with the twelve engravings from the first illustrated edition published in 1688, with ribbon marker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019280619X](#)

- [9] Ingrid D. Rowland. **From Heaven to Arcadia: The Sacred and the Profane in the Renaissance**. New York Review of Books. 2005.

From the revelations of classical statuary pulled from the Roman soil as the popes began rebuilding the city in the fifteenth century, to the myth of serenity that Venice constructed to conceal its physical and political fragility, to bloody yet cultured Florence under the Medici, Ingrid Rowland traces the worldly, unworldly, and otherworldly strivings of artists, writers, popes, and politicians during that great "outburst of mental energy" we know as the Renaissance. Here are Botticelli, whose illustrations for the *Divine Comedy* reveal him to be one of Dante's most careful readers; the multifaceted genius of Leonardo; the astonishing mastery of Titian and the erratic brilliance of artists like Correggio, Caravaggio, and Artemisia Gentileschi; the enigmatic erotic novel *Hypnerotomachia Poliphili*; the Western fascination with the mysteries of Egypt; and the glittering spiritual ferment of late Byzantium, which as it collapsed passed on so many ideas to Renaissance Italy. But beyond its artistic accomplishments, Rowland writes, "Renaissance life at its most distinctive was the intangible, unworldly life of the mind." In her pages astronomers and astrologists, poets and philosophers, pornographers and prostitutes jostle for attention with painters and sculptors. Among them the inquisitive Jesuit scholar Athanasius Kircher stands out as a polymath who ranged over nearly every field of knowledge. Even though his commingling of scientific observation and hermetic symbolism is now obsolete, he remains for Rowland "a builder of connections who insisted on seeing harmony in the midst of disorder" and thus one of the most exemplary Renaissance figures of all.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1590171233](#)

- [10] Sandow Birk, Marcus Sanders. **Dante's Inferno**. Chronicle Books. 2004.

A faithful yet totally original contemporary spin on a classic, *Dante's Inferno* as interpreted by acclaimed artist Sandow Birk and writer Marcus Sanders is a journey through a Hell that bears an eerie semblance to our own world. Birk, hailed by the *Los Angeles Times* as one of "realism's edgier, more visionary painters," offers extraordinarily nuanced and vivid illustrations inspired by Gustave Dore's famous engravings. This modern interpretation depicts an infernal landscape infested with mini-malls, fast food restaurants, ATMs, and other urban fixtures, and a text that cleverly incorporates urban slang and references to modern events and people (as Dante did in his own time). Previously published in a deluxe, fine-press edition to wide praise, and accompanied by national exhibitions, this striking paperback edition of *Dante's Inferno* is a genuinely provocative and insightful adaptation for a new generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811842134](#)

- [11] Burke O. Long. **Imagining the Holy Land: Maps, Models, and Fantasy Travels**. Indiana University Press. 2002.

The photographs, maps, travelers accounts, and physical reconstructions that are the subject of this book once fired the popular imagination with fantasies of a place called "the Holy Land." It was a singular space of religious imagining, multilayered and charged with symbolism. As Burke O. Long shows, there are many holy lands, and they have been visualized in many ways since the 19th century. At the Chautauqua Institute in New York, visitors could walk down Palestine Avenue to "Palestine" and a model of Jerusalem, or along North Avenue to a scale model of the "Jewish Tabernacle." At the St. Louis Worlds Fair of 1904, a replica of Ottoman Jerusalem covered 11 acres, while 300 miles to the southeast a seven-story-high Christ of the Ozarks stood above a modern re-creation of the Holy Land set in the Arkansas hills. For home

viewing, there were tours of the Holy Land via stereoscopic photographs, books such as Picturesque Palestine, and numerous accounts by travelers whose visions of the Holy Land shaped and were shaped by American forms of Christianity and Judaism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253341361](#)

- [12] Herman Pleij, Diane Webb. **Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life.** Columbia University Press. 2001.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times — an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's *Dreaming of Cockaigne* is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired of the panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231117027](#)

- [13] Christine Smith. **Before and After the End of Time: Architecture and the Year 1000.** George Braziller. 2001.

The end of the world and of time was expected by many to occur in the year 1000. This was based on references in the Bible, which also described in considerable architectural detail the Heavenly City of Jerusalem that was to come. The essays in this book look at the contrast between the heavenly architecture of prophecy and the Romanesque architecture that did appear. At the turn of the first millennium, spiritual and historical notions of time were held simultaneously. The powerful imagery of an ideal, translucent kingdom of heaven permeated the European imagination at the same time that the massive style of Romanesque architecture began to flourish. The essay "The Human Architect ..." serves as an excellent introduction to Romanesque architecture with its revival of cut-stone masonry and the technological revolution it began. It delineates its links to classical antiquity and points out its innovations. Other essays focus on references to God as the divine architect, on the precious stones of which the Heavenly City is built, architectural photography, and the influences of both Romanesque architecture and the imagery of the ideal city on architects and scholars. They bring to life some of the most powerful and enduring ideas in western European cultural tradition. This book is illustrated throughout in color and black and white. Numerous photographs, drawings, and plans illustrate the exteriors, interiors, and sculptural details of Romanesque architecture. A series of lithographs from Odilon Redon's *Apocalypse* series evoke the Medieval imagination. 30 color illustrations, 51 black-and-white illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807614939](#)

- [14] Eleonore Stump, Norman Kretzmann. **The Cambridge Companion to Augustine.** Cambridge University Press. 2001.

It is hard to overestimate the importance of the work of Augustine of Hippo and its influence, both in his own period and in the subsequent history of Western philosophy. Many of his views, including his theory of the just war, his account of time and eternity, his attempted resolution of the problem of evil, and his approach to the relation of faith and reason, have continued to be influential up to the present. In this volume of specially-commissioned essays, sixteen scholars provide a wide-ranging and stimulating contribution to our understanding of Augustine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052165985X](#)

- [15] Carol Zaleski, Philip Zaleski. **The Book of Heaven: An Anthology of Writings from Ancient to Modern Times.** Oxford University Press. 2000.

In every culture, in every epoch, human beings have yearned for heaven — the kingdom of God, abode of the elect, fount of enlightenment, mirror of hopes and desires. Now, in *The Book of Heaven*, Carol and Philip Zaleski provide the first wide-ranging anthology of writings about heaven, drawing from scriptures, myths, epics, poems, prayers, sermons, novels, hymns and spells, to illuminate a vast spectrum of beliefs about the world beyond. The Zaleskis present a fascinating array of ancient and modern, solemn and comic meditations, as they explore such topics as the often treacherous journey to heaven, heaven's colorful inhabitants, its topographic features, and its moral architecture. The emphasis is on great literature, with substantial excerpts taken from classic works such as *The Iliad*, St. Augustine's *Confessions*, *The Prose Edda*, *The Divine Comedy*, *Paradise Lost*, and *The Pilgrim's Progress*; from sacred texts such as the Bible, the Upanishads, the Qu'ran, the Tibetan Book of the Dead, and the Bhagavata Purana; and from diverse writers such as Plato, Cicero, Thomas Traherne, Henry Fielding, Emanuel Swedenborg, Percy Bysshe Shelley, John Henry Cardinal Newman, Hans Christian Andersen, William

James, G. K. Chesterton, C. G. Jung, Rupert Brooke, and Arthur Conan Doyle. Selections highlight both the diversity and the universality of reflection on heaven: the sacred chants of the Buddhist Pure Land sutras reverberate alongside John Donne's holy sonnets, and Shaker songs complement Jewish mystical hymns. From the words of Sioux holy man Black Elk, to a sermon by Jonathan Edwards, to humorous musings by Mark Twain and fantastical passages from *The Chronicles of Narnia*, this rich anthology will deepen our understanding of the myriad ways in which human beings have envisioned heaven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195119339](#)

- [16] Edward J. Ingebretsen. **Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King**. M.E. Sharpe. 1996.

Puritan theology maintained the "men need to be terrified, so that they may be converted." Yet the fear of self-loss at the heart of religious conversion was, oddly enough, similar to the fear provoked by witchery and demonic possession. Thus terror entered American culture partly by way of religious sanction, and it continues to be an important social tool for the shaping of hearts and minds. This book defines the use of terror in the American popular imagination from its beginnings in Puritan sermonizing to its prominent place in contemporary genre film and fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563248727](#)

- [17] Sharona Ben-Tov. **The Artificial Paradise: Science Fiction and American Reality**. University of Michigan Press. 1995.

The Artificial Paradise shows how science fiction is a powerful purveyor of cultural myths rooted in the history of the West, myths that shape American attitudes toward nature, technology, and the pursuit of happiness. Sharona Ben-Tov posits the theory that science fiction is an American "national mode of thinking" which seeks to replace nature with technological worlds — paradoxically, in hope of regaining a mythic, magical American Eden. Science fiction imagery — from fifties sci-fi through women's sci-fi and cyberpunk — keeps alive the desires of and anxieties born during the Scientific Revolution, when the Western view of nature changed radically. Ben-Tov discusses sci-fi classics like *Dune*, *The Dispossessed*, *Neuromancer*, *Vonnegut's* fiction, and the *Aliens* movie in relation to ancient and modern myths of nature, to scientific projects like the atom bomb, Strategic Defense Initiative, robotics, virtual reality, and to cultural psychology. The book will appeal to those interested in popular culture, literature, and feminist studies. It will also enchant general readers who are interested in science fiction, especially readers who want to understand more about the relationship between technology and society. • "The *Artificial Paradise* sets out to map the cultural anxieties that have beset Western thinking since the Scientific Revolution, and to investigate the ills that flow from the split in Western thinking between nature and culture and subject and object, and how the split is expressed and reinforced in popular culture and particularly in written science fiction. ... [A] thought-provoking, wide-ranging book written in an admirably lucid style." – Sarah Lefanu, author of *Feminism and Science Fiction* • "The examination of America's uneasy relationship with nature is an illuminating approach which draws together science fiction studies and American studies. The witty and readable style should attract a wide readership." – Brian Attebery, Idaho State University • "The *Artificial Paradise* is at once intellectually provocative, knowledgeable, and literate. As our lives become increasingly determined by technology, we will need to turn to such thinkers as Dr. Ben-Tov to guide us through its dangers and pleasures." – Alan Lightman, Massachusetts Institute of Technology • Sharona Ben-Tov is Assistant Professor of Creative Writing and English, Bowling Green State University. She is author of *During Ceasefire* (Harper-Collins), a book of poems.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0472105809](#)

- [18] Jean Delumeau, Matthew O'Connell. **History of Paradise: The Garden of Eden in Myth and Tradition**. Continuum Intl Group. 1995.

"We hold Christ's cross and Adam's tree to be in one place," wrote John Donne, speaking of the location of the Garden of Eden. Milton thought it "below the Ethiopie line" (the equator). And every schoolchild once knew it was at the summit of Dante's "seven storey mountain" of the Purgatorio. Not only the location of the "earthly paradise" but its significance, historical and theological, preoccupied the collective mind and imagination of Europe for at least fifteen-hundred years. Jean Delumeau has devoted himself to understanding the fears that have beset Western thinkers, particularly since the medieval period: how they arose, whether from nature, other human beings, or from some other world. This *History of Paradise* continues the questioning, telling the story of how the Western mind from the late middle ages to the early modern period conceived the meaning and the place of primordial bliss. It tells of exploratory journeys to the Kingdom of Prester John, of the search for "the happy isles," and of the gradual disillusionment (or enlightenment) that led to the transformation of the notion of a physical Garden of Eden to a metaphysical "state of nature".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826407951](#)

- [19] Timothy O. Benson. **Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy**. Los Angeles County Museum. 1994.

The notion of utopia exists in every culture, capturing shared dreams and common goals. This book—prepared to accompany the exhibition Expressionist Utopias mounted at the Los Angeles County Museum in 1993—explores how the optimistic themes of utopia and fantasy sustained faith among artists and architects in the power of art to shape a better world during the tumultuous World War I era in Germany. The exhibition's curator, Timothy O. Benson along with David Frisby, Reinhold Heller, Anton Kaes, Wolf Prix, and Iain Boyd White present the diverse manifestations of the utopia metaphor in its progression throughout Expressionism from Arcadian to manmade utopias. This work includes a new chapter on the spectacular installation created for the exhibition by the Viennese architectural firm Coop Himmelblau. "Expressionist Utopias demonstrates how artists such as Wassily Kandinsky, Paul Klee, Ernst Ludwig Kirchner, Hans Poelzig, and Erich Mendelsohn "transformed their expectations of a natural paradise into the promise of a man-made cultural utopia." Their work set the stage for the pragmatism that emerged in the art and architecture of the 1920s. The themes of paradise, metropolis, and architectural fantasy lent continuity to expressionism from its beginnings in 1905 to its outgrowth in the film and stage productions of the 1920s." (Journal of the Print World) "This beautifully appointed volume of essays by five leading scholars offers an in-depth examination of an often overlooked aspect of German Expressionism—its utopian dimension and imagery." (Milka T. Bliznakov, Utopian Studies) "[A] brilliant fusion of art and architecture." (Michael Webb, Los Angeles Architect) "A very smart catalogue. ... [It] deflates smug expectations and inflates insight." (William Wilson, Los Angeles Times) Author Biography: Timothy O. Benson is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0295973242

- [20] John Bonner. **Qabalah: A Primer**. Skoob Books. 1994.

The ancient mysteries of Qabalah come alive for a modern readership in this introduction by occultist John Bonner. Like the of China and the ageless Tarot, Qabalah belongs to that rarefied stratum of human experience that lies between mysticism and magic. Bonner knows that fertile borderland well — here are all the ancient symbols: the tree of life the lightning flash the veils the flaming sword that kept Adam and Eve forever barred from Eden. For anyone who wants to know Qabalah.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1871438578

- [21] Robert Louis Wilken. **The Land Called Holy: Palestine in Christian History and Thought**. Yale University Press. 1992.

From the time of Jesus, Palestine has been an integral part of the Christian experience. Not only have Christians always lived in Palestine, but since the fourth century, Christians gradually came to see Palestine as the Holy Land and Jerusalem as the Christian city. In this book, Robert Wilken discusses how Palestine became a Holy Land to Christians and how Christian ideas and feelings toward the land of the Bible evolved as they lived there and made it their own. Drawing on both primary texts and archaeological evidence, Wilken traces the Christian conception of a Holy Land from its origins in the Hebrew Bible to the Muslim conquest of Jerusalem in the seventh century. He also discusses Jewish ideas of the land and the Jewish response to the Christianization of the Land of Israel. The heart of the book considers how Jerusalem and the biblical land came to be viewed not simply as a place of pilgrimage, but as a place to live, a country with a unique history and privileged status in the Christian world. Wilken concludes with an account of Christian hopes for restoration of Jerusalem after the Muslim conquest, the continuation of Christian life under Muslim rule, and the adoption of Arabic as the language of Christian worship and thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300054912

- [22] Geoffrey Ashe. **Dawn Behind the Dawn: A Search for the Earthly Paradise**. Henry Holt. 1991.

1ST Edition, 1ST Printing, by Geoffrey Ashe, published by Henry Holt, 1992. Publisher's statement: "The idea of an earthly paradise, usually associated with divinity and beginnings, has fascinated poets, philosophers, and scholars for centuries. But what is the evidence for the legends and beliefs that some say underlie an egalitarian golden age? Geoffrey Ashe, a noted historian and a specialist in mythology, sifts the evidence in this pioneering study that serves as an interim report on what contemporary scholars can tell us about the Paleolithic substratum of Western civilization. Of special interest is the author's examination of the Goddess version of history. Far more than partisan myth, there is new archaeological evidence — supported by radiocarbon dating — for Goddess-worshipping pre-Indo-European communities in Eastern Europe/Asia, the Balkans, and Crete; civilization that evolved without benefit of immigrants of Near Eastern origins. The cultural seedbed from which "matristic" religion seems to have sprung goes back 25,000 years, and is seen to be located in the Altai Mountains near Lake Baikal, where Siberia meets Mongolia. The archaeological evidence, including ancient Venus figurines, suggests the existence of Goddess-worshipping cultures that were once spread over a wide extent of the Eurasian landmass.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 080501070X

- [23] Paul Carus. **The History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day**. Open Court. 1991.

Long before Joseph Campbell — and much more perceptively — the outstanding philosopher of Monism, Paul Carus (1852-1919), saw the need to reach past literal myths and religious symbols to uncover their true meaning, by assembling examples of the myths and religious imagery from all ages and cultures and deducing their common element. Carus's great work, *The History of the Devil and the Idea of Evil*, is here reproduced exactly as first published in 1900. New readers continue to find in Carus's extraordinary treatise an amazing wealth of provocative suggestions and remarkable insights. • Traces the development of the concept of the devil and the relationship between good and evil from ancient demon worship to the Spanish Inquisition. • "Evil personified appears at first sight repulsive. But the more we study the personality of the Devil, the more fascinating it becomes. In the beginning of existence the Evil One is the embodiment of everything unpleasant, then of everything bad, evil, and immoral. He is hatred, destruction, and annihilation incarnate, and as such he is the adversary of existence, of the Creator, of God. The Devil is the rebel of the cosmos, the independent in the empire of a tyrant, the opposition to uniformity, the dissonance in universal harmony, the exception to the rule, the particular in the universal, the unforeseen chance that breaks the law; he is the individualising tendency, the craving for originality, which bodily upsets the ordinances of God that enforce a definite kind of conduct; he overturns the monotony that would permeate the cosmic spheres if every atom in unconscious righteousness and with pious obedience slavishly followed a generally prescribed course".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0875483070](#)

- [24] Kate Gartner Frost. **Holy Delight**. Princeton University Press. 1991.

Composed on the occasion of the poet's near-fatal bout with typhus in 1623, the *Devotions* contains the essential germ of John Donne's mature thought, embodied in obscurely structured verse or prose divisions. Because of its seeming digressiveness, critics have struggled to understand this most significant of Renaissance texts as a whole. Kate Gartner Frost, however, shows that the *Devotions*, which combines odd bits of natural history, personal life-data, quotations from scripture, and descriptions of unpleasant medical nostrums with personal religious outpourings, is a unified work belonging to the tradition of English devotional literature and spiritual autobiography from Augustine onward. Frost examines how Donne patterned his work on models and structures that allowed the blending of chronology, experience, anecdote, and insight into the fullness of extended metaphor reflecting the human condition. Donne's use of biblical typology is treated, as well as his adherence to a poetics rooted in pre-Copernican cosmology, which relies on underlying spatial structures. Finally, Frost reveals the actual numerological structures present in the *Devotions* and addresses the problem of discursive reading in relation to spatially organized premodern works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691067813](#)

- [25] A. Bartlett Giamatti. **Take Time for Paradise: Americans and Their Games**. Summit Books. 1991.

A philosophical musing on sports and play, this wholly inspiring and utterly charming reissue of Bart Giamatti's long-out-of-print final book, *Take Time for Paradise*, puts baseball in the context of American life and leisure. Giamatti begins with the conviction that our use of free time tells us something about who we are. He explores the concepts of leisure, American-style. And in baseball, the quintessential American game, he finds its ultimate expression. "Sports and leisure are our reiteration of the hunger for paradise — for freedom untrammelled." Filled with pithy truths about such resonant subjects as ritual, self-betterment, faith, home, and community, *Take Time for Paradise* gives us much more than just baseball. These final, eloquent thoughts of "the philosopher king of baseball" (*Seattle Weekly*) are a joyful, reverent celebration of the sport Giamatti loved and the country that created it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671735292](#)

- [26] Henry Lincoln. **The Holy Place: Discovering the Eighth Wonder of the Ancient World**. Arcade. 1991.

The Holy Place: Discovering the Eighth Wonder of the Ancient World From the Coauthor of the *Holy Blood, Holy Grail* — a basis for the *Da Vinci Code* — comes a book that reveals the existence of a vast Christian architectural masterpiece, an immense geometric temple in the south of France with possible ties to the Holy Grail. In 1982, Henry Lincoln, along with colleagues Michael Baigent and Richard Leigh, published *Holy Blood*, and *Holy Grail* which became an immediate international best-seller. It investigated Rennes-le-Chateau, a small town in southwestern France where, in the late nineteenth century, village priest Berenger Saunier's discovery of a series of parchments led in turn to a large but cursed treasure that challenged many traditional Christian beliefs — including the possibility that Jesus' bloodline still exists. The Treasure's story moved back through history to the Crusades, the origins of the Knights Templar, and the Virgin Birth itself. Now Dan Brown's international best-seller *The Da Vinci Code* has re-ignited curiosity about this ancient, powerful place ... In *The Holy Place*, Lincoln reveals through further surveys, decoding, and analysis that this area in Southwest France is the site of a Christian holy place of enormous size and importance. The book contains more than a hundred photographs, illustrations, and diagrams of Saunier. Rennes-le-Chateau, the parchments that were the original impetus for Saunier's discoveries, and the geometric foundations upon which they were based.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1559701234](#)

- [27] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol**. Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain. Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691020752](#)

- [28] Richard W. Heinberg. **Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age.** Tarcher. 1989.

Explores the universal myth of Paradise across cultures, uncovering its personal message and social consequences. Companion video.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874775159](#)

- [29] Jose Lezama Lima, Gregory Rabassa. **Paradiso.** University of Texas Press. 1988.

First published in Cuba in 1966, *Paradiso* was hailed as a masterpiece of contemporary literature. It has gained the international reputation of a modern classic and was received with unqualified enthusiasm when it was published in France and Italy. Jose Cemi, the hero of *Paradiso*, begins life at the turn of the century in Cuba. As an adolescent, Cemi discovers his soulmates, the intellectuals Fronesis and Focion, and it is the triangle of their relationship which provides the impetus for much of the novel. Each of Cemi's experiences in his search for his dead father and for the understanding of love and the powers of the mind has a tropical intensity that gives it long life in the reader's memory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [029276507X](#)

- [30] John F. Michell. **The Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology.** Harper Collins. 1988.

The Dimensions of Paradise were known to ancient civilizations as the harmonious numerical standards that were the underpinning of the created world. John Michell's quest for these standards provides vital clues for understanding: • the dimensions and symbolism of Stonehenge • the plan of Atlantis and reason for its fall • the numbers behind the sacred names of Christianity • the form of St. John's vision of the New Jerusalem • the name of the man with the number 666 • the foundation plan of Glastonbury and other sanctuaries. These symbols suggest a potential for personal, cultural and political regeneration in our new century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062505874](#)

- [31] Patrick Woodroffe. **The Second Earth: The Pentateuch Re-Told.** Avery Group. 1988.

The Pentateuch Of The Cosmogony [literally meaning "the 5 books of the origin of the universe"] is a fantasy "creation myth-cycle" presented as a pseudo-scientific decipherment of an ancient document. Beginning with a description of how the document came to be found, it then details the ideographic "language" employed [ideograms are like, for example, our modern road signs] before presenting a "suggested interpretation" which takes up the bulk of the work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1850280436](#)

- [32] Pierre Duhem, Roger Ariew. **Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds.** University of Chicago Press. 1987.

These selections from *Le systme du monde*, the classic ten-volume history of the physical sciences written by the great French physicist Pierre Duhem (1861-1916), focus on cosmology, Duhem's greatest interest. By reconsidering the work of such Arab and Christian scholars as Averroes, Avicenna, Gregory of Rimini, Albert of Saxony, Nicole Oresme, Duns Scotus, and William of Occam, Duhem demonstrated the sophistication of medieval science and cosmology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226169235](#)

- [33] Shahrukh Husain, Durga Prasad Das. **Demons, Gods and Holy Men from Indian Myths and Legends**. Schocken. 1987.

Here are stories about the huge and complex family of Hindu gods and goddesses, tales from the magnificent Indian epics and sumptuous retellings of tragedy and romance. Many religions began in India and there are accounts of the miracles and marvelous deeds of the saints and holy men who lived there, including the Buddha, Guru Nanak of the Sikhs and the Sufi saints of Islam. There are 18 large color paintings which illustrate the stories in traditional Indian style.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805240284](#)

- [34] Max F. Schulz. **Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England**. Cambridge University Press. 1986.

This major book examines the ways in which the idea of an earthly paradise inspired English life and thought in the eighteenth and nineteenth centuries. Professor Schulz begins with the eighteenth-century passion for landscape gardens — attempts physically to recreate Eden on earth. He traces the "internalising" of Eden by the Romantic poets and by painters such as Constable and Palmer, and then turns to the Victorian identification of paradise not with a garden but with the city — a technological Eden, achieved by massive feats of engineering that would control the environment. Chapters on Turner, Tennyson, and the Pre-Raphaelites show the increasing disillusion with this urban and mechanised ideal as the century declined towards the purely imaginative paradises of Beardsley's drawings and Whistler's Peacock Room — Eden recreated in the dining room of a Liverpool shipping millionaire. Wide ranging in scope and generously illustrated, *Paradise Preserved* is a remarkable work of literary, artistic and cultural history.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521301734](#)

- [35] Janet Bord, Colin Bord. **Sacred Waters: Holy Wells and Water Lore in Britain and Ireland**. Harper Collins. 1985.

Holy Wells began life as sacred pagan sites, and were gradually assimilated into early Celtic Christianity to convert natives. Many have seen the rise and fall of Catholicism and some now see pagan visitations once again. There are hundreds of surviving Ancient & Holy Wells, including natural springs, elaborate stone monuments, sea caves, and hidden sites.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0246120363](#)

- [36] Lucien Febvre, Beatrice Gottlieb. **The Problem of Unbelief in the 16th Century: The Religion of Rabelais**. Harvard University Press. 1985.

Lucien Febvre's magisterial study of sixteenth century religious and intellectual history, published in 1942, is at long last available in English, in a translation that does it full justice. The book is a modern classic. Febvre, founder with Marc Bloch of the journal *Annales*, was one of France's leading historians, a scholar whose field of expertise was the sixteenth century. This book, written late in his career, is regarded as his masterpiece. Despite the subtitle, it is not primarily a study of Rabelais; it is a study of the mental life, the mentality, of a whole age. Febvre worked on the book for ten years. His purpose at first was polemical: he set out to demolish the notion that Rabelais was a covert atheist, a freethinker ahead of his time. To expose the anachronism of that view, he proceeded to a close examination of the ideas, information, beliefs, and values of Rabelais and his contemporaries. He combed archives and local records, compendia of popular lore, the work of writers from Luther and Erasmus to Ronsard, the verses of obscure neo-Latin poets. Everything was grist for his mill: books about comets, medical texts, philological treatises, even music and architecture. The result is a work of extraordinary richness of texture, enlivened by a wealth of concrete details — a compelling intellectual portrait of the period by a historian of rare insight, great intelligence, and vast learning. Febvre wrote with Gallic flair. His style is informal, often witty, at times combative, and colorful almost to a fault. His idiosyncrasies of syntax and vocabulary have defeated many who have tried to read, let alone translate, the French text. Beatrice Gottlieb has succeeded in rendering his prose accurately and readably, conveying a sense of Febvre's strong, often argumentative personality as well as his brilliantly intuitive feeling for Renaissance France.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674708261](#)

- [37] Dennis Tedlock. **Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings**. Simon & Schuster. 1985.

Popol Vuh, the Quich Mayan book of creation, is not only the most important text in the native languages of the Americas, it is also an extraordinary document of the human imagination. It begins with the deeds of Mayan gods in the darkness of a primeval sea and ends with the radiant splendor of the Mayan lords who founded the Quich kingdom in the Guatemalan highlands. Originally written in Mayan hieroglyphs, it was transcribed into the Roman alphabet in the sixteenth century. This new edition of Dennis Tedlock's unabridged, widely praised translation includes new notes and commentary, newly translated passages, newly deciphered hieroglyphs, and over forty new illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 067145241X

- [38] William Alexander McClung. **Architecture of Paradise: Survivals of Eden and Jerusalem**. University of California Press. 1984.

Paradise and Literature, Architecture and Literature, with many illustrations: • 1. Eden and Jerusalem • 2. Poet and Architect (Ideal and Epic Architecture • Morphologies of the Holy City • the Surface of Things • Proportionable Rapture) • 3. Garden and City (Two Paradises • Primitive Huts • Natural Artifacts • the Rehabilitation of Luxury • Machines for Living).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520045874

- [39] Diane Wolkstein, Samuel Noah Kramer. **Inanna, Queen of Heaven and Earth: Her Stories and Hymns from Sumer**. Harper Collins. 1983.

A fresh retelling of the ancient texts about Ishtar, the world's first goddess. Illustrated with visual artifacts of the period. "A great masterpiece of universal literature." – Mircea Eliade.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060908548

- [40] Naomi Miller. **Heavenly Caves: Reflections on the Garden Grotto**. George Braziller. 1982.

This is the only single work devoted exclusively to the history of the garden grotto — the caves in landscape gardens that were artificially enhanced by waterfalls and ornamental delights to imitate, control and even surpass the effects of nature. Praised by writers from Pliny to Pope, the grotto has a rich and varied tradition: it originated as a motif in the classical world, where it was a ubiquitous feature imbued with mythological and oracular symbolism. Its popularity was renewed in the Renaissance gardens of the humanists, while its expressive effects achieved new heights with theatrical displays in the baroque nymphae of France and Italy, fanciful mazes in picturesque English landscapes, and melodramatic extravaganzas in the gardens of Wagnerian Germany. This miniature world was filled with fancy and mystery. Underground, the grotto was a source of nature's secrets, as well as those of the muses and nymphs. But it was also a sanctuary for men that inspired inner reflections as well as poetical communions with nature. Above all, the grotto was a museum in which men expressed their artistic understanding of nature and the cosmos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0807609676

- [41] John Prest. **Garden of Eden: The Botanic Garden and the Re-creation of Paradise**. Yale University Press. 1982.

Throughout the middle ages the peoples of Europe believed that the original home of mankind had lain in a garden, where the climate was always mid and the trees flowered continuously. The Fall and the Expulsion were held responsible for the differences between the seasons, and for the disordered world which lay between the frozen wastes to the North and the scorching deserts to the South — for the need to toil in the fields, for pain, for sorrow, and for death. Nobody knew for certain whether the Garden of Eden had been swept away by the Flood, and it seems to have been generally assumed that an earthly paradise still existed. With the 15th century voyages of exploration hopes ran high that the Garden might yet be discovered, and Columbus believed that he had identified its location in the New World. As the 16th century wore on, and no authentic Paradise was found, men began to think, instead, of searching the globe for the scattered pieces of the creation, and collecting them together into Botanic Gardens. In this way the best hopes of mankind in the late 16th and early 17th centuries came to rest, not in the "progress" or in some foreshadowing of the industrial revolution, but in the recovery of the original home, in a 'Garden of Re-Creation'. This book explores the development of the Botanic Garden in Europe in the light of this view of the world and show how the famous early gardens in Paris, Oxford, Padua, Leyden, and Uppsala sought to re-create the Garden of Eden.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300027265

- [42] Anthony F. Aveni. **Skywatchers of Ancient Mexico**. University of Texas Press. 1981.

Combining as it does the romance of space with the mystery of the past, the study of pre-Columbian skywatchers of the New World has drawn increasing scientific and popular attention in recent years. Aveni, one of the pioneers in this new interdisciplinary field, couples basic astronomy with archaeological and ethnological data to present a readable and entertaining synthesis of what is known of ancient astronomy in this hemisphere.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292775571

- [43] Christopher Innes. **Holy Theatre: Ritual and the Avant Garde**. Cambridge University Press. 1981.

Christopher Innes is Distinguished Research Professor at York University, Toronto ... Fellow of the Royal Society of Canada ... he holds the Canada Research Chair in Performance and Culture. Author of fifteen books — translated into eight different languages — he has also published over 120 articles on various aspects of modern drama. His website is www.moderndrama.com.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521225426](#)

- [44] Jonas Benzion Lehrman. **Earthly Paradise: Garden and Courtyard in Islam**. University of California Press. 1981.

The garden is central to Islamic culture in a way that has no counterpart in the West. A place for relaxation and enjoyment, it is at the same time endowed with spiritual and symbolic qualities of almost infinite subtlety. At its heart is water, the element of life: at rest or in movement, calm or disturbed, free or closely confined, tumbling downwards in a cascade or thrown sparkling into the air from a fountain. Jonas Lehrman has travelled widely throughout the Islamic world, gaining personal experience of every site, often by repeated visits. In the first two chapters he analyzes the courtyard and garden in terms of history, climate, physical setting, design and meaning. The other four chapters are regional. Although Arabia and the Middle East are the Islamic heartlands, gardens have survived best on the periphery — at Granada, Cordova, Cairo, Istanbul, Isfahan, Shiraz, Delhi, Agra and Kashmir. Each is fully described and illustrated, with many annotated plans, and at the end of the book are a horticultural note, a glossary and a bibliography. Mr. Lehrman's photographs of the gardens have a rare quality of communicating their organized but fragile beauty. We see them as they are today, and in a brief epilogue he examines their place in the modern world, and the values that they can still hold for us. At the most immediate level, the book offers a possibility of renewing our own Western garden tradition in an exciting way. The courtyards and gardens of Islam are miniature worlds — enclosed, often small in scale, relying on careful design and studied effect more than on size and grandeur: they are full of lessons that the private gardener can usefully learn. With 258 illustrations, 15 in color, and 49 plans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043634](#)

- [45] J.F. Webb. **Lives of the Saints**. Penguin Classics. 1981.

The Voyage of St. Brendan (Navigatio Sancti Brendani) • Bede: Life of Cuthbert • Eddius Stephanus: Life of Wilfrid.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140441530](#)

- [46] Gordon Brotherston. **Image of the New World: The American Continent Portrayed in Native Texts**. Thames & Hudson. 1979.

The American continent portrayed in native texts: Indian Folklore.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500272328](#)

- [47] E.A. Wallis Budge. **Book of The Dead**. Bell. 1979.

"Book of the Dead" is the title now commonly given to the great collection of funerary texts which the ancient Egyptian scribes composed for the benefit of the dead. These consist of spells and incantations, hymns and litanies, magical formulae and names, words of power and prayers, and they are found cut or painted on walls of pyramids and tombs, and painted on coffins and sarcophagi and rolls of papyrus. The title "Book of the Dead" is somewhat unsatisfactory and misleading, for the texts neither form a connected work nor belong to one period; they are miscellaneous in character, and tell us nothing about the lives and works of the dead with whom they were buried. Moreover, the Egyptians possessed many funerary works that might rightly be called "Books of the Dead," but none of them bore a name that could be translated by the title "Book of the Dead." This title was given to the great collection of funerary texts in the first quarter of the nineteenth century by the pioneer Egyptologists.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517180456](#)

- [48] Bernard Capp. **English Almanacs 1500-1800: Astrology and the Popular Press**. Cornell University Press. 1979.

Viewing astrological almanacs as a reflection of the beliefs, concerns, and attitudes of the common people, a detailed study considers the contents of these almanacs and surveys the history of their publication in early modern England.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801412293](#)

- [49] Roderick Marshall. **William Morris and his Earthly Paradises**. Compton Press. 1979.

W.B. Yeats, writing of Morris and his works, once said that "if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." • The author examines Morris's use of this image, which becomes ever more recurrent in his later writings, likening it to the Mandala of Oriental mysticism and of Jungian psychoanalysis. His aim is to provide a complete portrait of the

inner man, which has so far eluded biographers. The achievements of Morris the socialist reformer, the artist and the poet, have been discussed at length. In this richly documented and illustrated volume, Professor Marshall gives the first account of Morris's spiritual development and his attempt to build a paradise on earth. • Morris brought into English life a note of kindness, calm, balance and even happiness which is still working in us unconsciously. This book explores Morris's personal and artistic convictions through the most important of his literary devices — that of the earthly paradise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0900193719](#)

- [50] Roland Mushat Frye. **Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems.** Princeton University Press. 1978.

Radically revises our understanding of Milton's poetic achievements by relating the visual descriptions in *Paradise Lost* and *Paradise Regained* to the traditions of Christian art. Introductory chapters survey the history of critical opinions of Milton's visual imagination, the state of the arts in his time and his exposure to them, and the practical and theoretical relations between literature and the visual arts. • Text 408 pp., 8 color plates, 261 black and white illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691063494](#)

- [51] Stanley Eugene Fish. **Surprised by Sin: The Reader in *Paradise Lost*.** University of California Press. 1972.

In 1967 the world of Milton studies was divided into two armed camps: one proclaiming (in the tradition of Blake and Shelley) that Milton was of the devil's party with or without knowing it, the other proclaiming (in the tradition of Addison and C. S. Lewis) that the poet's sympathies are obviously with God and the angels loyal to him. The achievement of Stanley Fish's *Surprised by Sin* was to reconcile the two camps by subsuming their claims in a single overarching thesis: *Paradise Lost* is a poem about how its readers came to be the way they are — that is, fallen — and the poem's lesson is proven on a reader's impulse every time he or she finds a devilish action attractive or a godly action dismaying. Fish's argument reshaped the face of Milton studies; thirty years later the issues raised in *Surprised by Sin* continue to set the agenda and drive debate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520018974](#)

- [52] M.A. Shaban. **Islamic History: Volume 1, AD 600-750.** Cambridge University Press. 1971.

This book presents for the first time a clear narrative analysis of the central events of the Islamic domains between the rise of the Abbasids and the Saljuq invasion. It was a period of intense political and economic activity as the Abbasids extended their empire and gradually lost control of it; these years also marked the rise and fall of the Fatimid regime in Egypt and the growth of other regional power groups. The study is based on original sources and Dr. Shaban challenges many received opinions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521081378](#)

- [53] Don Cameron Allen. **The Harmonious Vision: Studies in Milton's Poetry.** Johns Hopkins University Press. 1970.

One of the central concerns that engaged John Milton's poetic imagination was the vision given to man when he had put his own inner music in harmony with that of God. In *The Harmonious Vision*, Professor Allen uses this theme as a means of explicating Milton's poetry and of understanding his artistic intent.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801811910](#)

- [54] Pauline M. Matarasso, ca. 1200 Anonymous. **The Quest of the Holy Grail.** Penguin Classics. 1969.

Composed by an unknown author in early thirteenth-century France, *The Quest of the Holy Grail* is a fusion of Arthurian legend and Christian symbolism, reinterpreting ancient Celtic myth as a profound spiritual fable. It recounts the quest of the knights of Camelot — the simple Perceval, the thoughtful Bors, the rash Gawain, the weak Lancelot and the saintly Galahad — as they journey through danger and temptation to reach the elusive Holy Grail. But only one of them is judged worthy to see the mysteries within the sacred vessel, and look upon the ineffable. Enfused with tragic grandeur and an aura of mysticism, *The Quest* is an absorbing and radiant allegory of man's perilous search for divine grace, and had a profound influence on later Arthurian romances and versions of the Grail legend. • Despite its Arthurian setting and although it forms part of a vast compilation called the *Prose Lancelot*, it is a spiritual fable. This is a guide to the spiritual life aimed at the court, rather than the cloister.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140442200](#)

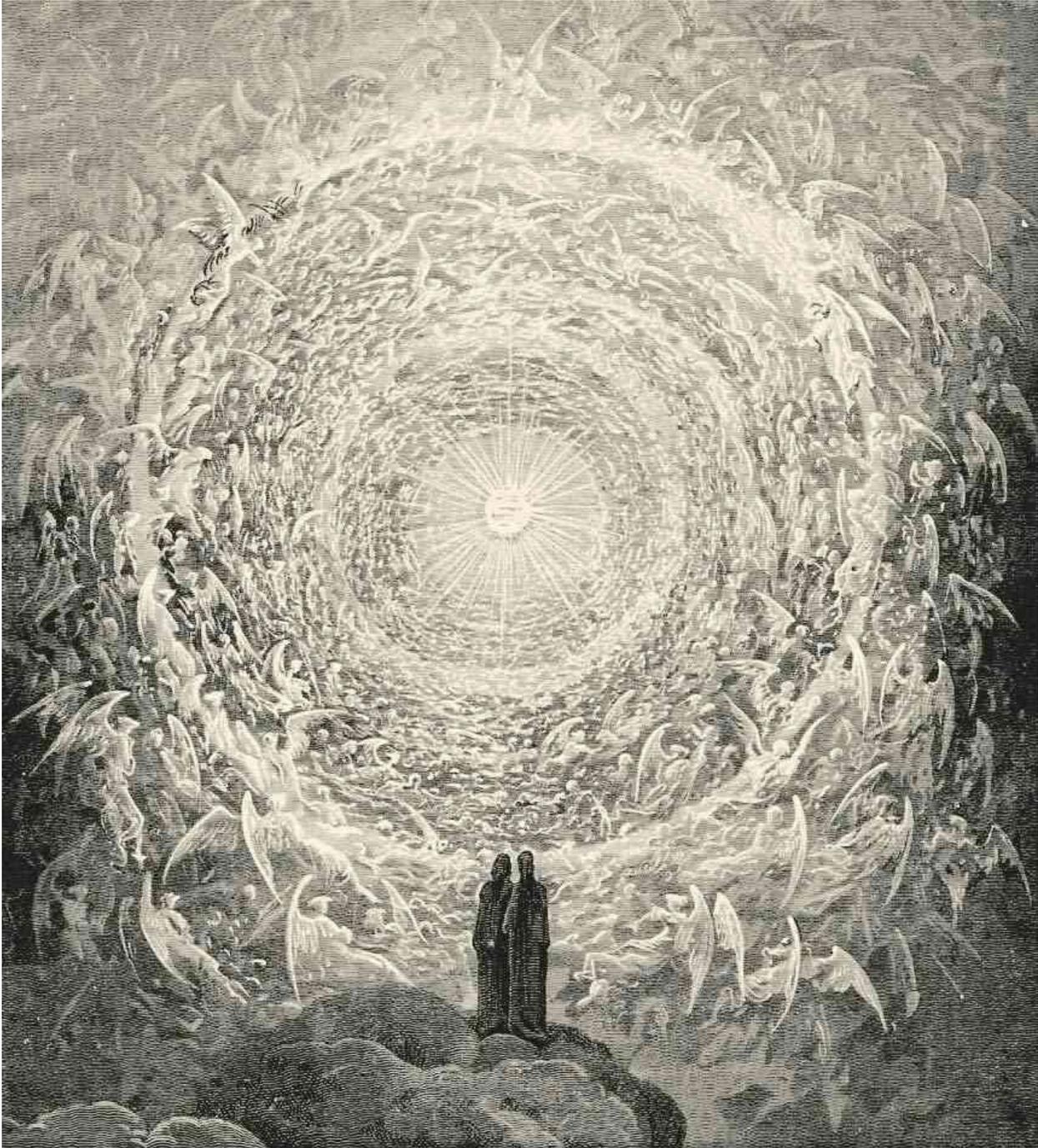


Figure 8.5: *Dante's highest Heaven, the Empyrean* (Gustave Doré) [\[Wikipedia: Public Domain\]](#) — *[all plates]*

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
525	2008	Gardiner	Visions of Heaven & Hell Before Dante
525	2006	Raven	Angel Bible: The Definitive Guide to Angel Wisdom
525	2006	Rushby	Paradise: A History of the Idea that Rules the World
526	2006	Scafi	Mapping Paradise: A History of Heaven on Earth
526	2005	Birk	Dante's Paradiso
526	2005	Birk	Dante's Purgatorio
526	2005	Eagleton	Holy Terror
527	2005	Milton	Paradise Lost
527	2005	Rowland	From Heaven to Arcadia: The Sacred and the Profane in the Renaissance
527	2004	Birk	Dante's Inferno
527	2002	Long	Imagining the Holy Land: Maps, Models, and Fantasy Travels
528	2001	Pleij	Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life
528	2001	Smith	Before and After the End of Time: Architecture and the Year 1000
528	2001	Stump	Cambridge Companion to Augustine
528	2000	Zaleski	Book of Heaven: An Anthology of Writings from Ancient to Modern Times
529	1996	Ingebretsen	Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King
529	1995	Ben-Tov	Artificial Paradise: Science Fiction and American Reality
529	1995	Delumeau	History of Paradise: The Garden of Eden in Myth and Tradition
529	1994	Benson	Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy
530	1994	Bonner	Qabalah: A Primer
530	1992	Wilken	Land Called Holy: Palestine in Christian History and Thought
530	1991	Ashe	Dawn Behind the Dawn: A Search for the Earthly Paradise
530	1991	Carus	History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day
531	1991	Frost	Holy Delight
531	1991	Giamatti	Take Time for Paradise: Americans and Their Games
531	1991	Lincoln	Holy Place: Discovering the Eighth Wonder of the Ancient World
531	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
532	1989	Heinberg	Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age
532	1988	Lima	Paradiso
532	1988	Michell	Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology
532	1988	Woodroffe	Second Earth: The Pentateuch Re-Told
532	1987	Duhem	Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds
533	1987	Husain	Demons, Gods and Holy Men from Indian Myths and Legends
533	1986	Schulz	Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England
533	1985	Bord	Sacred Waters: Holy Wells and Water Lore in Britain and Ireland
533	1985	Febvre	Problem of Unbelief in the 16th Century: The Religion of Rabelais
533	1985	Tedlock	Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings
534	1984	McClung	Architecture of Paradise: Survivals of Eden and Jerusalem
534	1983	Wolkstein	Inanna, Queen of Heaven and Earth: Her Stories and Hymns from Sumer
534	1982	Miller	Heavenly Caves: Reflections on the Garden Grotto
534	1982	Prest	Garden of Eden: The Botanic Garden and the Re-creation of Paradise
534	1981	Aveni	Skywatchers of Ancient Mexico
534	1981	Innes	Holy Theatre: Ritual and the Avant Garde
535	1981	Lehrman	Earthly Paradise: Garden and Courtyard in Islam
535	1981	Webb	Lives of the Saints
535	1979	Brotherston	Image of the New World: The American Continent Portrayed in Native Texts
535	1979	Budge	Book of The Dead
535	1979	Capp	English Almanacs 1500-1800: Astrology and the Popular Press

535	1979	Marshall	William Morris and his Earthly Paradieses
536	1978	Frye	Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems
536	1972	Fish	Surprised by Sin: The Reader in Paradise Lost
536	1971	Shaban	Islamic History: Volume 1, AD 600-750
536	1970	Allen	Harmonious Vision: Studies in Milton's Poetry
536	1969	Matarasso	Quest of the Holy Grail



Figure 8.6: A group of the damned being swallowed by a Hellmouth (Winchester Psalter, 1220) [British Library: Public Domain]

8.3 Hell

- [1] Eileen Gardiner. **Greek & Roman Hell: Visions, Tours and Descriptions of the Infernal Otherworld.** Italica Press. 2019.

hell-online.org has on-line readings about Ancient Near Eastern, Buddhist, Greek and Roman, Egyptian, Hindu, Islamic, Judeo/Christian, and Zoroastrian Hell. • The literary texts of the ancient Mediterranean present a fairly clear picture of an underworld and bear witness to the changes in its nature and purpose. The strong stamp of Hesiod and Homer defines the geography and inhabitants of later underworld descriptions. Plato and the mystery religions leave their mark on the genre, while satirical and comic works provide us with a totally different perspective on ancient beliefs. • Works written during the long interval between the Iliad and the Odyssey (c.700 BCE) and the works of Lucian of Samosata (2nd century CE), a span of almost a millennium, show a remarkable consistency in terms of the underworld's physical features and denizens. They also provide a backdrop to the significant changes in Greco-Roman understandings of the nature of the soul and thus the fate of the dead in the otherworld. • This anthology includes seventeen texts that range from epic poems by Homer and Virgil to plays by Aristophanes and Seneca, dialogues by Plato, and satirical pieces by Lucian of Samosata, and to novels and narrative poems. It provides a comprehensive overview of the nature of Greek and Roman hell. • Greek & Roman Hell is published in conjunction with Eileen Gardiner's www.Hell-on-Line.org, a website that presents a cross-cultural collection of materials on the more than 100 visions, tours and descriptions of the infernal otherworld from around the world, dating from 2000 BCE to the present.

cover nearest lib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn 1599102382

- [2] Miriam Van Scott. **The Encyclopedia of Hell: A Comprehensive Survey of the Underworld.** Macmillan. 2015.

The Encyclopedia of Hell is a comprehensive survey of the underworld, drawing information from cultures around the globe and eras throughout history. Organized in a simple-to-use alphabetic format, entries cover representations of the dark realm of the dead in mythology, religion, works of art, opera, literature, theater, music, film, and television. Sources include African legends, Native American stories, Asian folktales, and other more obscure references, in addition to familiar infernal chronicles from Western lore. The result is a catalog of underworld data, with entries running the gamut from descriptions of grisly pits of torture to humorous cartoons lampooning the everlasting abyss. Its extensive cross-referencing also supplies links between various concepts and characters from the netherworld and provides further information on particular theories. Peruse these pages and find out for yourself what history's greatest imaginations have envisioned awaiting the wicked on the other side of the grave. • 308 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [146689119X](#)

- [3] Robert Pogue Harrison. **Dominion of the Dead.** University of Chicago Press. 2010.

How do the living maintain relations to the dead? Why do we bury people when they die? And what is at stake when we do? In *The Dominion of the Dead*, Robert Pogue Harrison considers the supreme importance of these questions to Western civilization, exploring the many places where the dead cohabit the world of the living — the graves, images, literature, architecture, and monuments that house the dead in their afterlife among us. • This elegantly conceived work devotes particular attention to the practice of burial. Harrison contends that we bury our dead to humanize the lands where we build our present and imagine our future. As long as the dead are interred in graves and tombs, they never truly depart from this world, but remain, if only symbolically, among the living. Spanning a broad range of examples, from the graves of our first human ancestors to the empty tomb of the Gospels to the Vietnam Veterans Memorial, Harrison also considers the authority of predecessors in both modern and premodern societies. Through inspired readings of major writers and thinkers such as Vico, Virgil, Dante, Pater, Nietzsche, Heidegger, and Rilke, he argues that the buried dead form an essential foundation where future generations can retrieve their past, while burial grounds provide an important bedrock where past generations can preserve their legacy for the unborn. • *The Dominion of the Dead* is a profound meditation on how the thought of death shapes the communion of the living. A work of enormous scope, intellect, and imagination, this book will speak to all who have suffered grief and loss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317927](#)

- [4] Rosemary Ellen Guiley, John Zaffis. **The Encyclopedia of Demons and Demonology.** Facts on File. 2009.

This is the truth about demons and demonology — in more than 400 entries. The conflict between good and evil can be found in every culture, mythical tradition, and religion throughout history. In many cases, the source of evil has been personified as demons or devils, and in many belief systems, both are considered to be real entities operating outside the boundaries of the physical world to torment people or lead them astray. In some traditions demons are believed to be the direct opposite of angels, working against the forces of good and challenging them. Real or not, demons are at the heart of many fascinating beliefs and traditions, several of which are widely held today. "The Encyclopedia of Demons and Demonology" explores this dark aspect of folklore and religion and the role that demons play in the modern world. This comprehensive resource presents more than 400 entries and more than 80 black-and-white photographs documenting beliefs about demons and demonology from ancient history to the present. The key topics covered include: Demons in different cultural and religious traditions; Demons in folklore and popular culture; Exorcism and other means of confronting demons; Historical cases of possession and demon activity; The history of demonology; Magic and witchcraft; Possession and other demonic phenomena; Modern-day demonologists and exorcists; Strange creatures and entities related to demons; and, Types of demons. • 302 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816073155](#)

- [5] John Joseph Adams. **Wastelands.** Night Shade Books. 2008.

Famine, Death, War, and Pestilence: The Four Horsemen of the Apocalypse, the harbingers of Armageddon these are our guides through the Wastelands ... From the Book of Revelations to *The Road Warrior*; from *A Canticle for Leibowitz* to *The Road*, storytellers have long imagined the end of the world, weaving tales of catastrophe, chaos, and calamity. Gathering together the best post-apocalyptic literature of the last two decades from many of today's most renowned authors of speculative fiction, including George R.R. Martin, Gene Wolfe, Orson Scott Card, Carol Emshwiller, Jonathan Lethem, Octavia E. Butler, and Stephen King, *Wastelands* explores the scientific, psychological, and philosophical questions of what it means to remain human in the wake of Armageddon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1597801054](#)

- [6] Eileen Gardiner. **Visions of Heaven & Hell Before Dante.** Italica Press. 2008.

This essential and widely used collection of visions of heaven and hell, the first in English, presents new translations of two visions and newly edited versions of previously translated ones. Describes the place of these works in medieval literature and provides a helpful resource for studying elements of medieval religion. Includes: St. Peter's Apocalypse, St. Paul's Apocalypse, St. Brendan's Voyage, St. Patrick's Purgatory,

and the Visions of Furseus, Drythelm, Wetti, Charles the Fat, Tundale, the Monk of Evesham, and Thurkill. Bibliography, index, glossary, notes, illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0934977143](#)

- [7] Sandow Birk, Marcus Sanders, Peter Hawkins, Michael Meister, Mary Campbell. **Dante's Paradiso**. Chronicle Books. 2005.

With the publication of *Dante's Paradiso*, Sandow Birk and Marcus Sanders complete their literary and artistic achievement — the retelling of *The Divine Comedy* in contemporary words and images. Hailed as "inspired" by the *The London Review of*, Birk and Sanders's adaptation of Dante's classic work is true to the spirit of the original and is as acerbic and shockingly funny today as in thirteenth-century Italy. With a text that incorporates modern slang and references to anachronistically recent public figures, Birk and Sanders pay tribute to Dante's linguistic approach and clever politics. Birk's striking spin on Gustave Dor's famous engravings accompany the cantos. Together they lend the timeless poem a postmodern edge. A major retrospective of all of Birk's illustrations and paintings for the trilogy will be held at the San Jose Museum of Art in August 2005 in tribute to a masterpiece for our times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811847209](#)

- [8] Sandow Birk, Marcus Sanders, Marcia Tanner, Michael Meister. **Dante's Purgatorio**. Chronicle Books. 2005.

Following the acclaim for their innovative edition of Dante's *Inferno*, Sandow Birk and Marcus Sanders guide us to the next level of the afterlife in Dante's *Purgatorio*. The second book of Dante Alighieri's classic poem *The Divine Comedy*, this version of *Purgatorio* couples a clever literary adaptation incorporating modern urban speech and contemporary references with powerful illustrations inspired by Gustave Dor's famous engravings. Whereas *Inferno* was primarily situated in a city that bears a curious resemblance to modern Los Angeles, *Purgatorio* is set in a surreal San Francisco Bay Area, an outlandish and hopeful milieu for those who have a chance to wash their sins away. Together, the sardonic yet playful combination of text and images comprise a vivid retelling of this masterpiece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811847195](#)

- [9] Terry Eagleton. **Holy Terror**. Oxford University Press. 2005.

"*Holy Terror*" is a profound and timely investigation of the idea of terror, drawing upon political, philosophical, literary, and theological sources to trace a genealogy from the ancient world to the modern day. Rather than add to the mounting pile of political studies of terrorism, Terry Eagleton offers here a metaphysics of terror with a serious historical perspective. Writing with remarkable clarity and persuasive insight he examines a concept whose cultural impact predates 9/11 by millennia. From its earliest manifestations in rite and ritual, through the French Revolution to the "War on Terror" of today, terror has been regarded with both horror and fascination. Eagleton examines the duality of the sacred (both life-giving and death-dealing) and relates it, via current and past ideas of freedom, to the idea of terror itself. Stretching from the cult of Dionysus to the thought of Jacques Lacan, the book takes in en route ideas of God, freedom, the sublime, and the unconscious. It also examines the problem of evil, and devotes a concluding chapter to the idea of tragic sacrifice and the scapegoat. Written by one of the world's foremost cultural critics, "*Holy Terror*" is a provocative and ambitious examination of one of the most urgent issues of our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199287171](#)

- [10] Robert Pogue Harrison. **The Dominion of the Dead**. University of Chicago Press. 2005.

How do the living maintain relations to the dead? Why do we bury people when they die? And what is at stake when we do? In *The Dominion of the Dead*, Robert Pogue Harrison considers the supreme importance of these questions to Western civilization, exploring the many places where the dead cohabit the world of the living — the graves, images, literature, architecture, and monuments that house the dead in their afterlife among us. This elegantly conceived work devotes particular attention to the practice of burial. Harrison contends that we bury our dead to humanize the lands where we build our present and imagine our future. As long as the dead are interred in graves and tombs, they never truly depart from this world, but remain, if only symbolically, among the living. Spanning a broad range of examples, from the graves of our first human ancestors to the empty tomb of the Gospels to the Vietnam Veterans Memorial, Harrison also considers the authority of predecessors in both modern and premodern societies. Through inspired readings of major writers and thinkers such as Vico, Virgil, Dante, Pater, Nietzsche, Heidegger, and Rilke, he argues that the buried dead form an essential foundation where future generations can retrieve their past, while burial grounds provide an important bedrock where past generations can preserve their legacy for the unborn. *The Dominion of the Dead* is a profound meditation on how the thought of death shapes the communion of the living. A work of enormous scope, intellect, and imagination, this book will speak to all who have suffered grief and loss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226317935](#)

- [11] John Milton, Philip Pullman. **Paradise Lost**. Oxford University Press. 2005.

Paradise Lost is the great epic poem of the English language, a tale of immense drama and excitement, of rebellion and treachery, of innocence pitted against corruption, in which God and Satan fight a bitter battle for control of mankind's destiny. The struggle ranges across heaven, hell, and earth, as Satan and his band of rebel angels conspire against God. At the center of the conflict are Adam and Eve, motivated by all too human temptations, but whose ultimate downfall is unyielding love. This marvelous edition boasts an introduction by one of Milton's most famous modern admirers, the best-selling novelist Philip Pullman. Indeed, Pullman not only provides a general introduction, but also introduces each of the twelve books of the poem. In these commentaries, Pullman illuminates the power of the poem and its achievement as a story, suggests how we should read it today, and describes its influence on him and his acclaimed trilogy *His Dark Materials*, which takes its title from a line in the poem. His observations offer a tribute that is both personal and insightful, and his enthusiasm for Milton's language, skill, and supreme gifts as a storyteller is infectious. He encourages readers above all to experience the poem for themselves, and surrender to its enchantment. Pullman's tremendous admiration and passion for *Paradise Lost* will attract a whole new generation of readers to this classic of English literature. An ideal gift, the book is beautifully produced, printed in two colors throughout, illustrated with the twelve engravings from the first illustrated edition published in 1688, with ribbon marker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019280619X](#)

- [12] Sandow Birk, Marcus Sanders. **Dante's Inferno**. Chronicle Books. 2004.

A faithful yet totally original contemporary spin on a classic, *Dante's Inferno* as interpreted by acclaimed artist Sandow Birk and writer Marcus Sanders is a journey through a Hell that bears an eerie semblance to our own world. Birk, hailed by the *Los Angeles Times* as one of "realism's edgier, more visionary painters," offers extraordinarily nuanced and vivid illustrations inspired by Gustave Dore's famous engravings. This modern interpretation depicts an infernal landscape infested with mini-malls, fast food restaurants, ATMs, and other urban fixtures, and a text that cleverly incorporates urban slang and references to modern events and people (as Dante did in his own time). Previously published in a deluxe, fine-press edition to wide praise, and accompanied by national exhibitions, this striking paperback edition of *Dante's Inferno* is a genuinely provocative and insightful adaptation for a new generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0811842134](#)

- [13] Radcliffe G. Edmonds III. **Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets**. Cambridge University Press. 2004.

Plato, Aristophanes, and the creators of the "Orphic" gold tablets employ the traditional tale of a journey to the realm of the dead to redefine, within the mythic narrative, the boundaries of their societies. Rather than being the relics of a faded ritual tradition or the products of Orphic influence, these myths can only reveal their meanings through this detailed analysis of the specific ways in which each author makes use of the tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521834341](#)

- [14] Rainer Maria Rilke, Willis Barnstone. **Sonnets to Orpheus Bilingual Edition**. Shambhala. 2004.

Written during an astonishing outburst of creativity during a period of only two weeks in February 1922, Rilke's *Sonnets to Orpheus* is one of the great poetic works of the twentieth century. Willis Barnstone brings these striking poems into English with an approach honed through years of work on the philosophy of translation, about which he has written extensively. This dual-language edition allows readers to compare versions face-to-face to get a clear sense of the nuances of the translation. Also included is an extensive introduction from the translator that offers a biographical sketch of Rilke and reflects upon the ever-present tension between the poet's passion for life, romance, and adventure, and his yearning for the solitude he desperately needed to dedicate himself fully to his art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1590301528](#)

- [15] Neil Forsyth. **The Satanic Epic**. Princeton University Press. 2003.

The Satan of *Paradise Lost* has fascinated generations of readers. This book attempts to explain how and why Milton's Satan is so seductive. It reasserts the importance of Satan against those who would minimize the poem's sympathy for the devil and thereby make Milton orthodox. Neil Forsyth argues that William Blake got it right when he called Milton a true poet because he was "of the Devils party" even though he set out "to justify the ways of God to men." In seeking to learn why Satan is so alluring, Forsyth ranges over diverse topics — from the origins of evil and the relevance of witchcraft to the status of the poetic narrator, the epic tradition, the nature of love between the sexes, and seventeenth-century astronomy. He considers each of these as Milton introduces them: as Satanic subjects. Satan emerges as the main challenge to Christian belief. It is Satan who questions and wonders and denounces. He is the great doubter who gives voice to many of the arguments that Christianity has provoked from within and without. And by rooting his Satanic reading of *Paradise Lost* in Biblical and other sources, Forsyth retrieves not only an attractive and heroic Satan but a Milton whose heretical energies are embodied in a Satanic character with a life of his own.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691113394](#)

- [16] Vittorio D. Macchioro. **From Orpheus to Paul: A History of Orphism 1930**. Kessinger. 2003.

1930. Discusses the Orphic mystery-religion and Orphic rites of Ancient Greece. Illustrated. Contents: Greek mysticism; Orphic ecstasy; Orphic mystery; Orphic palingenesis; Orphic creed; Origin of Orphism; Conquest of Greece; Orphism and Greek philosophy; Orphism and Christianity; Past and future; Notes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [076613377X](#)

- [17] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [18] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things**. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [19] Eleonore Stump, Norman Kretzmann. **The Cambridge Companion to Augustine**. Cambridge University Press. 2001.

It is hard to overestimate the importance of the work of Augustine of Hippo and its influence, both in his own period and in the subsequent history of Western philosophy. Many of his views, including his theory of the just war, his account of time and eternity, his attempted resolution of the problem of evil, and his approach to the relation of faith and reason, have continued to be influential up to the present. In this volume of specially-commissioned essays, sixteen scholars provide a wide-ranging and stimulating contribution to our understanding of Augustine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052165985X](#)

- [20] John Conroy. **Unspeakable Acts, Ordinary People: The Dynamics of Torture**. Alfred A. Knopf. 2000.

A compelling investigation of three incidents of torture in the Western world and what they tell us about how ordinary people can become torturers, about the rationalizations societies adopt to justify torture, about the potential in each of us for acting unspeakably. Using firsthand interviews, official documents, and newspaper accounts, John Conroy examines interrogation practices in a Chicago police station, two raids conducted by the Israeli army, and the case of Northern Ireland's "hooded men," who were tortured by British forces. He takes us inside the experience of the victim, the mind of the torturer, and the seeming indifference of the bystander. In the spirit of Hannah Arendt's *Eichmann in Jerusalem*, Conroy visits with former torturers, describes their training and family backgrounds, and examines the justifications they and their societies offer for the systematic abuse of men, women, and children. He interviews survivors of torture and learns of the coping mechanisms they deployed and the long-term effects of their ordeals. He draws on those meetings and on previous studies, such as Stanley Milgram's *Obedience to Authority*, to help us understand the dynamics of torture. Recent events — particularly the ethnic cleansing in Kosovo and well-publicized cases of police brutality in our own country — make it essential that we understand such acts of violence, as the first step in eradicating them. Lucid and unblinking, *Unspeakable Acts, Ordinary People* takes us further toward this goal than any book we have had yet.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679419187](#)

- [21] Umberto Eco, Robert Lumley. **Apocalypse Postponed**. Indiana University Press. 2000.

An erudite and witty collection of Umberto Eco's essays on mass culture from the 1960s through the 1980s, including major pieces which have not been translated into English before. The discussion is framed by opposing characterizations of current intellectuals as apocalyptic and opposed to all mass culture, or as integrated intellectuals, so much a part of mass culture as to be unaware of serving it. Organized in four main parts, "Mass Culture: Apocalypse Postponed," "Mass Media and the Limits of Communication," "The Rise and Fall of Counter-Cultures," and "In Search of Italian Genius," Eco looks at a variety of topics and cultural productions, including the world of Charlie Brown, distinctions between highbrow and lowbrow, the future of literacy, Chinese comic strips, whether countercultures exist, Fellini's *Ginger and Fred*, and the Italian genius industry.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253318513](#)

- [22] John Friedman. **Orpheus in Middle Ages**. Syracuse University Press. 2000.

This is a new edition of Friedman's classic examination of the myth of Orpheus in the late antique and medieval periods. Friedman discusses Christian, Jewish and romantic secular 'portraits' of Orpheus, and considers artistic, literary and philosophical sources. In this edition the original text remains unchanged, but the bibliography has been updated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815628250](#)

- [23] John Clute. **The Book of End Times**. Eos. 1999.

We have waited a thousand years for this epochal night, this awesome dawn. ... Global warming. Extinction. Social and moral breakdown. ... Right now, our culture is rife with a pervasive unease about the state of humankind and its future. For many, this despair is defined by millennialism, the superstitious notion that our end times coincide with the dawning of the twenty-first century. Nonsense, scoff the educated, the intelligentsia. Literal interpretation of biblical prophecy is nave, out-dated, foolish. Now in this provocative new work, the distinguished critic, scholar, author, and editor of *The Encyclopedia of Fantasy* and *The Illustrated Encyclopedia of Science Fiction* poses a shocking argument. The millennialists may be right. Yes, the date is arbitrary, John Clute acknowledges. But the end times — the destruction of the world as we know it — is real and is happening right now. Apocalyptic fear and trembling accurately reflect our profound unease as the rate of change careens past all previous limits. Drawing on the pervasive icons of pop culture and the sweeping themes of literature, art, religion, and philosophy produced during the last millennium, Clute cleverly interweaves word and image to bring his theory vividly into focus. Here are the visions of artists including Albrecht Dürer and Hieronymus Bosch brought together with verses from Shakespeare and William Blake, Bob Dylan and Leonard Cohen; here are images of humanity's spiritual touch-stones including Stonehenge, Tibetan prayer wheels, and the Tarot, interspersed with selections from Kurt Vonnegut, D. H. Lawrence, W. B. Yeats, and other intellectual luminaries. Together with Clute's own text, these written and visual touchstones present a clear vision of the evolution of humankind, offering information and wisdom to help steer us away from the shoals of self-destruction. The coming years need not be chaotic and destructive, but can become a time of rebirth and rejuvenation, Clute tells us. But unless we change our ways, it will become the nightmare that haunts our waking dreams; truly, the end of the world. The choice is ours. ... Rich and compelling, *The Book of End Times* is a guide from the known to the unknown, from what we have been to what we may be. Anyone concerned with their personal destiny — and the fate of the world — cannot afford to miss this timely, thoughtful, and unshakably convincing exploration of past, present, and future, from one of the most acclaimed thinkers of our time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0061050334](#)

- [24] James Reston Jr. **The Last Apocalypse: Europe at the Year 1000 A.D.**. Anchor. 1999.

Enter the world of 1000 A.D., when Vikings, Moors, and barbarians battled kings and popes for the fate of Europe. As the millennium approached, Europeans feared the world would end. The old order was crumbling, and terrifying and confusing new ideas were gaining hold in the populace. Random and horrific violence seemed to sprout everywhere without warning, and without apparent remedy. And, in fact, when the millennium arrived the apocalypse did take place; a world did end, and a new world arose from the ruins. In 950, Ireland, England, and France were helpless against the ravages of the seagoing Vikings; the fierce and strange Hungarian Magyars laid waste to Germany and Italy; the legions of the Moors ruled Spain and threatened the remnants of Charlemagne's vast domain. The papacy was corrupt and decadent, overshadowed by glorious Byzantium. Yet a mere fifty years later, the gods of the Vikings were dethroned, the shamans of the Magyars were massacred, the magnificent Moorish caliphate disintegrated: The sign of the cross held sway from Spain in the West to Russia in the East. James Reston, Jr.'s enthralling saga of how the Christian kingdoms converted, conquered, and slaughtered their way to dominance brings to life unforgettable historical characters who embodied the struggle for the soul of Europe. From the righteous fury of the Viking queen Sigrid the Strong-Minded, who burned unwanted suitors alive; to the brilliant but too-cunning Moor Al-Mansor the Illustrious Victor; to the aptly named English king Ethelred the Unready; to the abiding genius of the age, Pope Sylvester II — warrior-kings and concubine empresses, maniacal warriors and religious zealots, bring this stirring period to life. *The Last Apocalypse* is a book rich in personal historical detail, flavored with the nearly magical sensibility of an apocalyptic age. James Reston, Jr., is the author of ten previous books, including *Galileo: A Life* and *Sherman's March and Vietnam*. He has written for *The New Yorker*, *Esquire*, *Vanity Fair*, *Time*, *Rolling Stone*, and many other publications. His television work includes three "Frontline" documentaries, including "Eighty-Eight Seconds in Greensboro." The Woodrow Wilson International Center for Scholars provided him with a Visiting Fellowship during the course of his work on this book. Reston lives in Chevy Chase, Maryland.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385483368](#)

- [25] Carol K. Mack, Dinah Mack. ***A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits***. Henry Holt. 1999.

Watch your back! ... How to spot and identify demons and other subversive spirits ... And what to do next. Demons, fairies, and fallen angels are everywhere. They lurk at crossroads, crouch behind doors, hide in trees, slip into beds, wait in caves, hover at weddings and childbirths, disguise themselves as friends, relatives—even disguise themselves as you. They are powerful; they are protean; they are enchanting. And, to the uninformed, they are often invisible. This illustrated guide — the first of its kind — reveals the remarkable permutations of the demon and fairy species worldwide. Packed with lore about each demon, detailing its origins, the culture surrounding it, and its reputed antics and exploits, *A Field Guide to Demons, Fairies, Fallen Angels, and Other Subversive Spirits* is a fascinating exploration of global mythologies. Perfect for the armchair traveler and the intrepid, seasoned demon-spotter alike, this complete guide to subversive spirits offers a behind-the-scenes look at the devilish mishaps, impish irritations, and demonic devastations that punctuate our lives.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080506270X](#)

- [26] David Stone Potter, David J. Mattingly. ***Life, Death, and Entertainment in the Roman Empire***. University of Michigan Press. 1999.

Life, Death, and Entertainment gives those who have a general interest in Roman antiquity a starting point informed by the latest developments in scholarship for understanding the extraordinary range of Roman society. Family structure, gender identity, food supply, religion, and entertainment are all crucial to an understanding of the Roman world. As views of Roman history have broadened in recent decades to encompass a wider range of topics, the need has grown for a single volume that can offer a starting point for these diverse subjects, for readers of all backgrounds. This collection fills such a need by uniting a series of general introductions on each of these topics for the non-specialist. Each essay brings readers into contact with broadly ranging evidence, as well as with a wide variety of approaches that are needed to study basic questions about the Roman world. Essays explore the Roman family, gender definition, demography, Roman food supply, Roman religion, and the wide variety of public entertainments throughout the empire. The volume brings together an unparalleled range of methodologies and topics. It will enable the modern reader to understand the Roman world in all its complexity. The general reader will welcome this approachable and timely text. Contributors to the volume include Greg Aldrete, Hazel Dodge, Bruce W. Frier, Maud Gleason, Ann Hanson, David Mattingly, and David Potter. D.S. Potter is Arthur F. Thurnau Professor of Greek and Latin, University of Michigan. D.J. Mattingly is Professor of Roman Archaeology, University of Leicester.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0472085689](#)

- [27] Marguerite Feitlowitz. ***A Lexicon of Terror: Argentina and the Legacies of Torture***. Oxford University Press. 1998.

"We were all out in La Charca, and there they were, coming over the ridge, a battalion ready for war against a school-hut full of children." Tanks roaring over farmlands, pregnant mothers tortured, their babies stolen and sold on the black market, homes raided in the dead of night, ordinary citizens kidnapped and never seen again — such were the horrors of Argentina's Dirty War. Now, in *A Lexicon of Terror*, Marguerite Feitlowitz fully exposes the nightmare of sadism, paranoia, and deception the military dictatorship unleashed on the Argentine people, a nightmare that would claim over 30,000 civilians from 1976 to 1983 and whose leaders were recently issued warrants by a Spanish court for the crime of genocide. Feitlowitz explores the perversion of language under state terrorism, both as it's used to conceal and confuse

("The Parliament must be disbanded to rejuvenate democracy") and to domesticate torture and murder. Thus, citizens kidnapped and held in secret concentration camps were "disappeared"; torture was referred to as "intensive therapy"; prisoners thrown alive from airplanes over the ocean were called "fish food." Based on six years of research and moving interviews with peasants, intellectuals, activists, and bystanders, A Lexicon of Terror examines the full impact of this catastrophic period from its inception to the present, in which former torturers, having been pardoned and released from prison, live side by side with those they tortured. Passionately written and impossible to put down, Feitlowitz shows us both the horror of the war and the heroism of those who resisted and survived — their courage, their endurance, their eloquent refusal to be dehumanized in the face of torments even Dante could not have imagined.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195106350](#)

- [28] Brian Innes. **The History of Torture**. St. Martin's Press. 1998.

Torture is undeniably a crime against humanity. Yet however repugnant the practice of torture appears to us today, it was legal for at least three thousand years, and formed a part of most legal codes in Europe and the Far East. In *The History of Torture*, the complete story of torture is told, from its earliest uses right through to the present day.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312184255](#)

- [29] Grant R. Jeffrey. **Armageddon: Earth's Last Days**. Tyndale House. 1998.

Armageddon will answer questions the average person asks about what the Bible says about the battle to end all battles. Unlike the pundits of doom, Armageddon (like the Bible) has a surprisingly positive and hopeful end.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0842372016](#)

- [30] Deldon Anne McNeely. **Mercury Rising: Women, Evil and the Trickster Gods**. Spring. 1998.

What can a silly, chaotic figure like a Trickster offer the world? Jungian psychoanalyst Deldon McNeely argues that Trickster's value lies in amplifying and healing splits in the individual and collective psyche and in inviting us to differentiate our comprehension of evil. Tricksters, long held as aspects of the divine in many cultures, are an archetype of transition, guides in the journey of individuation and psychotherapy, and mediators between the conscious and unconscious world, that which is either unseen or banished from consciousness. *Mercury Rising* examines Tricksters in light of contemporary cultural trends, including: — society's current disdain for heroes and the hero archetype; — Tricksters' need for mirroring and its implications regarding the narcissistic nature of contemporary culture; — the Trickster's role in psychotherapy in terms of truth, reliability, and grounding; — the relationship between Trickster and the feminine, and the concomitant emergence of feminine values and voices of wisdom; and — feminine influences on the philosophy of ethics as well as current attitudes toward evil, violence, and sex. Inasmuch as Tricksters force us to question our sense of order and morality, as well as our sanity, *Mercury Rising* explores the hope that the Anima-ated, life-affirming Trickster will flourish and prevail over the death-dealing excesses that threaten to annihilate many species, including our own.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882143662](#)

- [31] Stephen D. O'Leary. **Arguing the Apocalypse: A Theory of Millennial Rhetoric**. Oxford University Press. 1998.

Apocalyptic expectations of Armageddon and a New Age have been a fixture of the American cultural landscape for centuries. With the approach of the year 2000, such millennial visions seem once again to be increasing in popularity. Stephen O'Leary sheds new light on the age-old phenomenon of the End of the Age by proposing a rhetorical explanation for the appeal of millennialism. Using examples of apocalyptic argument from ancient to modern times, O'Leary identifies the recurring patterns in apocalyptic texts and movements and shows how and why the Christian Apocalypse has been used to support a variety of political stances and programs. The book concludes with a critical review of the recent appearances of doomsday scenarios in our politics and culture, and a meditation on the significance of the Apocalypse in the nuclear age. *Arguing the Apocalypse* is the most thorough examination of its subject to date: a study of a neglected chapter of our religious and cultural history, a guide to the politics of Armageddon, and a map of millennial consciousness.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195121252](#)

- [32] David L. Pike. **Passage through Hell: Modernist Descents, Medieval Underworlds**. Cornell University Press. 1997.

Taking the culturally resonant motif of the descent to the underworld as his guiding thread, David L. Pike traces the interplay between myth and history in medieval and modernist literature. *Passage through Hell* suggests new approaches to the practice of comparative literature, and a possible escape from the current morass of competing critical schools and ideologies. Pike's readings of Louis Ferdinand Celine and Walter Benjamin reveal the tensions at work in the modern appropriation of structures derived from ancient and medieval descents. His book shows how these structures were redefined in modernism and persist in contemporary critical practice. In order to recover the historical corpus of modernism, he asserts, it is necessary to acknowledge the attraction that medieval forms and motifs held for modernist literature and theory.

By pairing the writings of the postwar German dramatist and novelist Peter Weiss with Dante's *Commedia*, and Christine de Pizan with Virginia Woolf, Pike argues for a new level of complexity in the relation between medieval and modern poetics. Pike's supple and persuasive reading of the *Commedia* resituates that text within the contradictions of medieval tradition. He contends that the Dantean allegory of conversion, altered to suit the exigencies of modernism, maintains its hold over current literature and theory. The postwar writers — Pike treats Weiss, Seamus Heaney, and Derek Walcott — exemplify alternate strategies for negotiating the legacy of modernism. The passage through hell emerges as a way of disentangling images of the past from their interpretation in the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801431638](#)

- [33] Melissa F. Zeiger. **Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy**. Cornell University Press. 1997.

Using as her starting point the story of Orpheus and Eurydice, Melissa F. Zeiger examines modern transformations of poetic elegy, particularly as they reflect historical changes in the politics of gender and sexuality. Although her focus is primarily on nineteenth- and twentieth-century poetry, the scope of her investigation is grand: from John Milton's "Lycidas" to very recently written AIDS and breast cancer elegies. Milton epitomized the traditional use of the Orpheus myth as an illustration of the female threat to masculine poetic prowess, focused on the beleaguered Orpheus. Zeiger documents the gradual inclusion of Eurydice, from the elegies of Algernon Charles Swinburne through the work of Thomas Hardy and John Berryman, re-examining the role of Eurydice, and the feminine more generally, in poetic production. Zeiger then considers women poets who challenge the assumptions of elegies written by men, sometimes identifying themselves with Eurydice. Among these poets are H.D., Edna St. Vincent Millay, Anne Sexton, and Elizabeth Bishop. Zeiger concludes with a discussion of elegies for victims of current plagues, explaining how poets mourning those lost to AIDS and breast cancer rewrite elegy in ways less repressive, sacrificial, or punitive than those of the Orphean tradition. Among the poets discussed are Essex Hemphill, Thom Gunn, Mark Doty, Audre Lorde, Adrienne Rich, and Marilyn Hacker.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801431107](#)

- [34] Edward J. Ingebretsen. **Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King**. M.E. Sharpe. 1996.

Puritan theology maintained the "men need to be terrified, so that they may be converted." Yet the fear of self-loss at the heart of religious conversion was, oddly enough, similar to the fear provoked by witchery and demonic possession. Thus terror entered American culture partly by way of religious sanction, and it continues to be an important social tool for the shaping of hearts and minds. This book defines the use of terror in the American popular imagination from its beginnings in Puritan sermonizing to its prominent place in contemporary genre film and fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563248727](#)

- [35] Edward Peters. **Torture**. University of Pennsylvania Press. 1996.

"Torture has ceased to exist," Victor Hugo claimed, with some justification, in 1874. Yet more than a century later, torture is used routinely in one out of every three countries. This book is about torture in Western society from earliest times to the present. A landmark study since its original publication a decade ago, *Torture* is now available in an expanded and updated paperback edition. Included for the first time is a broad and disturbing selection of documents charting the historical practice of torture from the ancient Romans to the Khmer Rouge.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812215990](#)

- [36] G.R.S. Mead. **Orpheus**. Kessinger. 1995.

G.R.S. Mead, Hermeticist and scholar was one of the truly great researchers into arcane wisdom. At a time when the esoteric tended to mean little more than table tapping and mysterious phenomena, he was translating into English the gems of Neoplatonic and Egyptian philosophy. In works such as "Thrice Greatest Hermes", "The Doctrine of the Subtle Body", "Orpheus", and "Fragments of a Faith Forgotten", he almost single handedly reassembled the lost esoteric tradition of classical Athens and Alexandria and Gnosticism in general.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1564596117](#)

- [37] George Riley Scott. **A History of Torture**. Merchant Book. 1995.

However repugnant, torture has been practiced, either publicly approved or clandestinely, for thousands of years. From the rack to electrodes, from witch-hunts to the Inquisition to a post-colonial world, torture is something we have always lived with. The *History of Torture* tells the complete story, from the ancient world to the present day, from physical cruelty to mental torment. The rack may be thought of as something medieval, but was first written about in ancient Greece, thumbscrews were introduced to western Europe from Russia in the 17th century, and with the 20th century came the use of electricity and hallucinogenic drugs to elicit confessions. Ranging from the ancient world to

World War II, from the war in Algeria (1954-62) to the torture of the IRA in Northern Ireland, from the torture of Native Americans to India, China, Japan and Cambodia's Killing Fields, the book also details the torture that has taken place since 9/11, in Afghanistan, Iraq, Libya, Syria and Guantanamo Bay. Meticulously researched, *The History of Torture* is illustrated with more than 100 etchings, paintings and photographs. It offers a remarkable overview of the uses and abuses of power, both within and outside the legal system.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1859581749

- [38] Wendy Steiner. **The Scandal of Pleasure: Art in an Age of Fundamentalism.** University of Chicago Press. 1995.

Surveying a wide range of cultural controversies, from the Mapplethorpe affair to Salman Rushdie's death sentence, from canon-revision in the academy to the scandals that have surrounded Anthony Blunt, Martin Heidegger, and Paul de Man, Wendy Steiner shows that the fear and outrage they inspired are the result of dangerous misunderstanding about the relationship between art and life. • "Stimulating. ... A splendid rebuttal of those on the left and right who think that the pleasures induced by art are trivial or dangerous. ... One of the most powerful defenses of the potentiality of art." – Andrew Delbanco, *New York Times Book Review* • "A concise and ... readable account of recent contretemps that have galvanized the debate over the role and purposes of art. ... [Steiner] writes passionately about what she believes in." – Michiko Kakutani, *New York Times* • "This is one of the few works of cultural criticism that is actually intelligible to the nonspecialist reader. ... Steiner's perspective is fresh and her perceptions invariably shrewd, far-ranging, and reasonable. A welcome association of sense and sensibility." – *Kirkus Reviews*, starred review • "Steiner has succeeded so well in [the] task she has undertaken. *The Scandal of Pleasure* is itself characterized by many of the qualities Steiner demands of art, among them, complexity, tolerance and the pleasures of unfettered thought." – Eleanor Heartly, *Art in America* • "Steiner ... provides the best and clearest short presentation of each of [the] debates." – Alexander Nehamas, *Boston Book Review* • "Steiner has done a fine job as a historian/reporter and as a writer of sophisticated, very clear, cultural criticism. Her reportage alone would be enough to make this a distinguished book." – Mark Edmundson, *Lingua Franca*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 022672233

- [39] Thomas Wiedemann. **Emperors and Gladiators.** Routledge. 1995.

Of all aspects of Roman culture, the gladiatorial contests for which the Romans built their amphitheatres are at once the most fascinating and the most difficult for us to come to terms with. They have been seen variously as sacrifices to the gods or, at funerals, to the souls of the deceased; as a mechanism for introducing young Romans to the horrors of fighting; and as a direct substitute for warfare after the imposition of peace. In this original and authoritative study, Thomas Wiedemann argues that gladiators were part of the mythical struggle of order and civilisation against the forces of nature, barbarism and law breaking, representing the possibility of a return to new life from the point of death; that Christian Romans rejected gladiatorial games not on humanitarian grounds, but because they were a rival representation of a possible resurrection.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415121647

- [40] Thomas R. Cole, Mary C. Winkler. **The Oxford Book of Aging.** Oxford University Press. 1994.

Most of us today can expect to live into our seventies in reasonably good health. (In fact, the fastest growing segment of the population is the group eighty-five and older.) Yet our culture offers few convincing ways to help us find purpose in our later years. The ancient and medieval vision of aging as a mysterious part of the eternal order of things has given way to the secular, scientific, and individualistic outlook of modernity. No longer seen as a way station along life's spiritual journey, old age has been redefined as a problem to be solved by science and medicine. Older people have been moved to society's margins, and, as a result, we have become uncertain about what it means to age. To help us make sense of our journey through life, *The Oxford Book of Aging* offers some two hundred and fifty pieces that illuminate the pleasures, pains, dreams, and triumphs of people as they strive to live out their days in a meaningful way. Fiction, poetry, memoirs, essays, children's stories, reflections by philosophers, historians, and psychologists, African and Japanese legends, excerpts from the Koran and the Bible, scientific and medical tracts — the variety of writings is remarkable. The excerpts shed light on the many aspects of later life, including creativity, love, memory, spiritual growth, and the value of work. The perspectives range from Schopenhauer's dark "Disillusion is the chief characteristic of old age" when we come "by degrees to see that our existence is all empty and void," to Robert Browning's uplifting "Grow old along with me! / The best is yet to be" (a vision so idealistic that Ogden Nash was moved to write "Such a statement, certes, / Could emanate only from a youngster in his thirties"). We read Mozart's letter to his dying father, Alice Walker's endearing "To Hell With Dying" (about the vital ties between children and the old), Annie Dillard's meditation on her mother's hands, and Mark Twain's tongue-in-cheek formula for reaching age seventy ("It has always been my rule never to smoke when asleep, and never to refrain when awake"). There's a marvelous vein of poetry woven through the volume, ranging from Shakespeare's seventy-third sonnet ("That time of year thou mayst in me behold"), to Dylan Thomas's "Do not go gentle into that good night," to the Bible's Psalm Twenty-three, to Yeats's "Sailing to Byzantium." And there is a great diversity of voices, from Huang Ti (a Chinese physician who lived some 4700 years ago), to Black Elk (an Oglala Sioux holy man), to Alifa Rifaat (a contemporary Egyptian writer), to an Appalachian woman's oral history. Through these carefully chosen writings, Thomas R. Cole and Mary G. Winkler demonstrate that the joys, fears, sufferings, and mysteries of aging can be successfully explored, with humility and self-knowledge, with love and compassion, with a sense of the sacred, and with acceptance of physical decline and mortality. "We who are old know that age is more than a disability," Florida Scott-Maxwell wrote while in her early eighties. "It is an

intense and varied experience, almost beyond our capacity at times, but something to be carried high." In *The Oxford Book of Aging*, we find this "intense and varied experience" captured before our eyes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019507369X](#)

- [41] Ned Lukacher. **Daemonic Figures: Shakespeare and the Question of Conscience**. Cornell University Press. 1994.

Macbeth is universally recognized as Shakespeare's great drama of the absolute and fatal frustration brought on by the pangs of conscience. In a book of striking originality and uncommon insight, Ned Lukacher explores a previously undiscovered story — the role of Shakespeare himself in the history of conscience. Focusing on key moments in that history, *Daemonic Figures* traces the influence of Shakespeare's works on Heidegger's and Freud's interpretations of conscience.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801482232](#)

- [42] Richard K. Emmerson, Bernard McGinn. **The Apocalypse in the Middle Ages**. Cornell University Press. 1993.

This richly interdisciplinary collection of seventeen essays by an impressive array of medievalists offers an overview of the influence of the Apocalypse on the shaping of the Christian culture of the Middle Ages. Each one focuses on some aspect of John's great visionary text, specifically analyzing its interpretation, representation, and manipulation in medieval culture, history, religion, art, and literature. The book is divided into three sections. In the first part, six scholars of medieval history and thought detail the development of interpretations of the Book of Revelation from the earliest work of Tyconius and Augustine to the Franciscan and Dominican explanations of the later Middle Ages. In the second part, six art historians discuss the visual representation of the Apocalypse in medieval art from early Christian mosaics through late medieval and early Renaissance paintings and prints, including those of Albrecht Durer. Five essays by historians and literary historians in the third section focus on the wide variety of ways in which medieval literature, liturgy, and historiography were influenced by the Apocalypse. Providing a wealth of new material, this book will enrich our understanding of some of the major themes of medieval intellectual, cultural, and religious history, and should serve as a model for future works on related topics. Contributors: David Burr, Michael Camille, Yves Christe, E. Randolph Daniel, Richard K. Emmerson, C. Clifford Flanigan, Paula Frederiksen, Ronald B. Herzman, Dale Kinney, Peter Klein, Robert E. Lerner, Suzanne Lewis, E. Ann Matter, Bernard McGinn, Karl F. Morrison, Penn Szittyta, John Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801495504](#)

- [43] Garth Fowden. **The Egyptian Hermes: A Historical Approach to the Late Pagan Mind**. Princeton University Press. 1993.

Sage, scientist, and sorcerer, Hermes Trismegistus was the culture-hero of Hellenistic and Roman Egypt. A human (according to some) who had lived about the time of Moses, but now indisputably a god, he was credited with the authorship of numerous books on magic and the supernatural, alchemy, astrology, theology, and philosophy. Until the early seventeenth century, few doubted the attribution. Even when unmasked, Hermes remained a byword for the arcane. Historians of ancient philosophy have puzzled much over the origins of his mystical teachings; but this is the first investigation of the Hermetic milieu by a social historian. Starting from the complex fusions and tensions that molded Graeco-Egyptian culture, and in particular Hermetism, during the centuries after Alexander, Garth Fowden goes on to argue that the technical and philosophical Hermetica, apparently so different, might be seen as aspects of a single "way of Hermes." This assumption that philosophy and religion, even cult, bring one eventually to the same goal was typically late antique, and guaranteed the Hermetica a far-flung readership, even among Christians. The focus and conclusion of this study is an assault on the problem of the social milieu of Hermetism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691024987](#)

- [44] Eileen Gardiner. **Medieval Visions of Heaven and Hell: A Sourcebook**. Routledge. 1993.

A bibliographic guide to the scholarly literature on medieval depictions of the Christian otherworld or afterlife that predate Dante. Among them are the apocalypses of Peter and Paul; the visions of Furseus, Charles the Fat, the Monk of Evesham, and others; and St. Patrick's Purgatory. • Eileen Gardiner is the former co-executive director of the Medieval Academy of America and the former director of ACLS Humanities E-Book. She holds a Ph.D. in English and comparative literature, with a specialization in medieval literature, from Fordham University. She has published several articles and books on medieval vision literature, including her "Visions of Heaven and Hell Before Dante." She is the editor of hell-on-line.org, a website that comprises a comprehensive collection of visions, tours, and descriptions of the infernal otherworld from various religious and cultural traditions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0824033485](#)

- [45] William Keith Guthrie, L. Alderlink. **Orpheus and Greek Religion**. Princeton University Press. 1993.

The tales told of Orpheus are legion. He is said to have been an Argonaut — and to have saved Jason's life. Rivers are reported to have stopped their flow to listen to the sounds of his lyre and his voice. Plato cites his poetry and Herodotus refers to "practices that are called Orphic." Did

Orpheus, in fact, exist? His influence on Greek thought is undeniable, but his disciples left little of substance behind them. Indeed, their Orphic precepts have been lost to time. W.K.C. Guthrie attempts to uncover and define Orphism by following its circuitous path through ancient history. He tackles this daunting task with the determination of a detective and the analytical rigor of a classical scholar. He ferries his readers with him on a singular voyage of discovery.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691024995](#)

- [46] Ovid, Allen Mandelbaum. **The Metamorphoses of Ovid: A New Verse Translation.** Harcourt Brace. 1993.

A new verse translation of the most famous work of a witty, irreverent Roman poet captures the mischievous spirit of this man of letters who wrote candid poems about love and suffered a death in exile.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0151705291](#)

- [47] Alice K. Turner. **The History of Hell.** Harcourt Brace. 1993.

This is a survey of how, over the past 4000 years, religious leaders, poets, painters and others have visualized hell — its location, architecture, furnishings, purpose and inhabitants. From the beginning of recorded history people all over the world have believed in an afterlife which includes the concept of hell. Hell has always inspired more interest than heaven, especially among painters and poets. Medieval paintings, the extraordinary creations of Hieronymous Bosch, the darker visions of Dore, William Blake's inspired images and poetry, and the descriptions of hell by Virgil, Marlowe, Milton, Goethe, Byron and many others have all contributed to our understanding of the subject. In our own day, Sigmund Freud may be said to have had insight into the darker regions of the soul. This historical study surveys the many versions of hell — the Mesopotamian, Babylonian, Egyptian, Greek, Roman, Old and New Testament versions and the hells of the Middle Ages, the Renaissance, the Reformation and later centuries. Our ideas of hell are constantly changing, and this illustrated history, from Gilgamesh to Samuel Beckett, attempts to show how they are changing and why.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [015140934X](#)

- [48] Robert Eisler. **Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism.** Kessinger. 1992.

Christianity is permeated with powerful symbolism. This book reveals hundreds of symbols, their origins, and meanings. Essential reading for mystics and Christians who seek a path to the roots of Christianity.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1564590291](#)

- [49] Elisabeth Henry. **Orpheus with His Lute: Poetry and the Renewal of Life.** Southern Illinois University Press. 1992.

The Orpheus myth has fascinated Western culture from the sixth century B.C. to the present. This book defines, through a survey of the European tradition of literature, art, poetry, and music, some of the philosophical and psychological implications and developments of that myth. A number of the main expressions of the Orpheus tradition are considered in detail: the Ovidian romances of the Middle Ages, the tragic love story of Renaissance opera (but not of The Magic Flute), and, in the earlier tradition of Orpheus as savior or shaman, the poem known as "The Testament of Orpheus" and catacomb iconography equating Orpheus with Christ. Comparison of the different treatments of the Orpheus legend by poets and artists in the Greco-Roman world shows a number of wide-ranging and often conflicting developments from the early story of the divinely inspired poet-musician. Orpheus was believed to have aroused responses from inanimate nature as well as from living creatures, bringing about a peaceful order and even in rare cases restoring the dead to life. As the supreme poet-musician of Greek tradition, the figure of Orpheus embodies the most central and persistent elements in Greek ideas of poetry, music, and artistic creativity. His journey to Hades has led him to become, for some, a Christ figure; for others, he descended into the unconscious and received awareness of timeless truths and creative power; through the Orphic cult his followers tried to attain some kind of eternal life; the loss of his bride Eurydice and his eventual dismemberment likewise provide material rich for the anthropologist, psychologist, and artist.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809317699](#)

- [50] Paul Carus. **The History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day.** Open Court. 1991.

Long before Joseph Campbell — and much more perceptively — the outstanding philosopher of Monism, Paul Carus (1852-1919), saw the need to reach past literal myths and religious symbols to uncover their true meaning, by assembling examples of the myths and religious imagery from all ages and cultures and deducing their common element. Carus's great work, The History of the Devil and the Idea of Evil, is here reproduced exactly as first published in 1900. New readers continue to find in Carus's extraordinary treatise an amazing wealth of provocative suggestions and remarkable insights. • Traces the development of the concept of the devil and the relationship between good and evil from ancient demon worship to the Spanish Inquisition. • "Evil personified appears at first sight repulsive. But the more we study

the personality of the Devil, the more fascinating it becomes. In the beginning of existence the Evil One is the embodiment of everything unpleasant, then of everything bad, evil, and immoral. He is hatred, destruction, and annihilation incarnate, and as such he is the adversary of existence, of the Creator, of God. The Devil is the rebel of the cosmos, the independent in the empire of a tyrant, the opposition to uniformity, the dissonance in universal harmony, the exception to the rule, the particular in the universal, the unforeseen chance that breaks the law; he is the individualising tendency, the craving for originality, which bodily upsets the ordinances of God that enforce a definite kind of conduct; he overturns the monotony that would permeate the cosmic spheres if every atom in unconscious righteousness and with pious obedience slavishly followed a generally prescribed course".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0875483070](#)

- [51] Jean Delumeau. **Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries.** Palgrave Macmillan. 1990.

In the thirteenth century, the most common experience of fear was the fear of death. Now, we are most fearful of terrors within our own psyches. Delumeau traces the development of human fear within Western civilization from the primitive fear of the physical reality of death to the complex, Christian-based fears surrounding sin, death, and the soul's immortality. During the medieval era, death became synonymous with the Day of Judgment (when unseen travesties were finally punished). For those who lived sinful lives, sermons of hellfire and damnation bound these fears of sin and death together. Rituals of confession developed in order to save and relieve the penitent from the tortuous eternity of the damned. Delumeau's assiduous study of sin and fear from the thirteenth to the eighteenth centuries is a history of the birth of the modern individual, and of the evolution of modern views of death and evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312035829](#)

- [52] Jacques Le Goff, Patricia Ranum. **Your Money or Your Life: Economy and Religion in the Middle Ages.** Zone Books. 1990.

In this book one of the most esteemed contemporary historians of the Middle Ages presents a concise examination of the problem that usury posed for the medieval Church, which had long denounced the lending of money for interest. Jacques Le Goff describes how, as the structure of economic life inevitably began to include financial loans, the Church refashioned its ideology in order to condemn the usurer not to Hell but merely to Purgatory. Le Goff is in the forefront of a history that studies "the deeply rooted and the slowly changing." As one keenly aware of the inertia of older societies, he is all the more able to delineate for us the disruptive forces of change. Jacques Le Goff is director of the Ecole des Hautes Etudes en Science Sociales, Paris, and codirector of the Annales — Economies, Societes, Civilisations. He is the author of The Birth of Purgatory and Time, Work, and Culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0942299159](#)

- [53] Alwyn Rees, Brinley Rees. **Celtic Heritage.** Thames & Hudson. 1989.

In this widely acclaimed study, Alwyn and Brinley Rees reinterpret Celtic tradition in the light of advances made in the comparative study of religion, mythology and anthropology. Part One considers the distinguishing features of the various Cycle of tales and the personages who figure most prominently in them. Part Two reveals the cosmological framework within which the action of the tales takes place. Part Three consists of a discussion of the themes of certain classes of stories which tell of Conceptions and Births, Supernatural Adventures, Courtships and Marriages, Violent Deaths and Voyages to the Other World, and an attempt is made to understand their religious function and glimpse their transcendent meaning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500270392](#)

- [54] R.J. Stewart. **The Underworld Initiation: A Journey Towards Psychic Transformation.** Aquarian Press. 1989.

Provides a unique insight into the initiatory path of Western esoteric system. • The authentic core of the Western Mysteries revealed through oral traditions, Celtic myth and legend. • The UnderWorld Initiation, a powerful system of altering consciousness in a dynamic and far-reaching manner, the central symbols of which survive in songs and ballads whose roots are in the Celtic or pre-Celtic past. • The non-Qabalistic Tree of Life. • The Summoning of the Ancestors. • The Dark Queen and the Seer. • The Tongue that Cannot Lie. • 320 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850303990](#)

- [55] A. Athanassakis. **The Orphic Hymns: Text, Translation and Notes.** Scholars Press. 1988.

At the very beginnings of the Archaic Age, the great singer Orpheus taught a new religion that centered around the immortality of the human soul and its journey after death. He felt that achieving purity by avoiding meat and refraining from committing harm further promoted the pursuit of a peaceful life. Elements of the worship of Dionysus, such as shape-shifting and ritualistic ecstasy, were fused with Orphic beliefs to produce a powerful and illuminating new religion that found expression in the mystery cults. Practitioners of this new religion composed a

great body of poetry, much of which is translated in *The Orphic Hymns*. The hymns presented in this book were anonymously composed somewhere in Asia Minor, most likely in the middle of the third century AD. At this turbulent time, the Hellenic past was fighting for its survival, while the new Christian faith was spreading everywhere. The Orphic Hymns thus reflect a pious spirituality in the form of traditional literary conventions. The hymns themselves are devoted to specific divinities as well as to cosmic elements. Prefaced with offerings, strings of epithets invoke the various attributes of the divinity and prayers ask for peace and health to the initiate. Apostolos N. Athanassakis and Benjamin M. Wolkow have produced an accurate and elegant translation accompanied by rich commentary.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0891301194](#)

- [56] Paul Barber. **Vampires, Burial, and Death: Folklore and Reality**. Yale University Press. 1988.

In this engrossing book, Paul Barber surveys centuries of folklore about vampires and offers the first scientific explanation for the origins of the vampire legends. From the tale of a sixteenth-century shoemaker from Breslau whose ghost terrorized everyone in the city, to the testimony of a doctor who presided over the exhumation and dissection of a graveyard full of Serbian vampires, his book is fascinating reading.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300048599](#)

- [57] Harry A. Wilmer, Paul B. Woodruff. **Facing Evil: Light at the Core of Darkness**. Open Court. 1988.

In this age of anxious preoccupation with cozy feelings, the formidable power of Evil is usually overlooked or trivialized. In *Facing Evil* some of the most penetrating communicators of our time turn their attention to the dark side of the human psyche. They speak from the heart about mass murder, racial discrimination, war, and nastiness both personal and institutional. They explore ways to confront Evil and perhaps transform it into Good. In the end they ask: What is to be done? *Facing Evil* contains the proceedings of the famous symposium at Salado, Texas, subject of the Bill Moyers PBS special, "Facing Evil".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812690796](#)

- [58] Michel Foucault. **Death and the Labyrinth: The World of Raymond Roussel**. University of California Press. 1987.

Death and the Labyrinth is unique, being Foucault's only work on literature. For Foucault this was "by far the book I wrote most easily and with the greatest pleasure". Here, Foucault explores theory, criticism and psychology through the texts of Raymond Roussel, one of the fathers of experimental writing, whose work has been celebrated by the likes of Cocteau, Duchamp, Breton, Robbe Grillet, Gide and Giacometti. This revised edition includes an introduction, chronology and bibliography to Foucault's work by James Faubion, an interview with Foucault, conducted only nine months before his death, and concludes with an essay on Roussel by the poet John Ashbery.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520059905](#)

- [59] Jeffrey Burton Russell. **Devil: Perceptions of Evil from Antiquity to Primitive Christianity**. Cornell University Press. 1987.

Evil — the infliction of pain upon sentient beings — is one of the most long-standing and serious problems of human existence. Frequently and in many cultures evil has been personified. This book is a history of the personification of evil, which for the sake of clarity I have called "the Devil." I am a medievalist, but when I began some years ago to work with the concept of the Devil in the eleventh and twelfth centuries, I came to see that I could not understand the medieval Devil except in terms of its historical antecedents. More important, I realized that I could not understand the Devil at all except in the context of the problem of evil. I needed to face the issue of evil squarely, both as a historian and as a human being." from the Preface This lively and learned book traces the history of the concept of evil from its beginnings in ancient times to the period of the New Testament. A remarkable work of synthesis, it draws upon a vast number of sources in addressing a major historical and philosophical problem over a broad span of time and in a number of diverse cultures, East and West. Jeffrey Burton Russell probes the roots of the idea of evil, treats the development of the idea in the Ancient Near East, and then examines the concept of the Devil as it was formed in late Judaism and early Christianity. Generously illustrated with fifty black-and-white photographs, this book will appeal to a wide range of readers, from specialists in religion, theology, sociology, history, psychology, anthropology, and philosophy to anyone with an interest in the demonic, the supernatural, and the question of good and evil.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801494095](#)

- [60] Jeffrey Burton Russell. **Satan: The Early Christian Tradition**. Cornell University Press. 1987.

Undeniably, evil exists in our world; we ourselves commit evil acts. How can one account for evil's ageless presence, its attraction, and its fruits? The question is one that Jeffrey Burton Russell addresses in his history of the concept of the Devil — the personification of evil itself. In the predecessor to this book, *The Devil: Perceptions of Evil from Antiquity to Primitive Christianity*, Russell traced the idea of the Devil in comparative religions and examined its development in Western thought through ancient Hebrew religion and the New Testament. This

volume follows its course over the first five centuries of the Christian era. Like most theological problems, the question of evil was largely ignored by the primitive Christian community. The later Christian thinkers who wrestled with it for many centuries were faced with a seemingly irreconcilable paradox: If God is benevolent and omnipotent, why does He permit evil? How, on the other hand, can God be all-powerful if one adopts a dualist stance, and posits two divine forces, one good and one evil? Drawing upon a rich variety of literary sources as well as upon the visual arts, Russell discusses the apostolic fathers, the apologetic fathers, and the Gnostics. He goes on to treat the thought of Irenaeus and Tertullian, and to describe the diabolology of the Alexandrian fathers, Clement and Origen, as well as the dualist tendencies in Lactantius and in the monastic fathers. Finally he addresses the syntheses of the fifth century, especially that of Augustine, whose view of the Devil has been widely accepted in the entire Christian community ever since. Satan is both a revealing study of the compelling figure of the Devil and an imaginative and persuasive inquiry into the forces that shape a concept and ensure its survival.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801494133](#)

- [61] Thomas Taylor. **The Hymns of Orpheus: Translated from the Original Greek With a Preliminary Dissertation on the Life and Theology of Orpheus to Which Is Added the E.** Philosophical Research Society. 1987.

Translated by Thomas Taylor. Introductory Preface by Manly P. Hall. A photographic facsimile of the 1792 edition, published in London, this includes a preliminary dissertation on "The Life and Theology of Orpheus," "The Initiations of Orpheus" which were the invocations used in the Eleusinian Mysteries, and "Concerning the Beautiful" by Plotinus. These comprise a compendium of the teachings of Orpheus, a missionary of civilization and one whose teachings are nearly indistinguishable from the foundation of the Pythagorean philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0893144150](#)

- [62] Jeffrey Burton Russell. **Mephistopheles: The Devil in the Modern World.** Cornell University Press. 1986.

Mephistopheles is the fourth and final volume of a critically acclaimed history of the concept of the Devil. The series constitutes the most complete historical study ever made of the figure that has been called the second most famous personage in Christianity. In his first three volumes Jeffrey Burton Russell brought the history of Christian diabolology to the end of the Middle Ages, showing the development of a degree of consensus, even in detail, on the concept of the Devil. Mephistopheles continues the story from the Reformation to the present, tracing the fragmentation of the tradition. Using examples from theology, philosophy, art, literature, and popular culture, he describes the great changes effected in our idea of the Devil by the intellectual and cultural developments of modern times. Emphasizing key figures and movements, Russell covers the apogee of the witch craze in the Renaissance and Reformation, the effects of the Enlightenment's rationalist philosophy, the Romantic image of Satan, and the cynical or satirical literary treatments of the Devil in the late nineteenth century. He concludes that although today the Devil may seem an outworn metaphor, the very real horrors of the twentieth century suggest the continuing need for some vital symbol of radical evil. A work of great insight and learning, Mephistopheles deepens our understanding of the ways in which people in Western societies have dealt with the problem of evil.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801418089](#)

- [63] Jeffrey Burton Russell. **Lucifer: The Devil in the Middle Ages.** Cornell University Press. 1986.

Evil is an intrinsically fascinating topic. In Lucifer, Jeffrey Burton Russell continues his compelling study of the personification of evil in the figure of the Devil. The previous two volumes in this remarkable tertalogy — The Devil and Satan — trace the history of the concept of the devil comparatively as it emerged in diverse cultures and followed its development in Western thought from the ancient Hebrew religion through the first five centuries of the Christian era. The present volume charts the evolution of the concept of the devil from the fifth century through the fifteenth. Drawing on an impressive array of sources from popular religion, art, literature, and drama, as well as from scholastic philosophy, mystical theology, homiletics, and hagiography, Russell provides a detailed treatment of Christian diabolology in the Middle Ages. Although he focuses primarily on Western Christian thought, Russell also includes, for the sake of comparison, material on the concept of the devil in Greek Orthodoxy during the Byzantine period as well as in Muslim thought. Russell recounts how the Middle Ages saw a refinement in detail rather than a radical alteration of diabolological theory. He shows that the medieval concept of the devil, fundamentally unchanged over the course of the centuries, eventually gave rise to the unyielding beliefs that resulted in the horrifying cruelties of the witch-hunting craze in the 1500s and 1600s. This major contribution to the history of the Middle Ages and to the history of religion will enlighten scholars and students alike and will appeal to anyone concerned with the problem of evil in our world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080149429X](#)

- [64] Rainer Maria Rilke, David Young. **Sonnets to Orpheus.** Wesleyan University Press. 1985.

Sonnets to Orpheus is Rainer Maria Rilke's first and only sonnet sequence. It is an undisputed masterpiece by one of the greatest modern poets, translated here by a master of translation, David Young. Rilke revived and transformed the traditional sonnet sequence in the Sonnets. Instead of centering on love for a particular person, as has many other sonneteers, he wrote an extended love poem to the world, celebrating such diverse things as mirrors, dogs, fruit, breathing, and childhood. Many of the sonnets are addressed to two recurrent figures: the god

Orpheus (prototype of the poet) and a young dancer, whose death is treated elegiacally. These ecstatic and meditative lyric poems are a kind of manual on how to approach the world how to understand and love it. David Young's is the first most sensitive of the translations of this work, superior to other translations in sound and sense. He captures Rilke's simple, concrete, and colloquial language, writing with a precision close to the original.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0819561657](#)

- [65] John Warden. **Orpheus: The Metamorphosis of a Myth.** University of Toronto Press. 1985.

Studies in the Orpheus Myth from Antiquity to the Renaissance • The myth of Orpheus, shaman and teacher, musician and lover, is the subject of this book. It brings together the work of scholars from a variety of disciplines to present a conspectus of the myth's career, to show how it grows and changes to meet changing demands — always different, yet always the same.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802065937](#)

- [66] Jean Shinoda Bolen. **Goddesses in Everywoman: A New Psychology of Women.** Harper Collins. 1984.

A classic work of female psychology that uses seven archetypal goddesses as a way of describing behavior patterns and personality traits is being introduced to the next generation of readers with a new introduction by the author. Psychoanalyst Jean Bolen's career soared in the early 1980s when *Goddesses in Everywoman* was published. Thousands of women readers became fascinated with identifying their own inner goddesses and using these archetypes to guide themselves to greater self-esteem, creativity, and happiness. Bolen's radical idea was that just as women used to be unconscious of the powerful effects that cultural stereotypes had on them, they were also unconscious of powerful archetypal forces within them that influence what they do and how they feel, and which account for major differences among them. Bolen believes that an understanding of these inner patterns and their interrelationships offers reassuring, true-to-life alternatives that take women far beyond such restrictive dichotomies as masculine/feminine, mother/lover, careerist/housewife. And she demonstrates in this book how understanding them can provide the key to self-knowledge and wholeness. Dr. Bolen introduced these patterns in the guise of seven archetypal goddesses, or personality types, with whom all women could identify, from the autonomous Artemis and the cool Athena to the nurturing Demeter and the creative Aphrodite, and explains how to decide which to cultivate and which to overcome, and how to tap the power of these enduring archetypes to become a better "heroine" in one's own life story.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062500821](#)

- [67] E. Fuller Torrey. **The Roots of Treason: Ezra Pound and the Secret of St. Elizabeths.** Sidgwich Jackson. 1984.

One of the outstanding poets of the twentieth century, Ezra Pound was also an active fascist and anti-Semite. Indicted on nineteen counts of treason for his anti-American broadcasts over Mussolini's Radio Rome during World War II, Pound escaped trial by pleading insanity. He spent the next twelve years at St. Elizabeths Hospital in Washington, D.C., until his literary friends — Ernest Hemingway, Archibald MacLeish, and William Carlos Williams among them — mounted a campaign to secure his release. In this stunning biography, E. Fuller Torrey, who was himself a psychiatrist at St. Elizabeths, assesses the sanity of Ezra Pound. Using Pound's psychiatric hospital records, which Torrey obtained under the Freedom of Information Act and which had never previously been released, Torrey concludes that Pound did not go mad during World War II. Torrey also reveals the story of the salon Pound ran at St. Elizabeths and describes the collaboration of psychiatrists and poets in maintaining the charade of Pound's insanity. He also discloses, for the first time, Pound's support of Hitler as well as of Mussolini and explicates some of Pound's stranger mystical and sexual beliefs. Torrey integrates Pound's chaotic personal life with his poetry, illuminating both. *The Roots of Treason* is as entrancing as the moveable feast of literary Paris in the 1920s, and as chilling as the most recent acquittal of a murder who claimed to be insane.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0283990848](#)

- [68] Owen Barfield, John C. Ulreich Jr. **Orpheus: A Poetic Drama.** Lindisfarne Press. 1983.

Barfield had written the verse drama *Orpheus* in the 1930s, partly at the suggestion of C.S. Lewis. The play was performed only once, in 1948, and remained buried in Barfield's papers until John Ulreich, Jr., of the University of Arizona was tantalized by Barfield's allusions to it and disinterred it. He saw it through to publication in 1983 and wrote the introduction, in which he rightly praises *Orpheus* as "the evolution of consciousness made flesh, the thing itself in human form, the myth made fact as imaginative experience".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0940262010](#)

- [69] Alasdair Gray. **Lanark: A life in four books.** Harper & Row. 1981.

Set in the disintegrating cities of Unthank and Glasgow, this modern vision of hell tells the interwoven stories of two men: Lanark and Duncan Thaw. As the *Life in Four* unfolds, the strange, buried relationship between Lanark and Thaw slowly starts to emerge. *Lanark* is a towering work of the imagination and is the culmination of 25 years of work by Gray, who also illustrated and designed the novel. On its first

publication it was immediately recognized as a major work of literature, and drew comparisons with Dante, Blake, Joyce, Orwell, Kafka, Huxley and Lewis Carroll. Thirty years on, its power, majesty, anger and relevance has only intensified.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060908629](#)

[70] E.A. Wallis Budge. **Book of The Dead**. Bell. 1979.

"Book of the Dead" is the title now commonly given to the great collection of funerary texts which the ancient Egyptian scribes composed for the benefit of the dead. These consist of spells and incantations, hymns and litanies, magical formulae and names, words of power and prayers, and they are found cut or painted on walls of pyramids and tombs, and painted on coffins and sarcophagi and rolls of papyri. The title "Book of the Dead" is somewhat unsatisfactory and misleading, for the texts neither form a connected work nor belong to one period; they are miscellaneous in character, and tell us nothing about the lives and works of the dead with whom they were buried. Moreover, the Egyptians possessed many funerary works that might rightly be called "Books of the Dead," but none of them bore a name that could be translated by the title "Book of the Dead." This title was given to the great collection of funerary texts in the first quarter of the nineteenth century by the pioneer Egyptologists.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517180456](#)

[71] Andrew McCall. **The Medieval Underworld**. Trafalgar Square. 1979.

In medieval times there existed an insistence on conformity which bordered on the obsessive. This account explores those times from the viewpoint of the men and women who were seen to be on the margins of society — who either would not, or could not, conform to the conventions of their era. The activities of outlaws, brigands, homosexuals, heretics, witches, Jews, prostitutes, thieves, vagabonds and other "transgressors" are detailed here, as are the punishments — often barbarously savage — which were meted out to them by State and Church. Full of fascinating and unusual characters and facts which greatly enhance our view of the Middle Ages, *The Medieval Underworld* will enthral anyone interested in medieval social history or the history of crime and punishment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [088029714X](#)

[72] Thornton Wilder. **The Alcestiad: Or, A Life In the Sun**. Harper & Row. 1977.

Thornton Wilder referred to *The Alcestiad* as "a mixture of religious revival, mother-love-dynamite, and heroic daring-do." In it, he retells the ancient legend of Alcestis, Queen of Thessaly, who gave her life for her husband Admetus, beloved of Apollo, and was brought back from Hell by Hercules. When the brave and confused Alcestis returns from the dead, asking large questions about what matters most in life and how we lead it, we catch more than a glimpse of Emily in Act III of *Our Town*. Like Emily, Wilder's Alcestis is a seeker after understanding, to whom "there is only one misery, and that is ignorance." Written in the tradition of the early Greek tragedies, enhanced by Wilder's quintessential combination of plainspoken poignancy and humor, neither death nor happiness is what it seems to be in this work of enormous emotional range. *The Alcestiad* is followed, according to Greek tradition, by a short, comic Satyr play, *The Drunken Sisters*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060146389](#)

[73] Francis Huxley. **The Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages**. Doubleday. 1974.

Over the centuries men have believed that a startling variety of objects and places, people and experiences, are possessed of a strange and overwhelming power. These rites and symbols, beliefs and tabus, which have seemed supernatural and invested with mystery, here come to be considered sacred. Here, Francis Huxley explores some of these sacred mysteries through which men have tried to explain the inexplicable, and control the uncontrollable. • Through the sacred man tries to achieve communion with the divine, and also with his own physical nature. He sets apart, physically or ritually, things that overwhelm him. In particular, Huxley explores the symbolism of the sacred, because it is really in symbolic terms that the sacred can be approached. But because of man's susceptibility to them, symbols can wield their own power: the enactment of a sacred rite can bring about a supernatural experience, an actual experience of the sacred. These shared human experiences — as in rites of reproduction, puberty, the seasons, the stages of life and death — become a primary basis for man's relationship with other men. Huxley shows how through celebrations of the sacred men have discovered their origin and understood the meaning of their lives. This lavishly illustrated book, with over 250 illustrations in black and white and 32 pages in full color, shows some of the objects that men have singled out in their search for the sacred. And, some of the ways men have represented, in art, the world that is apart, sacred, and divine.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385046189](#)

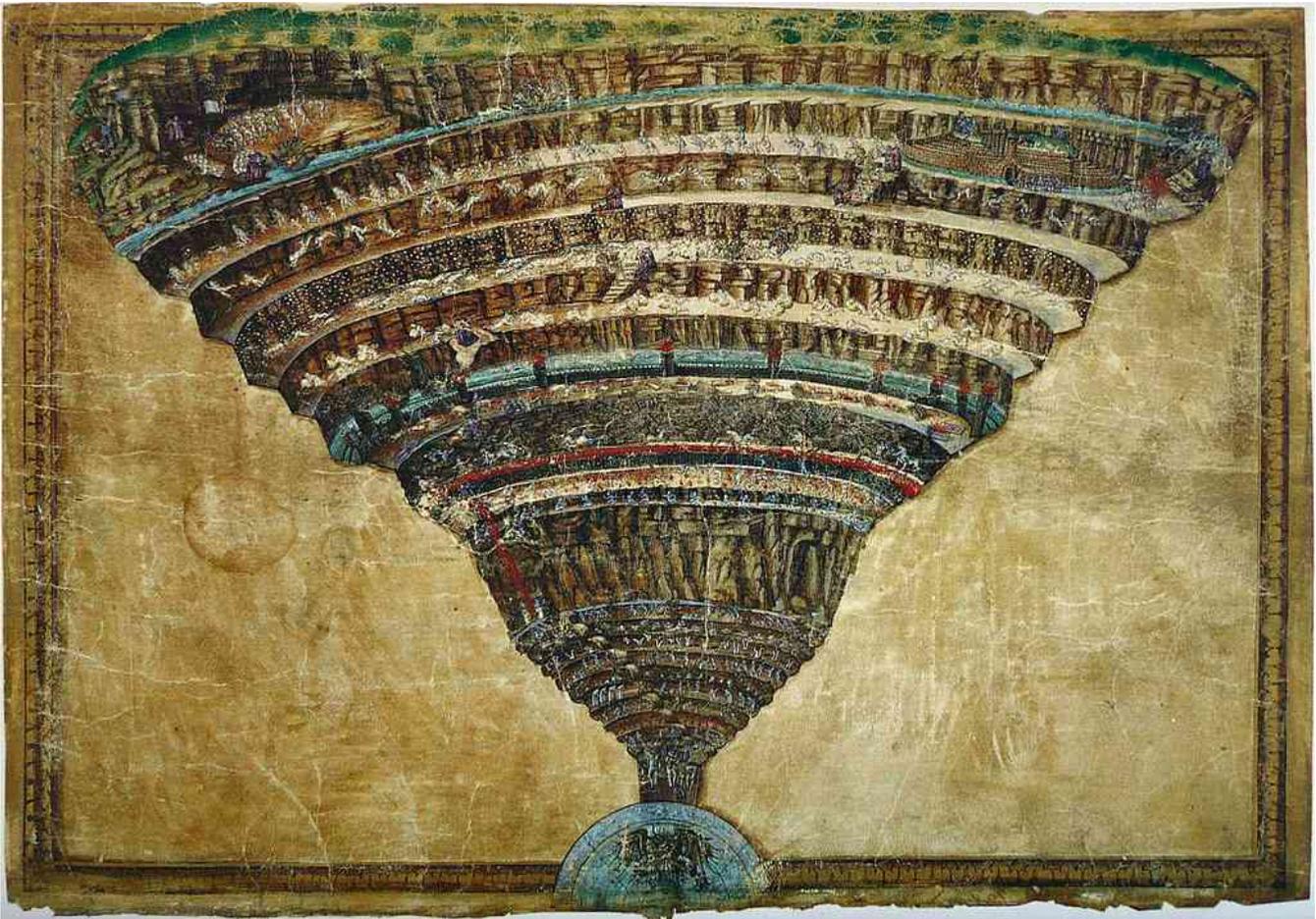


Figure 8.7: *The Map of Hell* (Botticelli, 1480) [Wikipedia: Public Domain]— with the circles of Dante's *Inferno* and rivers of Hades



Figure 8.8: *Detail of Dante's Inferno* (Botticelli, 1480)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
540	2019	Gardiner	Greek & Roman Hell: Visions, Tours and Descriptions of the Infernal Otherworld
541	2015	Scott	Encyclopedia of Hell: A Comprehensive Survey of the Underworld
541	2010	Harrison	Dominion of the Dead
541	2009	Guiley	Encyclopedia of Demons and Demonology
541	2008	Adams	Wastelands
541	2008	Gardiner	Visions of Heaven & Hell Before Dante
542	2005	Birk	Dante's Paradiso
542	2005	Birk	Dante's Purgatorio
542	2005	Eagleton	Holy Terror
542	2005	Harrison	Dominion of the Dead
542	2005	Milton	Paradise Lost
543	2004	Birk	Dante's Inferno
543	2004	Edmonds	Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets
543	2004	Rilke	Sonnets to Orpheus Bilingual Edition
543	2003	Forsyth	Satanic Epic
544	2003	Macchioro	From Orpheus to Paul: A History of Orphism 1930
544	2002	Godwin	Pagan Dream of the Renaissance
544	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
544	2001	Stump	Cambridge Companion to Augustine
544	2000	Conroy	Unspeakable Acts, Ordinary People: The Dynamics of Torture
545	2000	Eco	Apocalypse Postponed
545	2000	Friedman	Orpheus in Middle Ages
545	1999	Clute	Book of End Times
545	1999	Reston	Last Apocalypse: Europe at the Year 1000 A.D.
546	1999	Mack	A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits
546	1999	Potter	Life, Death, and Entertainment in the Roman Empire
546	1998	Feitlowitz	A Lexicon of Terror: Argentina and the Legacies of Torture
547	1998	Innes	History of Torture
547	1998	Jeffrey	Armageddon: Earth's Last Days
547	1998	McNeely	Mercury Rising: Women, Evil and the Trickster Gods
547	1998	O'Leary	Arguing the Apocalypse: A Theory of Millennial Rhetoric
547	1997	Pike	Passage through Hell: Modernist Descents, Medieval Underworlds
548	1997	Zeiger	Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy
548	1996	Ingebretsen	Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King
548	1996	Peters	Torture
548	1995	Mead	Orpheus
548	1995	Scott	A History of Torture
549	1995	Steiner	Scandal of Pleasure: Art in an Age of Fundamentalism
549	1995	Wiedemann	Emperors and Gladiators
549	1994	Cole	Oxford Book of Aging
550	1994	Lukacher	Daemoniac Figures: Shakespeare and the Question of Conscience
550	1993	Emmerson	Apocalypse in the Middle Ages
550	1993	Fowden	Egyptian Hermes: A Historical Approach to the Late Pagan Mind
550	1993	Gardiner	Medieval Visions of Heaven and Hell: A Sourcebook
550	1993	Guthrie	Orpheus and Greek Religion
551	1993	Ovid	Metamorphoses of Ovid: A New Verse Translation
551	1993	Turner	History of Hell
551	1992	Eisler	Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism

551	1992	Henry	Orpheus with His Lute: Poetry and the Renewal of Life
551	1991	Carus	History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day
552	1990	Delumeau	Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries
552	1990	Goff	Your Money or Your Life: Economy and Religion in the Middle Ages
552	1989	Rees	Celtic Heritage
552	1989	Stewart	Underworld Initiation: A Journey Towards Psychic Transformation
552	1988	Athanassakis	Orphic Hymns: Text, Translation and Notes
553	1988	Barber	Vampires, Burial, and Death: Folklore and Reality
553	1988	Wilmer	Facing Evil: Light at the Core of Darkness
553	1987	Foucault	Death and the Labyrinth: The World of Raymond Roussel
553	1987	Russell	Devil: Perceptions of Evil from Antiquity to Primitive Christianity
553	1987	Russell	Satan: The Early Christian Tradition
554	1987	Taylor	Hymns of Orpheus: Translated from the Original Greek With a Preliminary Dissertation on the Life and Theology of Orpheus to Which Is Added the E
554	1986	Russell	Mephistopheles: The Devil in the Modern World
554	1986	Russell	Lucifer: The Devil in the Middle Ages
554	1985	Rilke	Sonnets to Orpheus
555	1985	Warden	Orpheus: The Metamorphosis of a Myth
555	1984	Bolen	Goddesses in Everywoman: A New Psychology of Women
555	1984	Torrey	Roots of Treason: Ezra Pound and the Secret of St. Elizabeths
555	1983	Barfield	Orpheus: A Poetic Drama
555	1981	Gray	Lanark: A life in four books
556	1979	Budge	Book of The Dead
556	1979	McCall	Medieval Underworld
556	1977	Wilder	Alceciad: Or, A Life In the Sun
556	1974	Huxley	Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages

Chapter 9

Medieval Worlds



Figure 9.1: *The Triumph of Death* (Bruegel the Elder, ca. 1562) — i.e., *Black Death* (ca. 1350) [\[Wikipedia: Public Domain\]](#)



Figure 9.2: *The Psalter World Map (ca. 1265)* [Wikipedia: Public Domain] — with dragons supporting the world

9.1 Medieval Culture

- [1] Daniele Cybulskie. *The Five-Minute Medievalist*. Self-published. 2016.

Funny, informative, and down-to-earth, this ebook features thirteen of the most popular articles from Medievalist.net's Five-Minute Medievalist, Daniele Cybulskie. Readers will learn about everything from the Templars, to popular movie myths, to love and lust advice from a 12th-century priest. Exclusive content includes two never-before-published articles on quirky medieval words we still use every day, and the surprising sexual secrets of the Middle Ages. Unlock the mysteries of the medieval world, five minutes at a time.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0995151016

- [2] Frances Gies, Joseph Gies. *Life in a Medieval City*. Harper Perennial. 2016.

From acclaimed historians Frances and Joseph Gies comes the reissue of their classic book on day-to-day life in medieval cities, which was a source for George R.R. Martin's *Game of Thrones* series. Evoking every aspect of city life in the Middle Ages, *Life in a Medieval City* depicts in detail what it was like to live in a prosperous city of Northwest Europe in the twelfth and thirteenth centuries. The year is 1250 CE and the city is Troyes, capital of the county of Champagne and site of two of the cycle Champagne Fairs — the "Hot Fair" in August and the "Cold Fair" in December. European civilization has emerged from the Dark Ages and is in the midst of a commercial revolution. Merchants and money men from all over Europe gather at Troyes to buy, sell, borrow, and lend, creating a bustling market center typical of the feudal era. As the Gieses take us through the day-to-day life of burghers, we learn the customs and habits of lords and serfs, how financial transactions were conducted, how medieval cities were governed, and what life was really like for a wide range of people. For serious students of the medieval era and anyone wishing to learn more about this fascinating period, *Life in a Medieval City* remains a timeless work of popular medieval scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062415182

- [3] Elizabeth Morrison, Zrinka Stahuljak. **The Adventures of Gillion de Trazegnies: Chivalry and Romance in the Middle East.** Getty Publications. 2015.

One of the finest works from the golden era of Flemish manuscript illumination, the Getty's copy of the Romance of Gillion de Trazegnies tells of the adventures of a medieval nobleman. Part travelogue, part romance, and part epic, the text traces the exciting exploits of Gillion as he journeys to Jerusalem on pilgrimage, is imprisoned in Egypt and rises to the command of the Sultan's armies, mistakenly becomes a bigamist first with a Christian and then a Muslim wife, and dies in battle as a glorious hero. The tale encompasses the most thrilling elements of the Western romance genre — love, villainy, loyalty, and war — set against the backdrop of the East. This lavishly illustrated volume reveals for the first time the complexity of this illuminated romance. A complete reproduction of the book's illustrations and a partial translation of the text appear along with essays that explore the manuscript's vibrant cultural, historical, and artistic contexts. The innovative illuminations, by the renowned artist Lieven van Lathem, juxtapose the reality of medieval Europe with an idealized vision of the East. This unusual pairing, found in the text and illustrations, is the source of a rich discussion of the fifteenth-century political situation in the West and the Crusades in the East.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1606064630](#)

- [4] Ewart Oakeshott. **Records of the Medieval Sword.** Boydell Press. 2015.

Forty years of intensive research into the specialised subject of the straight two-edged knightly sword of the European middle ages are contained in this classic study. Spanning the period from the great migrations to the Renaissance, Ewart Oakeshott emphasises the original purpose of the sword as an intensely intimate accessory of great significance and mystique. There are over 400 photographs and drawings, each fully annotated and described in detail, supported by a long introductory chapter with diagrams of the typological framework first presented in *The Archaeology of Weapons* and further elaborated in *The Sword in the Age of Chivalry*. There are appendices on inlaid blade inscriptions, scientific dating, the swordsmith's art, and a sword of Edward III. Reprinted as part of Boydell's *History of the Sword* series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851155669](#)

- [5] Kuno Meyer, Alfred Trubner Nutt. **The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition.** Nabu Press. 2014.

Excerpt from *The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga* The old-Irish tale which is here edited and fully translated for the first time, has come down to us in seven MSS. of different age and varying value. It is unfortunate that the oldest copy (U), that contained on p.121a of the *Leabhar na h Uidhre*, a MS. written about 1100 A.D., is a mere fragment, containing but the very end of the story from *lil in chertle dia dernaind* (62 of my edition) to the conclusion. The other six MSS. all belong to a much later age, the fourteenth, fifteenth, and sixteenth centuries respectively. • Bran mac Febail embarks upon a quest to the Other World. One day while Bran is walking, he hears beautiful music, so beautiful, in fact, that it lulls him to sleep. Upon awakening, he sees a beautiful silver branch in front of him. He returns to his royal house, and while his company is there, an Otherworld woman appears, and sings to him a poem about the land where the branch had grown. In this Otherworld, it is always summer, there is no want of food or water, and no sickness or despair ever touches the perfect people. She tells Bran to voyage to the Land of Women across the sea, and the next day he gathers a company of men to do so. After two days, he sees a man on a chariot speeding towards him. The man is Manannan mac Lir, and he tells Bran that he is not sailing upon the ocean, but upon a flowery plain. He also reveals to Bran that there are many men riding in chariots, but that they are invisible. He tells Bran of how he is to beget his son in Ireland, and that his son will become a great warrior. Bran leaves Manannan mac Lir, and comes to the Isle of Joy. All the people upon the Isle of Joy laugh and stare at him, but will not answer his calls. When Bran sends a man ashore to see what the matter is, the man starts to laugh and gape just like the others. Bran leaves him and sails farther. He then reaches the Land of Women, but is hesitant to go ashore. However, the leader of the women throws a magical clew (ball of yarn) at him which sticks to his hand. She then pulls the boat to shore, and each man pairs off with a woman, Bran with the leader. For what seems to be one year, although it is in actuality many more, the men feast happily in the Land of Women until Nechtan Mac Collbran feels homesickness stir within him. The leader of the women is reluctant to let them go, and warns them not to step upon the shores of Ireland. Bran and his company sail back to Ireland. The people that have gathered on the shores to meet him do not recognize his name except in their legends. Nechtan Mac Collbran, upset, jumps off the boat onto the land. Immediately, Nechtan Mac Collbran turns to ashes. Bran and his company relate the rest of their story to the Irish, and then sail across the sea, never to be seen again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1294764624](#)

- [6] Chet van Duzer. **Sea Monsters on Medieval and Renaissance Maps.** British Library. 2014.

From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have

never received the scholarly attention that they deserve. In *Sea Monsters on Medieval and Renaissance Maps*, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappamundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, *Sea Monsters on Medieval and Renaissance Maps* will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the 'marvelous' and of Western conceptions of the ocean.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0712357718](#)

- [7] Jeffrey L. Singman. *The Middle Ages: Everyday Life in Medieval Europe*. Sterling. 2013.

An exploration of both private and public life in the Middle Ages covers material culture and the life cycle as well as daily experiences in villages, castles, monasteries, and towns.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1454909056](#)

- [8] Naomi Reed Kline. *Maps of Medieval Thought: The Hereford Paradigm*. Boydell Press. 2012.

Filled with information and lore, mappae mundi present an encyclopaedic panorama of the conceptual "landscape" of the middle ages. Previously objects of study for cartographers and geographers, the value of medieval maps to scholars in other fields is now recognised and this book, written from an art historical perspective, illuminates the medieval view of the world represented in a group of maps of c.1300. Naomi Kline's detailed examination of the literary, visual, oral and textual evidence of the Hereford mappa mundi and others like it, such as the Psalter Maps, the Sawley Map, and the Ebstorf Map, places them within the larger context of medieval art and intellectual history. The mappa mundi in Hereford cathedral is at the heart of this study: it has more than one thousand texts and images of geographical subjects, monuments, animals, plants, peoples, biblical sites and incidents, legendary material, historical information and much more; distinctions between "real" and "fantastic" are fluid; time and space are telescoped, presenting past, present, and future. Naomi Kline provides, for the first time, a full and detailed analysis of the images and texts of the Hereford map which, thus deciphered, allow comparison with related mappae mundi as well as with other texts and images. Naomi Reed Kline is Professor of Art History at Plymouth State College.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851159370](#)

- [9] Ian Mortimer. *The Time Traveler's Guide to Medieval England: A Handbook for Visitors to the Fourteenth Century*. Simon and Schuster. 2011.

The past is a foreign country: this is your guidebook. Take a step back into Ian Mortimer's guide and experience the middle ages like never before.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1439112908](#)

- [10] Craig Williamson. *A Feast of Creatures: Anglo-Saxon Riddle-Songs*. University of Pennsylvania Press. 2011.

In *A Feast of Creatures*, Craig Williamson recasts nearly one hundred Old English riddles of the Exeter Book into a modern verse mode that yokes the cadences of Aelfric with the sprung rhythm of Gerard Manley Hopkins. Like the early English riddlers before him, Williamson gives voice to the nightingale, plow, ox, phallic onion, and storm-wind. In lean and taut language he offers us mead disguised as a mighty wrestler, the sword as a celibate thane, the silver wine-cup as a seductress, the horn transformed from head-warrior to ink-belly or battle-singer. In his notes and commentary he gives us possible and probable solutions, sources, and analogues, a shrewd sense of literary play, and traces the literary and cultural contexts in which each riddle may be viewed. In his introduction, Williamson traces for us the history of riddles and riddle scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812211294](#)

- [11] Joseph Gies, Frances Gies. *Life in a Medieval Castle*. Harper Collins. 2010.

From acclaimed historians Frances and Joseph Gies comes the reissue of this definitive classic on medieval castles, which was a source for George R.R. Martin's *Game of Thrones* series. • "Castles are crumbly and romantic. They still hint at an age more colorful and gallant than our own, but are often debunked by boring people who like to run on about drafts and grumble that the latrines did not work. Joseph and Frances Gies offer a book that helps set the record straight — and keeps the romance too." – *Time* • A widely respected academic work, and a source for George R.R. Martin's *Game of Thrones*, Joseph and Frances Gies's bestselling *Life in a Medieval Castle* remains a timeless work of popular medieval scholarship. • Focusing on Chepstow, an English castle that survived the turbulent Middle Ages with a relative lack of violence, the book offers an exquisite portrait of what day-to-day life was actually like during the era, and of the key role the castle played. The Gieses take us through the full cycle of a medieval year, dictated by the rhythms of the harvest. We learn what lords and serfs alike would have

worn, eaten, and done for leisure, and of the outside threats the castle always hoped to keep at bay. For medieval buffs and anyone who wants to learn more about this fascinating era, *Life in a Medieval Castle* is as timely today as when it was first published.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062016504](#)

- [12] Ian Mortimer. **Medieval Intrigue: Decoding Royal Conspiracies.** A&C Black. 2010.

In this important new work Ian Mortimer examines some of the most controversial questions in medieval history, including whether Edward II was murdered, his possible later life in Italy, the weakness of the Lancastrian claim to the throne in 1399 and the origins of the idea of the royal pretender. Central to this book is his ground-breaking approach to medieval evidence. He explains how an information-based method allows a more certain reading of a series of texts. He criticises existing modes of arriving at consensus and outlines a process of historical analysis that ultimately leads to questioning historical doubts as well as historical facts, with profound implications for what we can say about the past with certainty. This is an important work from one of the most original and popular medieval historians writing today.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1441148582](#)

- [13] Clifford J. Rogers. **The Oxford Encyclopedia of Medieval Warfare and Military Technology.** Oxford University Press. 2010.

From the Viking invasions to the Crusades to the Hundred Years War, wars were crucial agents of change in medieval Europe. They fostered many economic and political changes. They also affected the science, technology, religion, and culture of the parties involved. This three-volume encyclopedia examines all aspects of warfare and military technology in medieval times. Featuring the latest research from the leading experts in medieval military history, the set provides an exhaustive and accurate view of how and why wars were waged throughout Europe, the Byzantine Empire, and the Crusader States from circa 500 CE to circa 1500. Although many reference works have been published in medieval history, this is the first and only encyclopedia to focus exclusively on medieval warfare, offering unique insight into the subject by addressing developments in military technology across the period with articles on topics such as gunpowder and shields. The encyclopedia will appeal to scholars and readers of all levels interested in military history and in the medieval world. • 1792 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195334035](#)

- [14] Ingrid D. Rowland. **From Heaven to Arcadia: The Sacred and the Profane in the Renaissance.** New York Review of Books. 2005.

From the revelations of classical statuary pulled from the Roman soil as the popes began rebuilding the city in the fifteenth century, to the myth of serenity that Venice constructed to conceal its physical and political fragility, to bloody yet cultured Florence under the Medici, Ingrid Rowland traces the worldly, unworldly, and otherworldly strivings of artists, writers, popes, and politicians during that great "outburst of mental energy" we know as the Renaissance. Here are Botticelli, whose illustrations for the *Divine Comedy* reveal him to be one of Dante's most careful readers; the multifaceted genius of Leonardo; the astonishing mastery of Titian and the erratic brilliance of artists like Correggio, Caravaggio, and Artemisia Gentileschi; the enigmatic erotic novel *Hypnerotomachia Poliphili*; the Western fascination with the mysteries of Egypt; and the glittering spiritual ferment of late Byzantium, which as it collapsed passed on so many ideas to Renaissance Italy. But beyond its artistic accomplishments, Rowland writes, "Renaissance life at its most distinctive was the intangible, unworldly life of the mind." In her pages astronomers and astrologists, poets and philosophers, pornographers and prostitutes jostle for attention with painters and sculptors. Among them the inquisitive Jesuit scholar Athanasius Kircher stands out as a polymath who ranged over nearly every field of knowledge. Even though his commingling of scientific observation and hermetic symbolism is now obsolete, he remains for Rowland "a builder of connections who insisted on seeing harmony in the midst of disorder" and thus one of the most exemplary Renaissance figures of all.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1590171233](#)

- [15] Kenneth Sisam, J.R.R. Tolkien. **A Middle English Reader and Vocabulary.** Dover. 2005.

Scholarly and highly informative, this anthology represents a distinctive contribution to the understanding and enjoyment of Middle English literature. Kenneth Sisam's well-chosen extracts from writings of the 14th century illustrate a rising new spirit in vernacular works. Selections include excerpts from such tales as *Sir Gawayne and the Grene Knight* and the *Gest Hystoriale* of the destruction of Troy, the immortal *Piers Plowman*, John Wycliffe's translation of the Bible, political commentaries, and poetry. In addition to notes on each selection and an informative appendix, this volume features an extensive glossary by J.R.R. Tolkien. Best known as the author of *The Lord of the Rings*, Tolkien was an Oxford University professor of linguistics whose "vocabulary" offers an effective and practical complement to this outstanding anthology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486440230](#)

- [16] Leif Sondergaard, Rasmus Thorning Hansen. **Marvels and Imaginary Journeys and Landscapes in the Middle**

[Ages](#). University Press of Southern Denmark. 2005.

People at all levels of medieval society were extremely fascinated by the strange and unknown in the world around them. They tried in various ways to cope with the unfamiliar mysterious, monstrous, marvelous, and miraculous forces in order to understand them and give them a coherent meaning. Voyages were undertaken to remote parts of Asia. Some journeys were real, while others were mere "armchair travels". Most people took the descriptions in travel accounts to be the ultimate truth about the mysterious places in lands far away from Europe. Scholars formed a general view of the God-created cosmos and its seemingly mysterious character, expressed in encyclopedic works, *summae*, and in medieval maps. *Monsters, Marvels and Miracles* examines such journeys and landscapes in the Middle Age.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [8778388953](#)

- [17] Dag Norberg. [An Introduction to the Study of Medieval Latin Versification](#). Catholic University of America Press. 2004.

Dag Norberg's analysis and interpretation of Medieval Latin versification, which was published in French in 1958 and remains the standard work on the subject, appears here for the first time in English with a detailed, scholarly introduction by Jan Ziolkowski that reviews the developments of the past fifty years. Norberg examines various theories of Medieval Latin metrics and proposes his own insightful empirical solutions. His interpretation brings much needed clarification to a controversial and misunderstood subject. In the first four chapters of the book, Norberg analyzes the sometimes perplexing technical elements of Medieval Latin metrics: prosody, accentuation, synaeresis, diaeresis, prosthesis, elision, hiatus, assonance, rime, and alliteration. He then turns to some of the metrical devices of the poetry: acrostics, *carmina figurata* (shaped songs), and the like. Two chapters unravel the problems of quantitative and rhythmic verses. Two chapters are devoted to the fractious disputes among scholars over rhythmic verses, which are based on the stress accents of the words. Norberg evaluates the various theories and judiciously examines this area of Latin scholarship. The final two chapters discuss the relationship between music and poetry, considering such questions as, which was written first, the melody or the words? How can we tell? What is the origin of rhythmic poetry? Beginning with the earliest hymns of Augustine and Ambrose, he considers syllabic melodies and then the development of non-syllabic melodies. In the last chapter Norberg deals with the "poetry in liturgical prose" of the Christian religious service, a "poetry" borrowed from the Bible or based on Biblical models. • "A magnificent book. ... Norberg was one of the outstanding linguists of his generation. This book not only is the first (and often the last) aid one needs for the very complex subject of Latin versification, but also provides important insights into other aspects of medieval poetics and aesthetics." – Prof. Janet M. Martin, Princeton University • "Norberg is still the text on medieval prosody." – Prof. Maura Lafferty, University of North Carolina • "A classic work, by far the best work of its kind, and a book that every medieval Latinist needs to consult at some point." – Prof. Michael Lapidge, University of Notre Dame Grant C. Roti is Professor of English and Jacqueline de La Chapelle Skubly is Professor Emeritus of French, both at Housatonic Community College in Bridgeport, Connecticut. Jan Ziolkowski is Professor of Medieval Latin at Harvard University. • "The translators are to be praised for their work, as is Jan Ziolkowski for his excellent introduction and, one gathers, other sorts of aids throughout this project's completion. This fine, sturdy, affordable book makes available to a much wider and mainly student audience an indispensable work that has now gained a new and well-justified lease on life. Its appearance will make teaching medieval Latin poetry that much easier; the volume will also make accessible to a much wider audience the intricacies-the beauties-of an aspect of medieval Latin studies too often maligned when it is not ignored. If this translation remedies that disfavor and neglect, it will have done enough and more than enough for its prized topic." – Joseph Pucci, *New England Classical Journal* • "Translators Grant C. Roti and Jacqueline de La Chapelle Skubly have done an excellent job of rendering Norberg's unpretentious French as well as Greek, Latin and German prose quotations into English. ... This is a great book which any medievalist or classicist interested in post-classical Latin poetry can now own in English. ... Ziolkowski and the translators have together breathed fresh life into a venerable work that deserves to be widely available and well known to new generations of scholars and their students".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813213363](#)

- [18] Christopher Bamford, Philip Zaleski. [An Endless Trace: The Passionate Pursuit of Wisdom in the West](#). Codhill Press. 2003.

Two powerful motives weave beneath the surface of our spiritual history: the desire to know and the desire to love. The secret history of the West is the story of saints, mystics, alchemists, poets, and philosophers trying to unite these two streams and celebrate — in the world and in their own persons — the sacred marriage of Logos and Sophia, Word and Wisdom. This book, an impressionistic history of the Western spiritual tradition, follows — from ancient Greece to modern times — the traces of those who sought to know the world and themselves, while realizing that they must overcome themselves to love the world and one another. Included are chapters on Pythagoras, Sophia, Celtic Christianity, the Troubadours, the Grail, the Rose Cross, Renaissance spirituality, Romanticism, nineteenth-century occultism, and twentieth-century esotericism. Inspirational interludes place the whole within an atmosphere of Christian mysticism. Tracking this endless trace of our evolving relationship with one another, God, and Nature, we begin to understand how human consciousness has changed and evolved and perceive the present purpose of humankind.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1930337078](#)

- [19] Danny Danziger, John Gillingham. [1215: The Year of Magna Carta](#). Hodder & Stoughton. 2003.

Surveying a broad landscape through a narrow lens, 1215 sweeps readers back eight centuries in an absorbing portrait of life during a time of global upheaval, the ripples of which can still be felt today. At the center of this fascinating period is the document that has become the root of modern freedom: the Magna Carta. Never before had royal authority been challenged so fundamentally. The Great Charter would become the foundation of the U.S. government and legal system, and nearly eight hundred years later, two of Magna Carta's sixty-three clauses are still a ringing expression of freedom for mankind. But it was also a time of political revolution and domestic change that saw the Crusades, Richard the Lionheart, King John, and — in legend — Robin Hood all make their marks on history. The events leading up to King John's setting his seal to the famous document at Runnymede in June 1215 form this rich and riveting narrative that vividly describes everyday life from castle to countryside, from school to church, and from hunting in the forest to trial by ordeal. For instance, women wore no underwear (though men did), the average temperatures were actually higher than they are now, the austere kitchen at Westminster Abbey allowed each monk two pounds of meat and a gallon of ale per day, and it was possible to travel from Windsor to the Hampshire coast without once leaving the forest. Broad in scope and rich in detail, 1215 ingeniously illuminates what may have been the most important year of our history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0743257731](#)

- [20] Ariane Delacampagne, Christian Delacampagne. **Here Be Dragons: A Fantastic Bestiary**. Princeton University Press. 2003.

Sphinxes, hydras, chimeras, dragons, unicorns, griffins, sirens, and centaurs — fantastic animals can be found in works from Greek vases to paintings by Bosch, Goya, and Picasso, from folk art to comic strips, advertising, and Hollywood movies. Here Be Dragons is a lavishly illustrated compendium of the marvelous menagerie of imaginary animals that humans have conjured up over the ages. Ariane and Christian Delacampagne take us on a visually and intellectually riveting journey through five thousand years of art, examining the symbolic meanings of such creatures and what they say about the unconscious life of the human mind. In the Middle Ages, "bestiary" referred to an edifying poem, in Latin or French verse, in which the moral characteristics of real or imaginary animals were highlighted. With the passing of time, this once-flourishing genre disappeared. We have ceased to equate animals that can be observed with those we only dream of, but neither science nor mass culture has managed to chase away imaginary beasts. Such creatures continue to haunt us, just as they haunted our ancestors. In the first book to explore this subject with such cross-cultural and chronological range, the Delacampagnes identify five basic structures (unicorn, human-headed animal, animal-headed human, winged quadruped, and dragon) whose stories they relate from prehistory to the present day. They also provide fascinating sociological and psychoanalytical insight into the processes through which artists have created these astonishing animals and how they have been transmitted from culture to culture. Contrary to what people once believed, the fantastic exists only in the mind. And yet, as Here Be Dragons shows us, it is one of the mind's most sophisticated, mysterious, and inspiring creations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [069111689X](#)

- [21] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [22] Lorraine J. Daston, Katharine Park. **Wonders and the Order of Nature, 1150-1750**. Zone Books. 2001.

Winner of the History of Science Society's Pfizer Prize • "This book is about setting the limits of the natural and the limits of the known, wonders and wonder, from the High Middle Ages through the Enlightenment. A history of wonders as objects of natural inquiry is simultaneously an intellectual history of the orders of nature. A history of wonder as a passion of natural inquiry is simultaneously a history

of the evolving collective sensibility of naturalists. Pursued in tandem, these interwoven histories show how the two sides of knowledge, objective order and subjective sensibility, were obverse and reverse of the same coin rather than opposed to one another." – from the Introduction • Wonders and the Order of Nature is about the ways in which European naturalists from the High Middle Ages through the Enlightenment used wonder and wonders, the passion and its objects, to envision themselves and the natural world. Monsters, gems that shone in the dark, petrifying springs, celestial apparitions — these were the marvels that adorned romances, puzzled philosophers, lured collectors, and frightened the devout. Drawing on the histories of art, science, philosophy, and literature, Lorraine Daston and Katharine Park explore and explain how wonder and wonders fortified princely power, reweave the texture of scientific experience, and shaped the sensibility of intellectuals. This is a history of the passions of inquiry, of how wonder sometimes inflamed, sometimes dampened curiosity about nature's best-kept secrets. Refracted through the prism of wonders, the order of nature splinters into a spectrum of orders, a tour of possible worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0942299914](#)

- [23] Denton Fox, Hermann Palsson. **Grettir's Saga**. University of Toronto Press. 2001.

Profound and intriguing, Grettir's Saga is the last of the great Icelandic sagas. It tells of the life and death of Grettir, a great rebel, individualist, and romantic hero viewed unromantically. Grettir spends his childhood violently defying authority: as a youth of sixteen he kills a man and is outlawed; all the rest of his life he devotes, with remarkable composure, to fighting more and more formidable enemies. He pits himself against bears, berserks, wraiths, trolls, and finally, it seems, the whole population of Iceland. Yet he is not a bloodthirsty killer, but only a man who is totally unwilling to compromise. As a result of his desire for freedom, he becomes increasingly isolated, although he wishes to live in society, and indeed can hardly bear solitude. Driven back and forth from Iceland to Norway, harried around Iceland, he continually flees subjection and confinement only to find a perilous freedom beset both by the external hazards of a new land and by the internal hazards of loneliness and pride. He escapes to freedom and finds destruction. He finally meets his death in his last refuge on the top of an unscalable island near the northern tip of Iceland. Grettir's Saga has several themes. One of them is the conflict between the Christian world and the survival of the pagan world, as sorcery or heroic pride; the other is the conflict between man's desire for individual freedom and the restrictive bond imposed by society. This translation is the first into English since 1914; it is based on a more accurate Icelandic text than the earlier translations, and, unlike them, is unexpurgated and in unarchaic English. The saga has an especial modern relevance — a recent translation into Czech reached the top of the best-seller list. The present volume includes genealogies, a study of the legal system, and a critical assessment of the work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802061656](#)

- [24] Herman Pleij, Diane Webb. **Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life**. Columbia University Press. 2001.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times — an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's Dreaming of Cockaigne is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231117027](#)

- [25] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things**. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gello; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and

the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [26] John Conroy. **Unspeakable Acts, Ordinary People: The Dynamics of Torture.** Alfred A. Knopf. 2000.

A compelling investigation of three incidents of torture in the Western world and what they tell us about how ordinary people can become torturers, about the rationalizations societies adopt to justify torture, about the potential in each of us for acting unspeakably. Using firsthand interviews, official documents, and newspaper accounts, John Conroy examines interrogation practices in a Chicago police station, two raids conducted by the Israeli army, and the case of Northern Ireland's "hooded men," who were tortured by British forces. He takes us inside the experience of the victim, the mind of the torturer, and the seeming indifference of the bystander. In the spirit of Hannah Arendt's Eichmann in Jerusalem, Conroy visits with former torturers, describes their training and family backgrounds, and examines the justifications they and their societies offer for the systematic abuse of men, women, and children. He interviews survivors of torture and learns of the coping mechanisms they deployed and the long-term effects of their ordeals. He draws on those meetings and on previous studies, such as Stanley Milgram's Obedience to Authority, to help us understand the dynamics of torture. Recent events — particularly the ethnic cleansing in Kosovo and well-publicized cases of police brutality in our own country — make it essential that we understand such acts of violence, as the first step in eradicating them. Lucid and unblinking, *Unspeakable Acts, Ordinary People* takes us further toward this goal than any book we have had yet.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679419187](#)

- [27] Thomas Keightley. **The World Guide to Gnomes, Fairies, Elves & Other Little People.** Gramercy. 2000.

A fascinating compendium of folklore, superstitions, and mythology surrounding the "little people", including discussions of fairy tradition as it appears in great works of English literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517263130](#)

- [28] Michael Martinez. **Visualizing Middle-Earth.** Xlibris. 2000.

Author Biography: Michael Martinez was "bone and razed in the South", but he spent a great deal of time moving around the country with his family as he was growing up. The wanderlust still takes him every now and then and he has traveled to India, Chile, and the United Kingdom. Yet Middle-earth is where he feels most at home. When a friend introduced Michael to the stories of J.R.R. Tolkien in 1975 he set out on a journey which has yet to see its end. Tolkien fans on the Internet have long enjoyed reading the insights this dedicated researcher brings to Tolkien discussion, and debating the finer points of Middle-earth with him. When not traveling or delving into Middle-earth, Michael dabbles in computer programming and Web design and promotion, or he tends to his popular science fiction and fantasy domain, Xenite.org. Michael plans to be an Elf when he grows up.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0738872547](#)

- [29] Clifford A. Pickover. **Cryptorunes: Codes and Secret Writing.** Pomegranate Communications. 2000.

This book is for thinkers of all ages who want to enter new mental worlds, stretch their intellect and imagination, and solve fascinating mysteries. Its one hundred language puzzles are rendered in an assortment of runical alphabets — some in the traditional Norse runes used as long ago as the first century A.D., and many in unique and beautiful new runic characters. Some puzzles are simple, others very difficult, and their encrypted messages swing from silly to curious to profound. But *Cryptorunes* is much more than a book of puzzles. You'll also find knowledgeable and highly engaging notes on runic alphabets and the ancient cultures from which they arose; a brief, brilliant history of cryptography; guidelines for creating and solving many kinds of codes; and a wildly imaginative (but disturbingly plausible) story about the first extraterrestrial message to reach Earth. Just before the chapter giving answers to the puzzles, a Clues section offers a little assistance to those who are almost able to solve a given cryptogram.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0764912518](#)

- [30] James Reston Jr. **The Last Apocalypse: Europe at the Year 1000 A.D..** Anchor. 1999.

Enter the world of 1000 A.D., when Vikings, Moors, and barbarians battled kings and popes for the fate of Europe. As the millennium approached, Europeans feared the world would end. The old order was crumbling, and terrifying and confusing new ideas were gaining hold in the populace. Random and horrific violence seemed to sprout everywhere without warning, and without apparent remedy. And, in fact, when the millennium arrived the apocalypse did take place; a world did end, and a new world arose from the ruins. In 950, Ireland, England, and France were helpless against the ravages of the seagoing Vikings; the fierce and strange Hungarian Magyars laid waste to Germany and Italy; the legions of the Moors ruled Spain and threatened the remnants of Charlemagne's vast domain. The papacy was corrupt and decadent,

overshadowed by glorious Byzantium. Yet a mere fifty years later, the gods of the Vikings were dethroned, the shamans of the Magyars were massacred, the magnificent Moorish caliphate disintegrated: The sign of the cross held sway from Spain in the West to Russia in the East. James Reston, Jr.'s enthralling saga of how the Christian kingdoms converted, conquered, and slaughtered their way to dominance brings to life unforgettable historical characters who embodied the struggle for the soul of Europe. From the righteous fury of the Viking queen Sigrid the Strong-Minded, who burned unwanted suitors alive; to the brilliant but too-cunning Moor Al-Mansor the Illustrious Victor; to the aptly named English king Ethelred the Unready; to the abiding genius of the age, Pope Sylvester II — warrior-kings and concubine empresses, maniacal warriors and religious zealots, bring this stirring period to life. *The Last Apocalypse* is a book rich in personal historical detail, flavored with the nearly magical sensibility of an apocalyptic age. James Reston, Jr., is the author of ten previous books, including *Galileo: A Life* and *Sherman's March and Vietnam*. He has written for *The New Yorker*, *Esquire*, *Vanity Fair*, *Time*, *Rolling Stone*, and many other publications. His television work includes three "Frontline" documentaries, including "Eighty-Eight Seconds in Greensboro." The Woodrow Wilson International Center for Scholars provided him with a Visiting Fellowship during the course of his work on this book. Reston lives in Chevy Chase, Maryland.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385483368

- [31] Robert Lacey, Danny Danziger. ***The Year 1000: What Life Was Like at the Turn of the First Millennium***. Little Brown. 1998.

The Year 1000 is a vivid and surprising portrait of life in England a thousand years ago — a world that already knew brain surgeons and property developers and, yes, even the occasional gossip columnist. Uncovering such wonderfully unexpected details, authors Robert Lacey and Danny Danziger bring this distant world closer than it has ever been before. How did people survive without sugar? How did monks communicate if they were not allowed to speak? Why was July called "the hungry month"? *The Year 1000* answers these questions and reveals such secrets as the recipe for a medieval form of Viagra and a hallucinogenic treat called "crazy bread." In the spirit of modern investigative journalism, Lacey and Danziger interviewed the top historians and archaeologists. Research led them to an ancient and little-known document of the period, the Julius Work Calendar, a sharply observed guide that takes us back in time to a charming and very human world of kings and revelers, saints and slave laborers, lingering paganism and profound Christian faith.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0316558400

- [32] John Matthews. ***King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present***. Capricorn Books. 1998.

Two great narrative themes, which link the sacred and the secular, have been passed down to us from the Dark Ages. These are the stories of the heroic, godlike Arthur and of a mystic object of quest, the Holy Grail. John Matthews has created an easily understood survey of the origins and merging of these epic themes and stories. It is a richly woven tapestry of myth and legend, and of love and desire — both sacred and profane. It covers city and temple, knights and monks, and ranges far and wide, from Camelot to Carbonek. In gathering together the strands that make up the stories, the author has examined many of the hundred or so extant texts. He has selected from these — some still untranslated and obscure — to show how the two great themes changed and developed down the centuries as they became inextricably joined. (This book) provides a fascinating survey as well as including five of the traditional stories, retold by the author. In addition, there is a full summary of all sources and an extensive bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1860198635

- [33] A.L. Owen. ***The Famous Druids: A Survey of Three Centuries of English Literature on the Druids***. Clarendon Press. 1997.

Owen traces classical and Gaelic writings on the Druids, and then discusses the ideas about these pre-Christian priests that informed English literature from the 16th to the 19th centuries. He finds these literary notions to be at variance with the ideas about the Druids current before and after the period.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0198116020

- [34] David L. Pike. ***Passage through Hell: Modernist Descents, Medieval Underworlds***. Cornell University Press. 1997.

Taking the culturally resonant motif of the descent to the underworld as his guiding thread, David L. Pike traces the interplay between myth and history in medieval and modernist literature. *Passage through Hell* suggests new approaches to the practice of comparative literature, and a possible escape from the current morass of competing critical schools and ideologies. Pike's readings of Louis Ferdinand Celine and Walter Benjamin reveal the tensions at work in the modern appropriation of structures derived from ancient and medieval descents. His book shows how these structures were redefined in modernism and persist in contemporary critical practice. In order to recover the historical corpus of modernism, he asserts, it is necessary to acknowledge the attraction that medieval forms and motifs held for modernist literature and theory. By pairing the writings of the postwar German dramatist and novelist Peter Weiss with Dante's *Commedia*, and Christine de Pizan with

Virginia Woolf, Pike argues for a new level of complexity in the relation between medieval and modern poetics. Pike's supple and persuasive reading of the *Commedia* resituates that text within the contradictions of medieval tradition. He contends that the Dantean allegory of conversion, altered to suit the exigencies of modernism, maintains its hold over current literature and theory. The postwar writers — Pike treats Weiss, Seamus Heaney, and Derek Walcott — exemplify alternate strategies for negotiating the legacy of modernism. The passage through hell emerges as a way of disentangling images of the past from their interpretation in the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801431638](#)

- [35] Norris J. Lacy. **The New Arthurian Encyclopedia**. Routledge. 1996.

Like its 1991 predecessor, it deals with Arthuriana of all periods, from the earliest legends and texts to the present. Similarly, alongside literature, we have included history and chronicle, archaeology, art, film, and other media ... We have expanded the Encyclopedia from 700 entries to more than 1,200, with contributions from some 130 scholars rather than 94. • About the 1986 version: "The Arthurian Encyclopedia is an astonishing accomplishment and a unique addition to the body of Arthurian literature and scholarship." – British Heritage • "This monumental work involves over 50 scholars and contains a wide range of entries in the arts (visual arts, music, television and film); Arthurian characters; history; legend, and archaeology; themes, motifs, and objects; and a wealth of literatures (Celtic, Dutch, medieval English, postmedieval English, French, German, Greek, Hebrew, Hispanic, Italian, Japanese, Latin, Russian/Serbo-Croatian, Scandinavian, Tagalog, and Yiddish). Its clear introduction, good select bibliography, bibliographies under many entries, cross-references, and illustrations make it a useful reference for both the specialist and general reader. Indeed, it is a work worthy of the greatest and most International of legends." – Library Journal • "This book is a must for anyone interested in the Arthurian legends and a significant reference work for anyone interested in Arthurian studies – Avalon to Camelot." • Norris J. Lacy is president of the International Arthurian Society and a scholar of medieval French literature at the University of Kansas. • 577 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815323034](#)

- [36] R. Ewart Oakeshott. **The Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor)**. Dover. 1996.

Premodern weapons of war receive a tremendously detailed and thorough accounting in this volume — the work of a noted authority on medieval arms in Europe. Covering a period of 30 centuries, the study, like a richly woven tapestry, vividly describes the development of arms and armor — beginning with the weapons of the prehistoric Bronze and Iron Ages, through the breakup of the Roman Empire and the great folk-migrations of the period; the age of the Vikings; and finally, the Age of Chivalry. • Relying on evidence of arms found in bogs, tombs, rivers, excavations, and other sites as well as on contemporary art and literature, the author describes in detail an awesome array of the weapons and accoutrements of war: swords, shields, spears, helmets, daggers, longbows, crossbows, axes, chain mail, plate armor, gauntlets, and much else. • Profusely illustrated with more than 170 of the author's own line drawings and 23 plates depicting many rare and beautiful weapons, this meticulously researched volume will be an indispensable resource for military historians, archaeologists, students of arms and armor, and anyone interested in the weaponry of old. • 358 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486292886](#)

- [37] Rebecca McKillip. **Celtic Designs**. Stemmer House. 1994.

Patterns of fascinating intricacy are the legacy of ancient Celtic artists, who intertwined the beauty of the natural world with the mystery of the spiritual world, as it was then perceived. In these designs, fantastic men, beasts, birds and serpents writhe and bite their way through twisting bands of knotwork and swirling spirals, in dazzling, never-ending linear displays. Artists, crafts people, colourists, and all who love pure design will find these pages, inspired by the Celtic tradition, absorbing and challenging for use in stencilling, needlework, calligraphic design and many other applications.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0916144755](#)

- [38] Corinne J. Saunders. **The Forest of Medieval Romance: Avernus, Broceliande, Arden**. Boydell & Brewer. 1993.

The motif of the forest in medieval romance finds its origins in the historical forest of the middle ages and the Biblical tradition of the wilderness, as well as in the classical philosophical tradition of the word "silva". Classical literature presented the forest as a landscape associated with the supernatural and with potentiality, ideas which were rewritten with a courtly emphasis in the "roman d'antiquite". As the chivalric romance form developed over the course of the twelfth century, the forest formed the landscape of the quest. The idea of the idyllic landscape, most developed in the "Tristan" romances, and the recurring concept of the other or supernatural world drawn from Breton material, are interwoven with this presentation of the forest. These themes were transformed in the thirteenth century by the allegorical forest of the Grail Quest, so that by the fourteenth century the potential of the forest as a literary motif was considerable. Individual middle English romances such as "Sir Orfeo", "Sir Launfal", "Sir Gawain and the Green Knight" and Chaucer's "Wife of Bath's Tale" demonstrate the complex thematic interplay associated with the forest as sophisticated romance convention. Sir Thomas Malory's "Morte D'Arthur" offers a

final and culminative reworking of the forest of medieval romance, drawing together diverse themes to create a landscape poised between romance and reality, before the transformation of the forest into the highly self-conscious and psychological landscape of Renaissance literature, including the plays of Shakespeare. Throughout, Dr Saunders employs close textual analysis and comparison within a chronological framework to show how the forest of medieval romance developed as a literary construction with its own logic, associations and ramifications.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0859913813](#)

- [39] Michael Dames. **Mythic Ireland**. Thames & Hudson. 1992.

Ireland, more than any other country in Europe, has retained its mythological heritage, which lives today in the oral tradition of folk tales, in literature, in place-names and language, in ceremonies and monuments. Mountains and loughs are the homes of gods and goddesses, of saints and monsters, and pattern, beauty and cyclical logic are revealed in their stories. Michael Dames, whose previous works have won him a wide and enthusiastic following, has walked through each of the four provinces of Ireland — Ulster, Munster, Leinster and Connacht — visiting first a focal mythic site, such as St. Patrick's Purgatory on Lough Derg, then further sites that "spiral off." He also surveys the entire island from a fifth province, "Mide" or "center," which becomes its axis. Ireland's sacred locations unexpectedly take on contemporary relevance as we realize that the underlying concerns of myth — conservation and recurrence — are increasingly present concerns too. The rich, multi-layered and visionary text is complemented by a careful selection of photographs, engravings, maps and diagrams that reveal the sacred places of pagan and Christian legend.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500015309](#)

- [40] Jacques Le Goff. **The Medieval Imagination**. University of Chicago Press. 1992.

To write this history of the imagination, Le Goff has recreated the mental structures of medieval men and women by analyzing the images of man as microcosm and the Church as mystical body; the symbols of power such as flags and oriflammes; and the contradictory world of dreams, marvels, devils, and wild forests. • The collection begins with an essay on "the marvelous." Le Goff highlights subtle changes in medieval attitudes and sensibilities by contrasting the marvelous (representing a "secularization" of the supernatural after the thirteenth century) with the miraculous (depending solely on God's saving grace) and the magical (governed by Satan's destructive activity). • Jacques Le Goff (1927-2014) was a prominent French historian and medievalist. He was a key proponent of the Annales school of historical analysis, which emphasizes long-term social history over political or military themes. He argued that the Middle Ages were a distinct form of civilization, substantively different from both the classical and modern worlds. • "Le Goff is one of the most distinguished of the French medieval historians of his generation ... he has exercised immense influence." – Maurice Keen, New York Review of Books • "The whole book turns on a fascinating blend of the brutally materialistic and the generously imaginative." – Tom Shippey, London Review of Books • "The richness, imaginativeness and sheer learning of Le Goff's work ... demand to be experienced." – T. Clanchy, Times Literary Supplement.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226470857](#)

- [41] Daithi O hOgain. **Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition**. Prentice Hall General. 1991.

Examines the folk tradition of Ireland, covering the hagiography, folk tales, and customs of the land. • The first standard reference book ever compiled combining the related fields of Irish folklore, myth, legend and romance literature in one volume. This substantial work covers — in alphabetical order — all of the stories concerning the characters in the narrative history of the selected tradition. It incorporates the mythological, Ulster, Fianna, and Kings cycles as well as the hagiography, folk tales, and customs of Ireland. • Full list of sources given in abbreviated form as an adjunct to each entry which refer to a complete bibliography forming a separate part of the volume. • Several indexes are employed as well as a short introduction to Gaelic and a pronunciation guide.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0132759594](#)

- [42] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol**. Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain.

Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691020752](#)

- [43] John Matthews. **Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland.** Thorsons. 1991.

A new translation of the poems of sixth-century Celtic bard and shaman Taliesin that reveals the mysteries of Druidic practices. The first collection of Taliesin's major poetry with commentary by John Matthews, author of more than 40 books on the Celts. Reveals Druidic prophecy, methods of divination, and the rites, rituals, and beliefs that were essential to Celtic spiritual practice. Features Taliesin's works as keys to the Arthurian legends. Taliesin, Chief Bard of Britain and Celtic shaman, was a historical figure who lived in Wales during the latter half of the sixth century. Encoded within his work are the ancestral beliefs of the Celtic and pre-Celtic peoples. In addition, his verse is established as a direct precursor to the Arthurian Legends and Taliesin himself, shaman and shapeshifter, is said to be the direct forebear to Merlin. Though the bard's work is steeped in the rich traditions of druidic practice, few have explored the revelations of his writings — the secret poetic language of the bards, revelatory information about divination, the ancient mysteries of the Druids, and the cosmological rites that were central to Celtic worship. John Matthews, one of today's pre-eminent Celtic scholars, sheds new light on the poems of Taliesin and on the vast body of allusion, story, and myth that grew from his body of work and shamanic practice. With the help of fellow Celtic scholar Caitlin Matthews, the author presents completely new translations of Taliesin's major poems in their entirety, uncovering the meanings behind these great works for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1855381095](#)

- [44] Caitlin Matthews, John Matthews. **British and Irish Mythology: An Encyclopedia of Myth and Legend.** Thorsons. 1991.

Identifies the gods, heroes, saints, and legends of British myths, from Alfred the Great to the Wild Man of the Wood.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850306051](#)

- [45] John Perlin. **A Forest Journey: The Role of Wood in the Development of Civilization.** Harvard University Press. 1991.

Chronicles the destruction of the world's forests as a result of overdependency on wood as a building and energy source, and points out the resultant declining soil productivity, flooding, and depletion of firewood supplies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674308921](#)

- [46] Jacques Le Goff, Patricia Ranum. **Your Money or Your Life: Economy and Religion in the Middle Ages.** Zone Books. 1990.

In this book one of the most esteemed contemporary historians of the Middle Ages presents a concise examination of the problem that usury posed for the medieval Church, which had long denounced the lending of money for interest. Jacques Le Goff describes how, as the structure of economic life inevitably began to include financial loans, the Church refashioned its ideology in order to condemn the usurer not to Hell but merely to Purgatory. Le Goff is in the forefront of a history that studies "the deeply rooted and the slowly changing." As one keenly aware of the inertia of older societies, he is all the more able to delineate for us the disruptive forces of change. Jacques Le Goff is director of the Ecole des Hautes Etudes en Science Sociales, Paris, and codirector of the Annales — Economies, Societes, Civilisations. He is the author of The Birth of Purgatory and Time, Work, and Culture.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0942299159](#)

- [47] Richard Kieckhefer. **Magic in the Middle Ages.** Cambridge University Press. 1990.

This textbook deals with magic, both natural and demonic, within the broad context of medieval culture. Covering the years c. 500 to 1500, with a chapter on antiquity, it investigates the way magic relates to the many other cultural forms of the time, such as religion and science, literature and art. The book begins with a full discussion of the social history of magic and of the ways in which magical beliefs borrowed from a diversity of cultures. Thereafter, within a wider study of the growth and development of the phenomenon, the author shows how magic served as a point of contact between the popular and elite classes, how the reality of beliefs is reflected in the fiction witchcraft led to changes in the law. The chapter on medieval literature, and how the permagicalsecution of magic and er on necromancy is the most original, based largely on unpublished manuscripts and arguing for a new interpretation of the material. Adopting an interdisciplinary approach Professor Kieckhefer has taken magic from its cultural isolation and placed it firmly at the crossroads of medieval culture, as a focal point for our understanding of many other aspects of medieval history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0521312027

- [48] Caitlin Matthews. **The Elements of the Celtic Tradition**. Element Books. 1989.

The Celtic Tradition is a source of inspiration to more and more of us today, its myths and culture striking a deep chord within us. Caitlin Matthews' lucid text provides a rich source of informative and evocative material and is superbly complemented by lavish illustrations vividly capturing the spirit of the Celtic world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1852300752

- [49] Alwyn Rees, Brinley Rees. **Celtic Heritage**. Thames & Hudson. 1989.

In this widely acclaimed study, Alwyn and Brinley Rees reinterpret Celtic tradition in the light of advances made in the comparative study of religion, mythology and anthropology. Part One considers the distinguishing features of the various Cycle of tales and the personages who figure most prominently in them. Part Two reveals the cosmological framework within which the action of the tales takes place. Part Three consists of a discussion of the themes of certain classes of stories which tell of Conceptions and Births, Supernatural Adventures, Courtships and Marriages, Violent Deaths and Voyages to the Other World, and an attempt is made to understand their religious function and glimpse their transcendent meaning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0500270392

- [50] Sheila A. Egoff. **Worlds Within: Children's Fantasy from the Middle Ages to Today**. American Library Association. 1988.

Traces the development of fantasy literature for children from the seventeenth century to the 1980s, and discusses specific works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0838904947

- [51] Brian Innes. **The Tarot: how to use and interpret the Cards**. Crescent. 1988.

What are the Tarot cards, and where do they come from? • Brian Innes makes a strong case for their origin as a medieval system of memory training, and shows how an understanding of the sources of their symbolism can provide an easy but comprehensive guide to their interpretation. • A wide variety of Tarot decks are described and analyzed ... • With this book in hand, the amateur card-reader can quickly gain a deep understanding of the Tarot trumps, and of the many ways in which they can be used to explain the past or forecast the future. • A wealth of color illustrations complement the expert text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 051764651X

- [52] Ruth P.M. Lehmann. **Beowulf: An Imitative Translation**. University of Texas Press. 1988.

The name "Beowulf" lingers in our collective memory, although today fewer people have heard the tale of the Germanic hero's fight with Grendel, the dreadful Monster of the Mere, as recounted in this Anglo-Saxon epic. This edition of Beowulf makes the poem more accessible than ever before. Ruth Lehmann's imitative translation is the only one available that preserves both the story line of the poem and the alliterative versification of the Anglo-Saxon original. The characteristic features of Anglo-Saxon poetry — alliterative verse with first-syllable stress, flexible word order, and inflectional endings — have largely disappeared in Modern English, creating special problems for the translator. Indeed, many other translations of Beowulf currently available are either in prose or in some modern poetic form. Dr. Lehmann's translation alone conveys the "feel" of the original, its rhythm and sound, the powerful directness of the Germanic vocabulary. In her introduction, Dr. Lehmann gives a succinct summary of the poem's plot, touching on the important themes of obligation and loyalty, of family feuds, unforgivable crimes, the necessity of revenge, and the internal and external struggles of the Scandinavian tribes. She also describes the translation process in some detail, stating the guiding principles she used and the inevitable compromises that were sometimes necessary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0292707711

- [53] Allen W. Varney, Eric Goldberg. **The Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film**. St. Martin's Press. 1988.

The Willow Sourcebook Includes: • Detailed histories of Willow, Madmartigan, Bavmorda, and every important character from the movie. • The cultures and beliefs of the Nelwyns, the soldiers of Nockmaar, the Knights of Galladoorn, the fairies, and the brownies. • Fearsome monsters — the two-headed Eborsisk, the Death Dogs, and others. • Magic-transformation, Bavmorda's Ritual of Obliteration, Cherlindrea's Wand, and more! • Descriptions of the lands, people, and cultures of the world of Willow, including Tir Asleen, Bavmorda's Nockmaar, and

Nelwyn Valley. • A detailed map of the lands travelled in the movie. • Game information that lets you use the people and creatures of Willow in your own fantasy roleplaying game. Plus 8 pages of full-color photographs from the movie!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312930836

- [54] Pierre Duhem, Roger Ariew. **Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds.** University of Chicago Press. 1987.

These selections from *Le systme du monde*, the classic ten-volume history of the physical sciences written by the great French physicist Pierre Duhem (1861-1916), focus on cosmology, Duhem's greatest interest. By reconsidering the work of such Arab and Christian scholars as Averroes, Avicenna, Gregory of Rimini, Albert of Saxony, Nicole Oresme, Duns Scotus, and William of Occam, Duhem demonstrated the sophistication of medieval science and cosmology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226169235

- [55] Cyrus H. Gordon. **Forgotten Scripts: How They Were Deciphered and their Impact on Contemporary Culture.** Dorset Press. 1987.

Deciphering extinct languages. • Codes and Ciphers • The Decipherment of Egyptian • Grotefend's Decipherment of Old Persian • ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0880291702

- [56] Geoffrey Galt Harpham. **On the Grotesque: Strategies of Contradiction in Art and Literature.** Princeton University Press. 1987.

In this comprehensive, original, and wide-ranging study, Geoffrey Galt Harpham argues that we should view the grotesque not as a marginal or aberrant form, but rather as a key to central concepts in the Western artistic tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691102171

- [57] Jacqueline T. Miller. **Poetic License: Authority and Authorship in Medieval and Renaissance Contexts.** Oxford University Press. 1987.

This study investigates the sometimes complementary, sometimes conflicting concepts of literary authority and authorship, and the forces that work either to merge or separate them in several medieval and Renaissance contexts. Arguing that the idea of authorial authority is a central artistic concern in these periods, *Poetic License* explores the various practical techniques and theoretical considerations by which writers mediate between the related demands of creative autonomy and those of authoritative sanction, examining the formative influence of the tensions that result. Miller's study proceeds from a dual perspective, focusing both on individual writers and on the poetic forms popular in these periods. In particular, she examines the problem of authority in the medieval dream-vision, in allegory, and in the Renaissance sonnet cycle and the related concept of imitation, taking as major examples Chaucer's *House of Fame*, Spenser's *Faerie Queene*, and the sonnet sequences of Sidney and Spenser.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195041038

- [58] R.I. Page. **Runes.** University of California Press. 1987.

In Orkney, Shetland and the Scottish Islands, in Ireland, the Isle of Man and above all in Scandinavia, travelers still come upon great memorial stones, inscribed with the curious angular alphabet called runes. This is the story of these inscriptions from the earliest Continental carvings of the late second century A.D. through to the Viking age.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520061144

- [59] Kenneth James Hughes. **Signs of Literature: Language, Ideology and the Literary Text.** Talonbooks. 1986.

This language primer begins with a suitably esoteric-looking chapter called *The Language of Time*. It isn't until the second paragraph that the unsuspecting reader realizes Hughes is talking about the language of *Time* magazine, which he analyzes as a piece of fiction. Indeed, for Hughes, there is no such thing as a substantive distinction between fiction and non-fiction — there are only texts that do things with structural techniques of syntax and signs. Some of these texts we have commonly agreed to believe are fiction; others we have commonly agreed to believe are fact. None of these texts, however, has anything to do with truth, much less Truth with a capital T. In an amazing brief and headlong rush through the history of language from classical Greece to the 20th century, Hughes demonstrates convincingly that neither the empirical world, nor the metaphysical world, has ever informed language. Rather, it is always language which informs the world. Hughes's careful analysis of the techniques of the English language, from Anglo-Saxon verse to the latest post-modern text, constantly reminds us that

language is always a made thing, and that the empirical objects captured by language are never immediate, but always mediated by the perception and the craft of the speaker or the author. This book is a must for every serious student of language and literature: because it introduces the reader so effortlessly to the latest vocabulary and techniques of structuralist criticism, it is a basic tool for anyone wishing to communicate his or her ideas to anyone else, and in any discipline. The surprise of the book for the lay reader is that it is so richly entertaining. Its constant demystification of the technique of communication we most take for granted — common speech — offers the reader surprise and delight from the first page to the last.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0889222363](#)

- [60] Morgan Llywelyn. **Bard: The Odyssey of the Irish**. Houghton Mifflin. 1986.

Bard is the sweeping historical tale of the coming of the Irish to Ireland, and of the men and women who made the Emerald Isle their own. Morgan Llywelyn is the internationally bestselling author of *The Lion of Ireland* and *The Elementals*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395353521](#)

- [61] Hermann Palsson, Paul Edwards. **Seven Viking Romances**. Penguin Classics. 1986.

Combining traditional myth, oral history and re-worked European legend to depict an ancient realm of heroism and wonder, the seven tales collected here are among the most fantastical of all the Norse romances. Powerfully inspired works of Icelandic imagination, they relate intriguing, often comical tales of famous kings, difficult gods and women of great beauty, goodness or cunning. The tales plunder a wide range of earlier literature from Homer to the French romances in the tale of the wandering hero Arrow-Odd, which combines several older legends, or Egil and Asmund, where the story of Odysseus and the Cyclops is skilfully adapted into a traditional Norse legend. These are among the most outrageous, delightful and exhilarating tales in all Icelandic literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140444742](#)

- [62] Warren W. Wooden. **Children's Literature of the English Renaissance**. University Press of Kentucky. 1986.

Warren W. Wooden's pioneering studies of early examples of children's literature throw new light on many accepted works of the English Renaissance period. In consequence, they appear more complex, significant, and successful than hitherto realized. In these nine essays, Wooden traces the roots of English children's literature in the Renaissance beginning with the first printed books of Caxton and ranging through the work of John Bunyan. Wooden examines a number of works and authors from this period of two centuries some from the standard canon, others obscure or neglected while addressing questions about the early development of children's literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813115876](#)

- [63] Janet Bord, Colin Bord. **Sacred Waters: Holy Wells and Water Lore in Britain and Ireland**. Harper Collins. 1985.

Holy Wells began life as sacred pagan sites, and were gradually assimilated into early Celtic Christianity to convert natives. Many have seen the rise and fall of Catholicism and some now see pagan visitations once again. There are hundreds of surviving Ancient & Holy Wells, including natural springs, elaborate stone monuments, sea caves, and hidden sites.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0246120363](#)

- [64] John Layard, Anne S. Bosch. **Celtic Quest: Sexuality and Soul in Individuation**. Spring. 1985.

A deep Jungian study of the Welsh Arthurian Mabinogi story Culhwch and Olwen. • Introductory: The Two Mothers • Culhwch and Arthur: Ego and Self • The Quest: Custennin, His Wife and Son • Olwen: The Anima • Ysbaddaden Pencawr: And Arthur • The Tasks: Introductory and Ysgithyrwyn • The Tasks: Twrch Trwyth • The Tasks Fulfilled: Wrnach the Giant • The Tasks Fulfilled: Mabon Son of Modron • The Tasks Fulfilled: Canines, Ants, Beard, May Eve • The Tasks Fulfilled: Ysgithyrwyn, Menw, Cauldron • The Tasks Fulfilled: The Hunt of the Twrch Trwyth • The Tasks Fulfilled: The Slaying of the Hag • The Final Scene: Culhwch Wins Olwen • Appendices: I The Diamond Body On Athene and Hephaestus: II Anima and Animus • III Splitting Open the Head • IV The Incest Taboo Linguistic Notes • List of Place and Personal Names Bibliography Index • Illustrations: Route of the Twrch Trwyth (map) Taigitu • Diamond Body Brother-Sister Pairs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882141104](#)

- [65] Nicholas Slope. **The Book of Medieval Wargames**. Harper Collins Childrens Books. 1984.

Fully illustrated book on the history of the knight, Four Board games including complete rules, full set of players, full color three dimensional Diorama, Scorecards and counters.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060153210](#)

- [66] A.G. Smith. **Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales.** Dover. 1984.

Your imagination and this authentic replica of a medieval castle will carry you back to days when brave knights rode on handsome steeds, great halls echoed sounds of merry feasting, and heraldic banners waved above parapets. Connected through legend and ceremony with the Princes of Wales, Caernarvon Castle was begun in 1283 by Edward I and has stood for seven centuries. Now you can re-create the glory of Caernarvon Castle with this full-color, three-dimensional model accurately rendered on heavy card stock. Complete step-by-step instructions and exploded diagrams explain how to cut, fold, and assemble the walls, towers, gates, courtyard, and ramps. Dozens of armored knights and humbly dressed peasants all drawn to scale are ready to set on ramparts, in courtyards, and around the castle. You'll even find crested flags to fly from parapets. An informative text provides historical information about the castle, its history, and its inhabitants. Model builders, paper crafters of all ages, and anyone interested in medieval history will delight in creating this inexpensive facsimile of one of Europe's mightiest castles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486246639](#)

- [67] Nancy Benvenga. **Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring.** Anton Press. 1983.

Well did Gunther in 'Götterdämmerung' have reason to be concerned about his reputation. In the turbulent centuries which gave birth the legends that shaped Wagner's 'Ring' political instability and insecurity were the order of the day. Strife among family members, heroes with brilliant but often brief careers — all were enshrined in legend, poems, the heroic sagas and epics that formed the basis for 'The Ring'. This penetrating study traces the evolutionary process that led from history, and from the timeless myths of the ancient Germans, to legend and ultimately to that monument of nineteenth-century art, the 'Ring Cycle'. Through the encounter which it affords with those persons and events which form the historical, mythical and legendary roots of 'The Ring' the reader will find his view of Wagner's tetralogy immeasurably enhanced. This book gives a new dimension to our understanding of 'The Ring'.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0946380007](#)

- [68] Norman J. Johnston. **Cities in the Round.** University of Washington Press. 1983.

Maps on lining papers of Medieval Cities, with City planning history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0295959185](#)

- [69] Gerald of Wales, John O'Meara. **The History and Topography of Ireland.** Penguin Classics. 1983.

Gerald of Wales was among the most dynamic and fascinating churchmen of the twelfth century. A member of one of the leading Norman families involved in the invasion of Ireland, he first visited there in 1183 and later returned in the entourage of Henry II. The resulting Topographia Hiberniae is an extraordinary account of his travels. Here he describes landscapes, fish, birds and animals; recounts the history of Ireland's rulers; and tells fantastical stories of magic wells and deadly whirlpools, strange creatures and evil spirits. Written from the point of view of an invader and reformer, this work has been rightly criticized for its portrait of a primitive land, yet it is also one of the most important sources for what is known of Ireland during the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140444238](#)

- [70] John Rhys. **Celtic Folklore: Welsh and Manx.** Harper Collins. 1983.

John Rhys (1840-1915), the son of a Welsh farmer, studied at Oxford and in Germany, and became the first professor of Celtic languages at Oxford in 1877. His research ranged across the fields of linguistics, history, archaeology, ethnology and religion, and his many publications were instrumental in establishing the field of Celtic studies. This two-volume work, published in 1901, had its beginnings in the late 1870s, when Rhys began collecting Welsh folk tales, several of which appear, with English translations, in Volume 1. Volume 2 analyses recurring Welsh themes, including submerged cities, water spirits and rivers; caves, heroes and treasure; place-names and Arthurian legends. It also considers, in a more global context, topics such as name magic, shape shifting, and the fairy as "other". Rhys discusses the difficulties of interpreting folkloric motifs and discovering their origins, and the blurred borders between story and history, myth and superstition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0704504065](#)

- [71] Various, D.H. Farmer. **The Age of Bede: Revised Edition.** Penguin Classics. 1983.

This selection of writings from the sixth and seventh century AD provides a powerful insight into the early history of the Christian Church in England and Ireland. From Bede's Life of Cuthbert and Lives of the Abbots of Wearmouth and Jarrow to the anonymous Voyage of St Brendan — a whimsical mixture of fact and fantasy that describes a quest for paradise on earth — these are vivid accounts of the profoundly

spiritual and passionately heroic lives of Christian pioneers and saints. Both vital religious writings and a revealing insight into the reality of life at a formative time for the church, they describe an era of heroism and bitter conflict, and the rapid spread of the Christian faith.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 014044378

- [72] Jeffrey Gantz. **Early Irish Myths and Sagas**. Penguin Classics. 1982.

First written down in the eighth century AD, these early Irish stories depict a far older worldpart myth, part legend and part history. Rich with magic and achingly beautiful, they speak of a land of heroic battles, intense love and warrior ideals, in which the otherworld is explored and men mingle freely with the gods. From the vivid adventures of the great Celtic hero Cu Chulaind, to the stunning "Exile of the Sons of Uisliu" — a tale of treachery, honour and romance — these are masterpieces of passion and vitality, and form the foundation for the Irish literary tradition: a mythic legacy that was a powerful influence on the work of Yeats, Synge and Joyce.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443975

- [73] Jacques Le Goff, Arthur Goldhammer. **Time, Work, and Culture in the Middle Ages**. University of Chicago Press. 1982.

Jacques Le Goff is a prominent figure in the tradition of French medieval scholarship, profoundly influenced by the Annales school, notably, Bloch, Febvre, and Braudel, and by the ethnographers and anthropologists Mauss, Dumezil, and Levi-Strauss. In building his argument for "another Middle Ages" (un autre moyen age), Le Goff documents the emergence of the collective mentality from many sources with scholarship both imaginative and exact.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226470814

- [74] John Michell. **Megalithomania**. Cornell University Press. 1982.

A feast of extraordinary theories and personalities centred around the mysterious standing stones of antiquity. John Michell tells the incredible story of the amazing reactions, ancient and modern, to these prehistoric relics, whether astronomical, legendary, mystical or visionary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0801414792

- [75] W.H. Auden, Paul B. Taylor. **Norse Poems**. Athlone Press. 1981.

Revised translations of The Elder Edda (from Icelandic into English). • 1. The Viking poems • 2. The Niflung poems • 3. The Mythological poems.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0485112264

- [76] Hermann Palsson, Paul Edwards, ca. 1200 Anonymous. **Orkneyinga Saga: The History of the Earls of Orkney**. Penguin Classics. 1981.

Written around AD 1200 by an unnamed Icelandic author, the Orkneyinga Saga is an intriguing fusion of myth, legend and history. The only medieval chronicle to have Orkney as the central place of action, it tells of an era when the islands were still part of the Viking world, beginning with their conquest by the kings of Norway in the ninth century. The saga describes the subsequent history of the Earldom of Orkney and the adventures of great Norsemen such as Sigurd the Powerful, St Magnus the Martyr and Hrolf, the conqueror of Normandy. Savagely powerful and poetic, this is a fascinating depiction of an age of brutal battles, murder, sorcery and bitter family feuds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443835

- [77] J.F. Webb. **Lives of the Saints**. Penguin Classics. 1981.

The Voyage of St. Brendan (Navigatio Sancti Brendani) • Bede: Life of Cuthbert • Eddius Stephanus: Life of Wilfrid.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140441530

- [78] George Alexander Kennedy. **Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times**. University of North Carolina Press. 1980.

Since its original publication by UNC Press in 1980, this book has provided thousands of students with a concise introduction and guide to the history of the classical tradition in rhetoric, the ancient but ever vital art of persuasion. Now, George Kennedy offers a thoroughly revised

and updated edition of *Classical Rhetoric and Its Christian and Secular Tradition*. From its development in ancient Greece and Rome, through its continuation and adaptation in Europe and America through the Middle Ages and Renaissance, to its enduring significance in the twentieth century, he traces the theory and practice of classical rhetoric through history. At each stage of the way, he demonstrates how new societies modified classical rhetoric to fit their needs. For this edition, Kennedy has updated the text and the bibliography to incorporate new scholarship; added sections relating to women orators and rhetoricians throughout history; and enlarged the discussion of rhetoric in America, Germany, and Spain. He has also included more information about historical and intellectual contexts to assist the reader in understanding the tradition of classical rhetoric.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0807814016](#)

[79] Andrew McCall. *The Medieval Underworld*. Trafalgar Square. 1979.

In medieval times there existed an insistence on conformity which bordered on the obsessive. This account explores those times from the viewpoint of the men and women who were seen to be on the margins of society — who either would not, or could not, conform to the conventions of their era. The activities of outlaws, brigands, homosexuals, heretics, witches, Jews, prostitutes, thieves, vagabonds and other "transgressors" are detailed here, as are the punishments — often barbarously savage — which were meted out to them by State and Church. Full of fascinating and unusual characters and facts which greatly enhance our view of the Middle Ages, *The Medieval Underworld* will enthral anyone interested in medieval social history or the history of crime and punishment.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [088029714X](#)

[80] Janet Bord, Colin Bord. *The Secret Country*. Grand Central. 1978.

Janet and Colin Bord have explored the British Isles. They have photographed the sentinels of prehistory — the standing stones, stone circles, henges, hillforts and burial mounds. They have elicited from the folklore of the people 650 legends of dragons, monsters, devils, giants, ghosts, fairies and witches that relate to the mysterious monuments. And they ask... do all these silent stones, these fragments of a vanished mythology represent lost ties with earth currents — a power within our planet that can be revitalized for the benefit of man? Illustrated throughout with photographs by the authors.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0446816485](#)

[81] Robert S. Brumbaugh. *The Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript*. Southern Illinois University Press. 1978.

The Voynich Roger Bacon manuscript secrets — presumably magical or scientific and possibly containing a formula for an Elixir of Life — continue to defy deciphering efforts after almost four centuries, as this amazing history shows. Bought about the year 1586 by the Holy Roman Emperor Rudolph II, who had a keen interest in magic and science, the Voynich manuscript consists of some 200 pages, with many unusual anatomical, botanical, and astronomical illustrations. The work was thought to be that of Roger Bacon, the thirteenth-century English philosopher, who had a reputation for being a magician, and whom legend credited with discovery of an Elixir of Life. The writing, presumably in cipher, defied decipherment by Rudolph's scholars, and the manuscript passed in the eighteenth century from Prague to Rome, and in 1912 to America, when it was bought by Wilfrid Voynich, a rare-book dealer. In 1921, William R. Newbold claimed to have solved the cipher, but his claim was disputed by John M. Manly, who gave the manuscript the sobriquet the most mysterious manuscript in the world. In the 1960s the manuscript was acquired by the Beinecke Rare Book Library, and Robert S. Brumbaugh, a philosopher at Yale who had served in military intelligence during World War II, became interested in it, and began what has turned out to be a decade of effort to unlock the secrets of the cipher. In the course of his investigations Brumbaugh brought together a collection of essays tracing the manuscript's history, which form the basis of the present book. Brumbaugh himself in 1972 identified the alphabet used in the cipher, and read plant and star labels, but the text has resisted application of the alphabet. Efforts to transcribe and decipher the manuscript continue, and this book is a contribution to the efforts to reveal the secrets of medieval science, philosophy, and linguistics still locked in the world's most mysterious manuscript.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809308088](#)

[82] Jim Fitzpatrick. *Book of Conquests*. E.P. Dutton. 1978.

The first volume of a trilogy that tells the story of the ancient and magical Tuatha. *The Book of Conquests* tells the story of king of the Tuatha and the First Battle of Moy, one of the most important sagas in Early Irish.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0525475117](#)

[83] Gerald of Wales, Betty Radice, Lewis Thorpe. *The Journey Through Wales and the Description of Wales*. Penguin Classics. 1978.

Scholar, churchman, diplomat and theologian, Gerald of Wales was one of the most fascinating figures of the Middle Ages and *The Journey Through Wales* describes his eventful tour of the country as a missionary in 1188. In a style reminiscent of a diary, Gerald records the day-to-day events of the mission, alongside lively accounts of local miracles, folklore and religious relics such as Saint Patrick's Horn, and eloquent descriptions of natural scenery that includes the rugged promontory of St David's and the vast snow-covered panoramas of Snowdonia. The landscape is evoked in further detail in *The Description*, which chronicles the everyday lives of the Welsh people with skill and affection. Witty and gently humorous throughout, these works provide a unique view into the medieval world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140443398

- [84] Timothy Severin, Trondur Pattursson. **The Brendan Voyage**. McGraw Hill. 1978.

Could an Irish monk in the sixth century really have sailed all the way across the Atlantic in a small open boat, thus beating Columbus to the New World by almost a thousand years? Relying on the medieval text of St. Brendan, award-winning adventure writer Tim Severin painstakingly researched and built a boat identical to the leather curragh that carried Brendan on his epic voyage. He found a centuries-old, family-run tannery to prepare the ox hides in the medieval way; he undertook an exhaustive search for skilled harness makers (the only people who would know how to stitch the three-quarter-inch-thick hides together); he located one of the last pieces of Irish-grown timber tall enough to make the mainmast. But his courage and resourcefulness were truly tested on the open seas, including one heart-pounding episode when he and his crew repaired a dangerous tear in the leather hull by hanging over the side — their heads sometimes submerged under the freezing waves — to restitch the leather. A modern classic in the tradition of *Kon-Tiki*, *The Brendan Voyage* seamlessly blends high adventure and historical relevance. It has been translated into twenty-seven languages since its original publication in 1978. With a new Introduction by Malachy McCourt, author of *A Monk Swimming*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0070563357

- [85] John L. Greenway. **The Golden Horns: Mythic Imagination and the Nordic Past**. University of Georgia Press. 1977.

As an introduction to modern myth, *The Golden Horns* masterfully encompasses a wide circle of historical and literary materials. John Greenway first establishes the theoretical base of his discussion by examining the nature of time in Norse mythic consciousness. After suggesting several ways in which the mythic apprehension of reality conditioned medieval Icelandic narrative, he then elaborates on the dialectical relationship between myth and reason. Maintaining that myth is neither true nor false but always either expressive or not, the author then traces the origin, rise, and fall of two great modern myths of northern birth: seventeenth century Swedish Gothicism and the Ossianic craze of the eighteenth century — both of which illustrate the singular tension in the modern mind between mythic imperatives and the impulse to de-mythologize. Finally, *The Golden Horns* traces the romantic belief in a "new mythology" which synthesizes myth and reason from its early acceptance through its eventual repudiation. In his conclusions about the state of myth in the modern world, Greenway postulates that we have inherited the romantic respect for myth as truth but lack the romantic faith in transcendence necessary to establish myth's reality. Consequently, we express our mythic consciousness of who we are in quasi-scientific language, consciously manipulating mythic symbols for social control.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0820303844

- [86] Gerhard Herm. **The Celts: The People Who Came Out of the Darkness**. St. Martin's Press. 1977.

The 2000-year epic story of the North European civilization that rivalled Greece and Rome for richness, diversity and power. The language of the Celts is still spoken by more than two million people in Brittany, Scotland, Ireland and Wales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312127057

- [87] Dorothee Metlitzki. **The Matter of Araby in Medieval England**. Yale University Press. 1977.

This book examines the literary and intellectual relationships between "Piers Plowman" and "The Faerie Queene". It links these two rich and problematical poems by showing their development from a common religious and artistic matrix and by assessing their roles in the evolution of allegory. "A valuable contribution to our understanding of the medieval vernacular literature." — Robert W. Ackerman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300020031

- [88] Susan Wittig. **Stylistic and Narrative Structures in the Middle English Romances**. University of Texas Press. 1977.

This volume provides a generic description, based on a formal analysis of narrative structures, of the Middle English noncyclic verse romances. As a group, these poems have long resisted generic definition and are traditionally considered to be a conglomerate of unrelated tales held together in a historical matrix of similar themes and characters. As single narratives, they are thought of as random collections of events loosely structured in chronological succession. Susan Wittig, however, offers evidence that the romances are carefully ordered (although not always consciously so) according to a series of formulaic patterns and that their structures serve as vehicles for certain essential

cultural patterns and are important to the preservation of some community-held beliefs. The analysis begins on a stylistic level, and the same theoretical principles applied to the linguistic formulas of the poems also serve as a model for the study of narrative structures. The author finds that there are laws that govern the creation, selection, and arrangement of narrative materials in the romance genre and that act to restrict innovation and control the narrative form. The reasons for this strict control are to be found in the functional relationship of the genre to the culture that produced it. The deep structure of the romance is viewed as a problem-solving pattern that enables the community to mediate important contradictions within its social, economic, and mythic structures. Wittig speculates that these contradictions may lie in the social structures of kinship and marriage and that they have been restructured in the narratives in a practical myth: the concept of power gained through the marriage alliance, and the reconciliation of the contradictory notions of marriage for powers sake and marriage for love's sake. This advanced, thorough, and completely original study will be valuable to medieval specialists, classicists, linguists, folklorists, and Biblical scholars working in oral-formulaic narrative structure.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775415](#)

- [89] Gwyn Jones. **Eirik the Red and Other Icelandic Sagas.** Oxford University Press. 1975.

Selected by Gwyn Jones — the eminent Celtic scholar — for their excellence and variety, these nine Icelandic sagas include "Hen-Thorir," "The Vapnfjord Men," "Thorstein Staff-Struck," "Hrafnkel the Priest of Prey," "Thidrandi whom the Goddesses Slew," "Authun and the Bear," "Gunnlaug Wormtongue," "King Hrolf and his Champions," and the title piece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192505823](#)

- [90] Charles Squire. **Celtic Myth and Legend.** Borgo Press. 1975.

For generations, the legends of ancient Britain have captivated readers around the world, and this splendid compilation of tales for readers today offers a perfect introduction to the colorful pageant of Celtic myth. Its wondrous stories range from the oft-told deeds of Arthur and the Knights of the Round Table to the less-familiar adventures of the mighty Finn and his Fenians, Ulster's Champions of the Red Branch, and other heroic figures from the Gaelic pantheon. Tracing the exploits of kings and saints back to their earliest origins, the author reveals the pagan roots beneath medieval Christianity and follows the transformations of the stories into the fairy tales of the Victorian age. Originally published at the turn of the twentieth century, this book was conceived as a handbook to the burgeoning Celtic Renaissance. Its foundation of solid scholarship, conveyed with a minimum of marginal notes, make it reader-friendly and an ideal steppingstone on the path toward the magic cauldron of Celtic myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770305](#)

- [91] Claiborne W. Thompson. **Studies in Upplandic Runography.** University of Texas Press. 1975.

Studies in Upplandic Runography is a detailed treatment of the runic inscriptions from the province of Uppland, Sweden, where runic art reached a high point in A.D. 1200 and where runic inscriptions are most numerous. Most of the runic monuments discussed are from the eleventh century, an important period when Sweden was making the transition from paganism to Christianity. The names of nearly fifty rune-carvers (runographers), professional and amateur, are known. However, many of the inscriptions were left unsigned. Claiborne Thompson examines the major problem of how an unsigned inscription is attributed to a known carver. Since each carver had a distinctive style which must be delineated, the book contains an exhaustive survey of the norms of Upplandic runography. In order to match the inscriptions with their carvers, Thompson analyzes the entire corpus of inscriptions from Uppland, their formation, the artistic designs they bear, the shapes of the runes on them, the orthography and language on them, and the manner in which they were carved. Thompson then establishes a set of criteria for determining the authorship of a runic monument, stressing rune forms. All of the criteria are used in an extensive discussion of the carvings of Asmund Karasun, an interesting and influential carver from the first half of the eleventh century. In addition, Thompson's review of research describes scholarly interest in the problems of runography beginning in the early seventeenth century. The book includes an introductory sketch of the cultural background of Uppland and relates the runic tradition to historical and cultural traditions in eleventh-century Sweden.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775113](#)

- [92] Northrop Frye. **The Secular Scripture: A Study of the Structure of Romance.** Harvard University Press. 1973.

Northrop Frye's thinking has had a pervasive impact on contemporary interpretations of our literary and cultural heritage. In his *Anatomy of Criticism*, a landmark in the history of modern critical theory, he demonstrated his genius for mapping out the realm of imaginative creation. In *The Secular Scripture* he turns again to the task of establishing a broad theoretical framework, bringing to bear his extraordinary command of the whole range of literature from antiquity to the present. Romance, a mode of literature trafficking in such plot elements as mistaken identity, shipwrecks, magic potions, the rescue of maidens in distress, has tended to be regarded as hardly deserving of serious consideration; critics praise other aspects of the *Odyssey*, *The Faerie Queene*, Shakespeare's last plays, and Scott's *Waverley* novels, for example, while forgiving the authors' indulgence in childish romantic plots. • Frye, however, discerns in the innumerable romantic narratives of the Western tradition an imaginative universe stretching from an idyllic world to a demonic one, and a pattern of action taking

the form of a cyclical descent into and ascent out of the demonic realm. Romance as a whole is thus seen as forming an integrated vision of the world, a "secular scripture" whose hero is man, paralleling the sacred scripture whose hero is God. • The clarity of Northrop Frye's perception, the scope and suggestiveness of his conceptualizing, the wit and grace of his style, have won him universal admiration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0674796756

- [93] Gwyn Jones. **Kings, Beasts and Heroes**. Oxford University Press. 1972.

Analysis of story-telling art in Beowulf, Culhwch and Olwen, and King Hrolf's Saga. • Fiction in Welsh (Culhwch and Olwen) • Poetry in Old Norse (King Hrolf's Saga) • Poetry in Anglo-Saxon (Beowulf).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0192151819

- [94] Nora Chadwick, J.X.W.P. Corcoran. **The Celts**. Penguin Books. 1971.

The Celtic period was one of tremendous cultural expansion, the last phase of European material and intellectual development before the Mediterranean world spread northwards over the Continent and linked it to modern times. Nora Chadwick's classic survey traces the rise and spread of the Celts, from their arrival in the British Isles in about the eighth century BC to the gradual transformation of their culture, initially under the Romans and later the Saxons. A new introductory chapter by Barry Cunliffe discusses the origins of the Celts and gives a fascinating overview of the current issues under debate among scholars in the field.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140212116

- [95] Andrew Marvell, D.I.B. Smith. **The Rehearsal Transpros'd and the Rehearsal Transpros'd, the Second Part**. Oxford University Press. 1971.

A scholarly edition of Rehearsal Transpros'd by Donal Ian Brice Smith. The edition presents an authoritative text, together with an introduction, commentary notes, and scholarly apparatus.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0198124228

- [96] Marion Dexter Learned. **The Saga of Walther of Aquitaine**. Greenwood Press reprint. 1970.

English, Old [ca. 450-1100] • Reprint of the 1892 ed., which was issued as v.7, no.1 of Publications of the Modern Language Association of America. • Versions in Anglo-Saxon, Latin, Middle High German, Old Norse, and Polish.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0837139031

- [97] Lin Carter. **Dragons, Elves, and Heroes**. Ballantine. 1969.

Ballantine Adult Fantasy series • A glowing anthology of gems from the ancient writers, including excerpts from: The Volsunga Saga, Beowulf, The Mabinogion, The Shah-Namah, The Kalevala — and many, many more. • Contributor: Anonymous (Tom O'Bedlam's Song) • S. Baring-Gould (Barrow-Wight / The Grettir Saga) • Robert Browning (Childe Roland to the Dark Tower Came) • Lin Carter (Rustum Against the City of Demons / The Shah-Namah) • John Martin Crawford (Lost Words of Power / The Kalevala) • Francisco De Moraes (Magical Palace of Darkness / Palmerin of England) • Norma Lorre Goodrich (The Ogre / Beowuf) • Isabel Florence Hapgood (Last Giant of the Elder Age / The Kiev Cycle) • Rudyard Kipling (Puck's Song) • Arthur Layard (Wonderful Things Beyond Cathay / Mandeville's Travels) • James MacPherson (Fingal at the Siege of Carric-Thura / The Poems of Ossian) • Sir Thomas Malory (Sword of Avalon / Le Morte d'Arthur) • Kenneth Morris (Manawyddan Son of the Boundless / The Mabinogion) • William Morris (High History of the Sword Gram / The Volsunga Saga) • William Shakespeare (Prospero Evokes the Air Spirits) • Edmund Spenser (Lords of Faerie / The Faerie Queene) • Charles Swan (Tales of the Wisdom of the Ages / The Gesta Romanorum (With Wynnard Hooper)) • Alfred Tennyson (Horns of Elfland) • Voltaire (Princess of Babylon / The Romances).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345217314

- [98] Edgar Wind. **Pagan Mysteries in the Renaissance**. W.W. Norton. 1969.

An exploration of philosophical and mystical sources of iconography in Renaissance art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0393004759

- [99] E.V. Gordon. **An Introduction To Old Norse**. Oxford Clarendon Press. 1957.

[Wikipedia page for the Book](#) • A standard text for Old Norse, and introduction to the heroic literature of the North.

cover nearest lib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn 0198111053

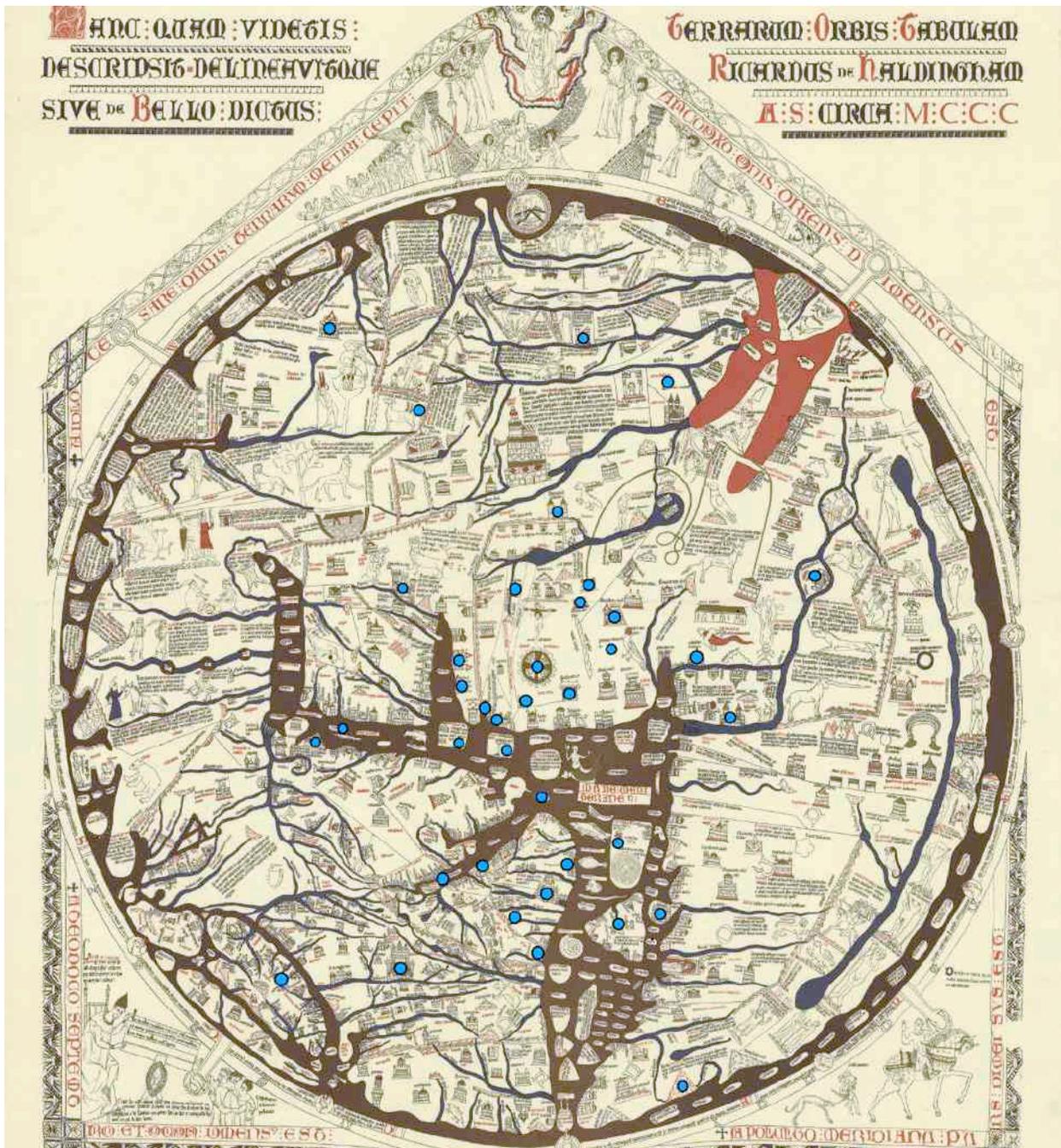


Figure 9.3: *Interactive Travels of John Mandeville, on the Hereford Map* [Wikipedia: Public Domain] (HistoriaCartarum.org, 2017)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
562	2016	Cybulskie	Five-Minute Medievalist
562	2016	Gies	Life in a Medieval City
563	2015	Morrison	Adventures of Gillion de Trazegnies: Chivalry and Romance in the Middle East
563	2015	Oakeshott	Records of the Medieval Sword
563	2014	Meyer	Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition
563	2014	Duzer	Sea Monsters on Medieval and Renaissance Maps
564	2013	Singman	Middle Ages: Everyday Life in Medieval Europe
564	2012	Kline	Maps of Medieval Thought: The Hereford Paradigm
564	2011	Mortimer	Time Traveler's Guide to Medieval England: A Handbook for Visitors to the Fourteenth Century
564	2011	Williamson	A Feast of Creatures: Anglo-Saxon Riddle-Songs
564	2010	Gies	Life in a Medieval Castle
565	2010	Mortimer	Medieval Intrigue: Decoding Royal Conspiracies
565	2010	Rogers	Oxford Encyclopedia of Medieval Warfare and Military Technology
565	2005	Rowland	From Heaven to Arcadia: The Sacred and the Profane in the Renaissance
565	2005	Sisam	A Middle English Reader and Vocabulary
565	2005	Sondergaard	Marvels and Imaginary Journeys and Landscapes in the Middle Ages
566	2004	Norberg	An Introduction to the Study of Medieval Latin Versification
566	2003	Bamford	An Endless Trace: The Passionate Pursuit of Wisdom in the West
566	2003	Danziger	1215: The Year of Magna Carta
567	2003	Delacampagne	Here Be Dragons: A Fantastic Bestiary
567	2002	Godwin	Pagan Dream of the Renaissance
567	2001	Daston	Wonders and the Order of Nature, 1150-1750
568	2001	Fox	Grettir's Saga
568	2001	Pleij	Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life
568	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
569	2000	Conroy	Unspeakable Acts, Ordinary People: The Dynamics of Torture
569	2000	Keightley	World Guide to Gnomes, Fairies, Elves & Other Little People
569	2000	Martinez	Visualizing Middle-Earth
569	2000	Pickover	Cryptorunes: Codes and Secret Writing
569	1999	Reston	Last Apocalypse: Europe at the Year 1000 A.D.
570	1998	Lacey	Year 1000: What Life Was Like at the Turn of the First Millennium
570	1998	Matthews	King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present
570	1997	Owen	Famous Druids: A Survey of Three Centuries of English Literature on the Druids
570	1997	Pike	Passage through Hell: Modernist Descents, Medieval Underworlds
571	1996	Lacy	New Arthurian Encyclopedia
571	1996	Oakeshott	Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor)
571	1994	McKillip	Celtic Designs
571	1993	Saunders	Forest of Medieval Romance: Avernus, Broceliande, Arden
572	1992	Dames	Mythic Ireland
572	1992	Goff	Medieval Imagination
572	1991	hOgain	Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition
572	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
573	1991	Matthews	Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland
573	1991	Matthews	British and Irish Mythology: An Encyclopedia of Myth and Legend
573	1991	Perlin	A Forest Journey: The Role of Wood in the Development of Civilization
573	1990	Goff	Your Money or Your Life: Economy and Religion in the Middle Ages

573	1990	Kieckhefer	Magic in the Middle Ages
574	1989	Matthews	Elements of the Celtic Tradition
574	1989	Rees	Celtic Heritage
574	1988	Egoff	Worlds Within: Children's Fantasy from the Middle Ages to Today
574	1988	Innes	Tarot: how to use and interpret the Cards
574	1988	Lehmann	Beowulf: An Imitative Translation
574	1988	Varney	Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film
575	1987	Duhem	Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds
575	1987	Gordon	Forgotten Scripts: How They Were Deciphered and their Impact on Contemporary Culture
575	1987	Harpham	On the Grotesque: Strategies of Contradiction in Art and Literature
575	1987	Miller	Poetic License: Authority and Authorship in Medieval and Renaissance Contexts
575	1987	Page	Runes
575	1986	Hughes	Signs of Literature: Language, Ideology and the Literary Text
576	1986	Llywelyn	Bard: The Odyssey of the Irish
576	1986	Palsson	Seven Viking Romances
576	1986	Wooden	Children's Literature of the English Renaissance
576	1985	Bord	Sacred Waters: Holy Wells and Water Lore in Britain and Ireland
576	1985	Layard	Celtic Quest: Sexuality and Soul in Individuation
576	1984	Slope	Book of Medieval Wargames
577	1984	Smith	Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales
577	1983	Benvenga	Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring
577	1983	Johnston	Cities in the Round
577	1983	Wales	History and Topography of Ireland
577	1983	Rhys	Celtic Folklore: Welsh and Manx
577	1983	Various	Age of Bede: Revised Edition
578	1982	Gantz	Early Irish Myths and Sagas
578	1982	Goff	Time, Work, and Culture in the Middle Ages
578	1982	Michell	Megalithomania
578	1981	Auden	Norse Poems
578	1981	Palsson	Orkneying Saga: The History of the Earls of Orkney
578	1981	Webb	Lives of the Saints
578	1980	Kennedy	Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times
579	1979	McCall	Medieval Underworld
579	1978	Bord	Secret Country
579	1978	Brumbaugh	Most Mysterious Manuscript: The Voynich "Roger Bacon" Cipher Manuscript
579	1978	Fitzpatrick	Book of Conquests
579	1978	Wales	Journey Through Wales and the Description of Wales
580	1978	Severin	Brendan Voyage
580	1977	Greenway	Golden Horns: Mythic Imagination and the Nordic Past
580	1977	Herm	Celts: The People Who Came Out of the Darkness
580	1977	Metlitzki	Matter of Araby in Medieval England
580	1977	Wittig	Stylistic and Narrative Structures in the Middle English Romances
581	1975	Jones	Eirik the Red and Other Icelandic Sagas
581	1975	Squire	Celtic Myth and Legend
581	1975	Thompson	Studies in Upplandic Runography
581	1973	Frye	Secular Scripture: A Study of the Structure of Romance
582	1972	Jones	Kings, Beasts and Heroes
582	1971	Chadwick	Celts
582	1971	Marvell	Rehearsal Transpros'd and the Rehearsal Transpros'd Second Part
582	1970	Learned	Saga of Walther of Aquitaine
582	1969	Carter	Dragons, Elves, and Heroes

582	1969	Wind	Pagan Mysteries in the Renaissance
582	1957	Gordon	An Introduction To Old Norse



Figure 9.4: *Cockaigne (Schlaraffenland)*, medieval Land of Milk and Honey (Bruegel the Elder, 1567) [Wikipedia: Public Domain]

9.2 Folk & Fairy Tales, Sagas, Legends

- [1] Mona Radford, Edwin Radford. **Encyclopedia of Superstitions**. Philosophical Library/Open Road. 2018.

This classic and thoroughly delightful reference explores the origins of superstitions. You'll discover the origins behind charms, spells, fairy lore and legend, folk remedies and customs of birth, marriage, and death. • 1995 Edition: Explains the origin and meaning of superstition, and how ancient beliefs have been adapted to modern day living. All the superstitions included in the book have been found to exist in Britain, ranging from charms and spells to folk remedies and customs of birth. • Edwin and Mona A. Radford were a British husband and wife writing team who published prolifically from the 1940s through 1970s. They were known for their murder-mystery series of novels about the fictional Inspector Manson. • 499 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [150405508X](#)

- [2] Neil Gaiman. **Norse Mythology**. W.W. Norton. 2017.

Introducing an instant classic: master storyteller Neil Gaiman presents a dazzling version of the great Norse myths. • Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. • In *Norse Mythology*, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki — son of a giant — blood brother to Odin and a trickster and unsurpassable manipulator. • Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman — difficult with his beard and huge appetite — to steal it back. More poignant is the tale in which the blood of Kvasir — the most sagacious of gods — is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people. • Through Gaiman's deft and witty prose emerge these gods with their fiercely competitive natures, their susceptibility to being duped and to duping others, and their tendency to let passion ignite their actions, making these long-ago myths breathe pungent life again. • "Who else but Neil Gaiman could become an accomplice of the gods, using the sorcery of words to make their stories new? The author of *American Gods* transforms Norse myths into addictive reading for young and old, with high-wattage retellings that preserve the monumental grandeur of the Nordic universe but also turn it into a world that is up close and personal, full of antic wit and dark intrigue." – Maria Tatar, chair, Program in Folklore and Mythology, Harvard University • "The fascinating ancient tales in the Prose Edda and Poetic Edda have always needed gifted storytellers to breathe new life into them from century to century, and who better now than Neil Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology." – Jack Zipes, editor of *The Norton Anthology of Children's Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039360909X](#)

- [3] Jane Garry. **Archetypes and Motifs in Folklore and Literature: A Handbook**. Routledge. 2017.

This is an authoritative presentation and discussion of the most basic thematic elements universally found in folklore and literature. The reference provides a detailed analysis of the most common archetypes or motifs found in the folklore of selected communities around the world. Each entry is written by a noted authority in the field, and includes accompanying reference citations. Entries are keyed to the Motif-Index of Folk Literature by Stith Thompson and grouped according to that Index's scheme. The reference also includes an introductory essay on the concepts of archetypes and motifs and the scholarship associated with them. This is the only book in English on motifs and themes that is completely folklore oriented, deals with motif numbers, and is tied to the Thompson Motif-Index. It includes in-depth examination of such motifs as: Bewitching; Chance and Fate; Choice of Roads; Death or Departure of the Gods; the Double; Ghosts and Other Revenants; the Hero Cycle; Journey to the Otherworld; Magic Invulnerability; Soothsayer; Transformation; Tricksters.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [135157616X](#)

- [4] Julie K. Allen. **More Than Just Fairy Tales: New Approaches to the Stories of Hans Christian Andersen**. Cognelia Academic. 2014.

More Than Just Fairy Tales takes an innovative look at the classic tales of Hans Christian Andersen. Rather than viewing the stories as purely self-contained units or simplistic narratives for children, the essays in this volume employ critical reading strategies and literary theory to explore thematic connections between the tales and thereby illustrate meaningful patterns in Andersen's oeuvre. The chapters in this volume cover a wide range of topics, including the linguistic innovations characteristic of Andersen's literary style, illustrations of Andersen's tales, film adaptations of Andersen's biography, and in-depth explorations of specific themes that play a central role in Andersen's work, such as anthropomorphism, modernity, travel, religion, art and the artist, and social criticism. More Than Just Fairy Tales provides fresh insights into a seminal figure in European and international children's literature. It demonstrates that Andersen's stories have stood the test of time by addressing issues and ideas that are constants of the human condition. This book is well suited for use in undergraduate courses in children's literature, Scandinavian and Germanic literature, and folklore. Each chapter's close, critical reading of thematically linked clusters of Andersen's tales facilitates a deeper understanding of both Andersen's most popular and lesser-known works, while teaching students how to apply critical reading strategies more generally. In more advanced courses, this approach lays the groundwork for independent research and analysis. Julie K. Allen holds a Ph.D. in Germanic languages and literatures from Harvard University. Dr. Allen is the Paul and Renate Madsen associate professor of Danish in the Department of Scandinavian Studies, as well as an affiliate faculty member in German, Material Culture, and Religious Studies at the University of Wisconsin, Madison, where she also serves as director of the ScanDesign Fellowship Program. She is the author of *Icons of Danish Modernity: Georg Brandes and Asta Nielsen*, co-translator of *The Annotated Hans Christian Andersen*, and has published extensively on nineteenth and twentieth century German and Danish literature, culture, and film.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1626610185](#)

- [5] Brian Attebery. **Stories about Stories: Fantasy and the Remaking of Myth**. Oxford University Press. 2014.

The first comprehensive study of fantasy's uses of myth, this book offers insights into the genre's popularity and cultural importance. Combining history, folklore, and narrative theory, Attebery's study explores familiar and forgotten fantasies and shows how the genre is also an arena for negotiating new relationships with traditional tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0199316074](#)

- [6] Jacob Grimm, Wilhelm Grimm. **The Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition**. CreateSpace. 2014.

The complete text of all 211 fairy tales collected by the Brothers Grimm. • This book publication is unique which includes exclusive Introduction. • This edition also includes detailed Biography. • This edition has been corrected for spelling and grammatical errors. Full of magic and trickery, Grimm's Fairy Tales have delighted generations with such timeless classics as Cinderella, Red Riding Hood, Hansel and Gretel, Snow White, and Rapunzel. The Complete Fairy Tales Every fairy tales collected by the Brothers Grimm are included — that's over 200 tales. Popular favorites include: • Cinderella • Beauty and the Beast • Little Red-Cap (Little Red Riding Hood) • Briar Rose (Sleeping Beauty) • Hansel and Gretel • Snow White • Rapunzel • Rumpelstiltskin • and hundreds more!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1503275833](#)

- [7] Jacob Grimm, Wilhelm Grimm, Andrea Jack. **The Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition**. Princeton University Press. 2014.

When Jacob and Wilhelm Grimm published their *Children's and Household Tales* in 1812, followed by a second volume in 1815, they had no idea that such stories as "Rapunzel," "Hansel and Gretel," and "Cinderella" would become the most celebrated in the world. Yet few people today are familiar with the majority of tales from the two early volumes, since in the next four decades the Grimms would publish six other

editions, each extensively revised in content and style. For the very first time, *The Original Folk and Fairy Tales of the Brothers Grimm* makes available in English all 156 stories from the 1812 and 1815 editions. These narrative gems, newly translated and brought together in one beautiful book, are accompanied by sumptuous new illustrations from award-winning artist Andrea Dezs. From "The Frog King" to "The Golden Key," wondrous worlds unfold — heroes and heroines are rewarded, weaker animals triumph over the strong, and simple bumpkins prove themselves not so simple after all. Esteemed fairy tale scholar Jack Zipes offers accessible translations that retain the spare description and engaging storytelling style of the originals. Indeed, this is what makes the tales from the 1812 and 1815 editions unique — they reflect diverse voices, rooted in oral traditions, that are absent from the Grimms' later, more embellished collections of tales. Zipes's introduction gives important historical context, and the book includes the Grimms' prefaces and notes. A delight to read, *The Original Folk and Fairy Tales of the Brothers Grimm* presents these peerless stories to a whole new generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691160597](#)

- [8] Kuno Meyer, Alfred Trubner Nutt. *The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition*. Nabu Press. 2014.

Excerpt from *The Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga* The old-Irish tale which is here edited and fully translated for the first time, has come down to us in seven MSS. of different age and varying value. It is unfortunate that the oldest copy (U), that contained on p.121a of the *Leabhar na h Uidhre*, a MS. written about 1100 A.D., is a mere fragment, containing but the very end of the story from *lil in chertle dia dernaind* (62 of my edition) to the conclusion. The other six MSS. all belong to a much later age, the fourteenth, fifteenth, and sixteenth centuries respectively. • Bran mac Febail embarks upon a quest to the Other World. One day while Bran is walking, he hears beautiful music, so beautiful, in fact, that it lulls him to sleep. Upon awakening, he sees a beautiful silver branch in front of him. He returns to his royal house, and while his company is there, an Otherworld woman appears, and sings to him a poem about the land where the branch had grown. In this Otherworld, it is always summer, there is no want of food or water, and no sickness or despair ever touches the perfect people. She tells Bran to voyage to the Land of Women across the sea, and the next day he gathers a company of men to do so. After two days, he sees a man on a chariot speeding towards him. The man is Manannan mac Lir, and he tells Bran that he is not sailing upon the ocean, but upon a flowery plain. He also reveals to Bran that there are many men riding in chariots, but that they are invisible. He tells Bran of how he is to beget his son in Ireland, and that his son will become a great warrior. Bran leaves Manannan mac Lir, and comes to the Isle of Joy. All the people upon the Isle of Joy laugh and stare at him, but will not answer his calls. When Bran sends a man ashore to see what the matter is, the man starts to laugh and gape just like the others. Bran leaves him and sails farther. He then reaches the Land of Women, but is hesitant to go ashore. However, the leader of the women throws a magical clew (ball of yarn) at him which sticks to his hand. She then pulls the boat to shore, and each man pairs off with a woman, Bran with the leader. For what seems to be one year, although it is in actuality many more, the men feast happily in the Land of Women until Nechtan Mac Collbran feels homesickness stir within him. The leader of the women is reluctant to let them go, and warns them not to step upon the shores of Ireland. Bran and his company sail back to Ireland. The people that have gathered on the shores to meet him do not recognize his name except in their legends. Nechtan Mac Collbran, upset, jumps off the boat onto the land. Immediately, Nechtan Mac Collbran turns to ashes. Bran and his company relate the rest of their story to the Irish, and then sail across the sea, never to be seen again.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1294764624](#)

- [9] Marina Warner. *Once Upon a Time: A Short History of Fairy Tale*. Oxford University Press. 2014.

From wicked queens, beautiful princesses, elves, monsters, and goblins to giants, glass slippers, poisoned apples, magic keys, and mirrors, the characters and images of fairy tales have cast a spell over readers and audiences, both adults and children, for centuries. These fantastic stories have travelled across cultural borders, and been passed down from generation to generation, ever-changing, renewed with each re-telling. Few forms of literature have greater power to enchant us and rekindle our imagination than a fairy tale. But what is a fairy tale? Where do they come from and what do they mean? What do they try and communicate to us about morality, sexuality, and society? The range of fairy tales stretches across great distances and time; their history is entangled with folklore and myth, and their inspiration draws on ideas about nature and the supernatural, imagination and fantasy, psychoanalysis, and feminism. Marina Warner has loved fairy tales over her long writing career, and she explores here a multitude of tales through the ages, their different manifestations on the page, the stage, and the screen. From the phenomenal rise of Victorian and Edwardian literature to contemporary children's stories, Warner unfolds a glittering array of examples, from classics such as *Red Riding Hood*, *Cinderella*, and *The Sleeping Beauty*, the Grimm Brothers' *Hansel and Gretel*, and Hans Andersen's *The Little Mermaid*, to modern-day realizations including Walt Disney's *Snow White* and gothic interpretations such as Pan's *Labyrinth*. In ten succinct chapters, Marina Warner digs into a rich collection of fairy tales in their brilliant and fantastical variations, in order to define a genre and evaluate a literary form that keeps shifting through time and history. She makes a persuasive case for fairy tale as a crucial repository of human understanding and culture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198718659](#)

- [10] Jack Zipes. *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton University Press. 2013.

If there is one genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. Yet we still have great difficulty understanding how it originated, evolved, and spread — or why so many people cannot resist its appeal, no matter how it changes or what form it takes. In this book, renowned fairy-tale expert Jack Zipes presents a provocative new theory about why fairy tales were created and retold — and why they became such an indelible and infinitely adaptable part of cultures around the world. Drawing on cognitive science, evolutionary theory, anthropology, psychology, literary theory, and other fields, Zipes presents a nuanced argument about how fairy tales originated in ancient oral cultures, how they evolved through the rise of literary culture and print, and how, in our own time, they continue to change through their adaptation in an ever-growing variety of media. In making his case, Zipes considers a wide range of fascinating examples, including fairy tales told, collected, and written by women in the nineteenth century; Catherine Breillat's film adaptation of Perrault's "Bluebeard"; and contemporary fairy-tale drawings, paintings, sculptures, and photographs that critique canonical print versions. While we may never be able to fully explain fairy tales, *The Irresistible Fairy Tale* provides a powerful theory of how and why they evolved — and why we still use them to make meaning of our lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691159556](#)

- [11] Jacob Grimm, Wilhelm Grimm, Maria Tatar, A.S. Byatt. **The Annotated Brothers Grimm.** W.W. Norton. 2012.

Celebrate the 200th birthday of the Brothers Grimm stories with this lavish volume now richly expanded for a new generation. Publication of the Grimms' *Children's Stories and Household Tales* in 1812 brought the great European oral folk tradition into print for the first time. The *Annotated Brothers Grimm* returns in a deluxe and augmented 200th-anniversary edition commemorating that landmark event. Adding to such favorites as "Cinderella," "Little Red Riding Hood," "Snow White," and "Rapunzel," Maria Tatar includes six new entries, among them "Four Clever Brothers," "The Water of Life," "The White Snake," and "The Old Man and His Grandson." The expanded edition features an enhanced selection of illustrations, many in color, by legendary artists such as George Cruikshank and Arthur Rackham; annotations that explore the historical origins, cultural context, and psychological effects of the tales; and a biographical essay on Jacob and Wilhelm Grimm. A perennial favorite in the acclaimed Norton *Annotated* series, this magnificent volume will draw both children and adults into the enchanting world of fairy tales. 75 color, 75 black-and-white illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393088863](#)

- [12] Craig Williamson. **A Feast of Creatures: Anglo-Saxon Riddle-Songs.** University of Pennsylvania Press. 2011.

In *A Feast of Creatures*, Craig Williamson recasts nearly one hundred Old English riddles of the Exeter Book into a modern verse mode that yokes the cadences of Aelfric with the sprung rhythm of Gerard Manley Hopkins. Like the early English riddlers before him, Williamson gives voice to the nightingale, plow, ox, phallic onion, and storm-wind. In lean and taut language he offers us mead disguised as a mighty wrestler, the sword as a celibate thane, the silver wine-cup as a seductress, the horn transformed from head-warrior to ink-belly or battle-singer. In his notes and commentary he gives us possible and probable solutions, sources, and analogues, a shrewd sense of literary play, and traces the literary and cultural contexts in which each riddle may be viewed. In his introduction, Williamson traces for us the history of riddles and riddle scholarship.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812211294](#)

- [13] Maria Tatar. **Enchanted Hunters: The Power of Stories in Childhood.** W.W. Norton. 2009.

Highly illuminating for parents, vital for students and book lovers alike, *Enchanted Hunters* transforms our understanding of why children should read. Ever wondered why little children love listening to stories, why older ones get lost in certain books? In this enthralling work, Maria Tatar challenges many of our assumptions about childhood reading. Much as our culture pays lip service to the importance of literature, we rarely examine the creative and cognitive benefits of reading from infancy through adolescence. By exploring how beauty and horror operated in C.S. Lewis's *Chronicles of Narnia*, Philip Pullman's *His Dark Materials*, J.K. Rowling's *Harry Potter* novels, and many other narratives, Tatar provides a delightful work for parents, teachers, and general readers, not just examining how and what children read but also showing through vivid examples how literature transports and transforms children with its intoxicating, captivating, and occasionally terrifying energy. In the tradition of Bruno Bettelheim's landmark *The Uses of Enchantment*, Tatar's book is not only a compelling journey into the world of childhood but a trip back for adult readers as well. 30 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393066010](#)

- [14] Hans Christian Andersen, Maria Tatar, Julie Allen. **The Annotated Hans Christian Andersen.** W.W. Norton. 2008.

A richly entertaining and informative collection of Hans Christian Andersen's stories, annotated by one of America's leading folklore scholars. In her most ambitious annotated work to date, Maria Tatar celebrates the stories told by Denmark's "perfect wizard" and re-envision Hans Christian Andersen as a writer who casts his spell on both children and adults. Andersen's most beloved tales, such as "The Emperor's New Clothes," "The Ugly Duckling," and "The Little Mermaid," are now joined by "The Shadow" and "Story of a Mother," mature stories that reveal his literary range and depth. Tatar captures the tales' unrivaled dramatic and visual power, showing exactly how Andersen

became one of the world's ten most translated authors, along with Shakespeare, Dickens, and Marx. Lushly illustrated with more than one hundred fifty rare images, many in full color, by artists such as Arthur Rackham and Edmund Dulac, *The Annotated Hans Christian Andersen* will captivate readers with annotations that explore the rich social and cultural dimensions of the nineteenth century and construct a compelling portrait of a writer whose stories still fascinate us today.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393060810](#)

- [15] Don Daily. ***The Classic Treasury of Aesop's Fables***. Running Press. 2007.

Get in step with the colorful animals that race, waddle, and leap through these pages! From a fast-footed monkey to a two-timing fox, each creature has a story to tell and a moral to teach. These famous tales tickle the imagination and teach simple truths, ones that children and adults face every day. Inside are twenty classic fables, including *The Tortoise and the Hare*, *The Goose Who Laid the Golden Eggs*, and *The City Mouse and the Country Mouse*. Passed from generation to generation, Aesop's best-loved fables are presented here with beautiful illustrations that bring these naughty, bold, brave, and lovable creatures to life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0762428767](#)

- [16] Alan Lupack. ***The Oxford Guide to Arthurian Literature and Legend***. Oxford University Press. 2007.

The Oxford Guide to Arthurian Literature and Legend is both a critical history of the Arthurian tradition and a reference guide to Arthurian works, names, characters, symbols, and places. Seven essays offer a comprehensive survey of the legends in all of their manifestations, from their origins in medieval literature to their adaptation in modern literature, arts, film, and popular culture. It also demonstrates the tremendous continuity of the legends by examining the ways that they have been reinterpreted over the years. The indispensable reference on the subject, it also contains encyclopedic entries, bibliographies, and a comprehensive index. The extensive chapter-by-chapter bibliographies, which are subdivided by topic, augment the general bibliography of Arthurian resources. Comprehensive in its analysis and hypertextual in its approach, *The Oxford Guide to Arthurian Literature and Legend* is an essential reference book for Arthurian scholars, medievalists, and for those interested in cultural studies of myth and legend.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019921509X](#)

- [17] Richard Tuerk. ***Oz in Perspective: Magic and Myth in the L. Frank Baum Books***. McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. *The Wonderful Wizard of Oz*, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as *Little Wizard Stories of Oz* and *The Woggle-Bug Book*, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [18] Marjorie Burns. ***Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth***. University of Toronto Press. 2005.

J.R.R. Tolkien (1892-1973) is increasingly recognized as the most influential writer of the twentieth century. Sales of his books remain exceptionally high, and Middle-earth fan clubs flourish around the world. The massive success of the film versions made of *The Lord of the Rings*, and released between 2001 and 2003, have only added to his popularity. Throughout his life, Tolkien was acutely aware of the power of myth in shaping society; so much so, that one of his earliest ambitions as a writer was to create a mythology for England. The Middle-earth of *The Lord of the Rings* and *The Hobbit* was to serve as a stand-in for Britain and North-western Europe and is strongly based on a variety of influential literatures and beliefs, particularly the Celtic and Norse. *Perilous Realms* is the first book to focus consistently on the ways in which Tolkien balances these two ancient cultures and unites them in a single literature. Renowned Tolkien scholar Marjorie Burns also investigates the ways Tolkien reconciled other oppositions, including paganism and Christianity, good and evil, home and wayside, war and peace, embellishment and simplicity, hierarchy and the common man. Even those who do not know *Beowulf* or the Arthurian tales or northern European mythology come away from *The Lord of the Rings* with a feeling for Britain's historical and literary past. Those who recognize the sources behind Tolkien — and the skill with which he combines these sources — gain far more. *Perilous Realms* gives this advantage to all readers and provides new discoveries, including material from obscure, little-known Celtic texts and a likely new source for the name "hobbit." It is truly essential reading for Tolkien fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802038069](#)

- [19] David Colbert. **The Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts.** Berkley. 2005.

After revealing the inspirations behind Harry Potter and The Lord of the Rings, David Colbert takes a tour of C.S. Lewis's Narnia — from The Lion, the Witch and the Wardrobe to The Last Battle — in this indispensable guide to the origins of the classic book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0425205630](#)

- [20] Josepha Sherman. **Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies.** August House. 2005.

Science fiction is all around us. Fantasy fiction is just as widely known in today's world of entertainment. But what few readers of science fiction and fantasy realize is that these stories of wizards and starships have much older roots in the world of folklore. Cultures throughout the world share certain references. Every culture has heroes who must fulfill great quests. • CONTENTS: PART ONE. "TO BOLDLY GO..." • Jason and the Argonauts (*Ancient Greece*) ... • The Journeys of Maeldun (*Finland*) ... • PART TWO. "IT'S A BIRD, IT'S A PLANE..." • Sargon the Mighty (*Ancient Akkad*) • ... • PART THREE. "...IN A GALAXY FAR, FAR AWAY" • The Story of King Cyrus (*Ancient Persia*) • Percival: The Backwoods Knight (*Great Britain*) • ... • PART FOUR. "ONE RING TO RULE THEM ALL..." • I. The Broken Sword or the Sword in the Stone • The Sword in the Stone: The Coming of Arthur (*Great Britain*) • The Sword is Broken: The First Part of the Volsung Saga (*Norse Mythology*) • The Sword Reforged: The Second Part of the Volsung Saga (*Norse Mythology*) • II. The Magic Ring • The Curse of the Ring: The End of the Volsung Saga (*Norse Mythology*) ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874833876](#)

- [21] Kenneth Sisam, J.R.R. Tolkien. **A Middle English Reader and Vocabulary.** Dover. 2005.

Scholarly and highly informative, this anthology represents a distinctive contribution to the understanding and enjoyment of Middle English literature. Kenneth Sisam's well-chosen extracts from writings of the 14th century illustrate a rising new spirit in vernacular works. Selections include excerpts from such tales as Sir Gawayne and the Grene Knight and the Gest Hystoriale of the destruction of Troy, the immortal Piers Plowman, John Wycliffe's translation of the Bible, political commentaries, and poetry. In addition to notes on each selection and an informative appendix, this volume features an extensive glossary by J.R.R. Tolkien. Best known as the author of The Lord of the Rings, Tolkien was an Oxford University professor of linguistics whose "vocabulary" offers an effective and practical complement to this outstanding anthology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486440230](#)

- [22] Douglas A. Anderson. **Tales Before Tolkien: The Roots of Modern Fantasy.** Del Rey. 2003.

Terry Brooks. David Eddings. George R. R. Martin. Robin Hobb. ... The top names in modern fantasy all acknowledge J.R.R. Tolkien as their role model, the author whose work inspired them to create their own epics... But what writers influenced Tolkien himself? Here, internationally recognized Tolkien expert Douglas A. Anderson has gathered the fiction of authors who sparked Tolkien's imagination in a collection destined to become a classic in its own right. • Andrew Lang's romantic swashbuckler, The Story of Sigurd, features magic rings, an enchanted sword, and a brave hero loved by two beautiful women and cursed by a ferocious dragon. • Tolkien read E. A. Wyke-Smith's The Marvelous Land of Snergs to his children, delighting in these charming tales of a pixieish people only slightly taller than the average table. • Also appearing in this collection is a never-before-published gem, by David Lindsay, author of Voyage to Arcturus, a novel which Tolkien praised highly both as a thriller and as a work of philosophy, religion, and morals. • In stories packed with magical journeys, conflicted heroes, and terrible beasts, this extraordinary volume is one that no fan of fantasy or Tolkien should be without. • These tales just might inspire a new generation of creative writers. • Tales Before Tolkien: 22 Magical Stories • The Elves, by Ludwig Tieck • The Golden Key, by George Macdonald • Puss-Cat Mew, by E. H. Knatchbull-Hugessen • The Griffin and the Minor Canon, by Frank R. Stockton • The Demon Pope, by Richard Garnett • The Story of Sigurd, by Andrew Lang • The Folk of the Mountain Door, by William Morris Black Heart • White Heart, by H. Rider Haggard • The Dragon Tamers, by E. Nesbit • The Far Islands, by John Buchan • The Drawn Arrow, by Clemence Housman • The Enchanted Buffalo, by L. Frank Baum • Chu-bu and Sheemish, by Lord Dunsany • The Baumhoff Explosive, by William Hope Hodgson • The Regent of the North, by Kenneth Morris • The Coming of the Terror, by Arthur Machen • The Elf Trap, by Francis Stevens • The Thin Queen of Elfhame, by James Branch Cabell • The Woman of the Wood, by A. Merritt • Golithos the Ogre, by E. A. Wyke-Smith • The Story of Alwina, by Austin Tappan Wright • A Christmas Play, by David Lindsay • Once upon a time, fantasy writers were looked down upon, by the literary mainstream as purveyors of mere escapism or, at best, bedtime tales fit only for children... Today fantasy novels stand atop the bestseller lists, while fantasy films smash box office records... Fantasy dominates the role-playing and computer gaming industries, and classic works in the genre are taught in schools and universities throughout the world... Credit for this amazing turnaround belongs to one man more than any other: John Ronald Reuel Tolkien, the beloved author of The Hobbit and The Lord of the Rings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345458559

- [23] Maria Tatar. **The Annotated Classic Fairy Tales**. W.W. Norton. 2002.

Not since Bruno Bettelheim's *The Uses of Enchantment* has there been such an illuminating contribution to the world of children's fairy tales. *The Annotated Classic Fairy Tales* is a remarkable treasure trove, a work that celebrates the best-loved tales of childhood and presents them through the vision of Maria Tatar, a leading authority in the field of folklore and children's literature. Into the woods with Little Red Riding Hood, up the beanstalk with Jack, and down through the depths of the ocean with the Little Mermaid, this volume takes us through many of the familiar paths of our folkloric heritage. Gathering together twenty-five of our most cherished fairy tales, including enduring classics like "Beauty and the Beast," "Jack and the Beanstalk," and "Bluebeard," Tatar expertly guides readers through the stories, exploring their historical origins, their cultural complexities, and their psychological effects. Offering new translations of the non-English stories by the likes of Hans Christian Andersen, Brothers Grimm, or Charles Perrault, Tatar captures the rhythms of oral storytelling and, with an extraordinary collection of over 300 often rare, mostly four-color paintings and drawings by celebrated illustrators such as Gustave Doré, George Cruikshank, and Maxfield Parrish, she expands our literary and visual sensibilities. As Tatar shows, few of us are aware of how profoundly fairy tales have influenced our culture. Disseminated across a wide variety of historical and contemporary media ranging from opera and drama to cinema and advertising, they constitute a vital part of our storytelling capital. What has kept them alive over the centuries is exactly what keeps life pulsing with vitality and variety: anxieties, fears, desires, romance, passion, and love. Up close and personal, fairy tales tell us about the quest for romance and riches, for power and privilege, and, most importantly, they show us a way out of the woods back to the safety and security of home. Challenging the notion that fairy tales should be read for their moral values and used to make good citizens of little children, Tatar demonstrates throughout how fairy tales can be seen as models for navigating reality, helping children to develop the wit and courage needed to survive in a world ruled by adults. This volume seeks to reclaim this powerful cultural legacy, presenting the stories that we all think we know while at the same time providing the historical contexts that unlock the mysteries of the tales. *The Annotated Classic Fairy Tales* is a volume that will rank as one of the finest fairy tale collections in many decades, a provocative and original work to be treasured by students, parents, and children. Over 300 often rare, mostly four-color paintings and drawings by celebrated illustrators.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0393051633

- [24] Denton Fox, Hermann Palsson. **Grettir's Saga**. University of Toronto Press. 2001.

Profound and intriguing, *Grettir's Saga* is the last of the great Icelandic sagas. It tells of the life and death of Grettir, a great rebel, individualist, and romantic hero viewed unromantically. Grettir spends his childhood violently defying authority: as a youth of sixteen he kills a man and is outlawed; all the rest of his life he devotes, with remarkable composure, to fighting more and more formidable enemies. He pits himself against bears, berserks, wraiths, trolls, and finally, it seems, the whole population of Iceland. Yet he is not a bloodthirsty killer, but only a man who is totally unwilling to compromise. As a result of his desire for freedom, he becomes increasingly isolated, although he wishes to live in society, and indeed can hardly bear solitude. Driven back and forth from Iceland to Norway, harried around Iceland, he continually flees subjection and confinement only to find a perilous freedom beset both by the external hazards of a new land and by the internal hazards of loneliness and pride. He escapes to freedom and finds destruction. He finally meets his death in his last refuge on the top of an unscalable island near the northern tip of Iceland. *Grettir's Saga* has several themes. One of them is the conflict between the Christian world and the survival of the pagan world, as sorcery or heroic pride; the other is the conflict between man's desire for individual freedom and the restrictive bond imposed by society. This translation is the first into English since 1914; it is based on a more accurate Icelandic text than the earlier translations, and, unlike them, is unexpurgated and in unarchaic English. The saga has an especial modern relevance — a recent translation into Czech reached the top of the best-seller list. The present volume includes genealogies, a study of the legal system, and a critical assessment of the work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802061656

- [25] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things**. New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gellos; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and

the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [26] Jack Zipes. **The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm.** W.W. Norton. 2001.

The first edition of its kind, *The Great Fairy Tale Tradition* is indispensable for students of fairy tales. The tales — 116 in all — are thematically grouped. Each grouping is introduced and annotated by Jack Zipes, the genre's reigning expert. Twenty illustrations accompany the texts. "Criticism" includes seven important assessments of different aspects of the fairy tale tradition, written by W. G. Waters, Benedetto Croce, Lewis Seifert, Patricia Hannon, Harry Velten, Siegfried Neumann, and Jack Zipes. Brief biographies of the storytellers and a Selected Bibliography are included.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039397636X](#)

- [27] Isaac Asimov, Martin H. Greenberg, Charles G Waugh. **Faeries: Isaac Asimov's magical worlds of fantasy.** Barnes & Noble Books. 2000.

Introduction: Fairyland – Isaac Asimov • How the fairies came to Ireland – Herminie Templeton • The manor of roses – Thomas Burnett Swann • The fairy prince – H.C. Bailey • The ugly unicorn – Jessica Amanda Salmonson • The brownie of the Black Haggis – James Hogg • The dream of Akinosuke – Lafadio Hearn • Elfinland – Johann Ludwig Tieck • Darby O'Gill and the good people – Herminie Templeton • No man's land – John Buchan • The prism – Mary E. Wilkins • The kith of the elf-folk – Lord Dunsany • The secret place – Richard McKenna • The king of the elves – Philip K. Dick • Flying pan – Robert F. Young • My father, the cat – Henry Slesar • Kid stuff – Isaac Asimov • The long night of waiting – Andre Norton • The queen of air and darkness – Poul Anderson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760723699](#)

- [28] Joel Levy. **A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky.** Thomas Dunne Books. 2000.

A treasure trove of esoteric knowledge that will prove of immense interest to every member of the family. *A Natural History of the Unnatural World* is a remarkable collection of first-hand reports, letters, and other historical documents backed up by visual evidence in the form of photographs, drawings and maps. Hitherto this information was restricted solely to members and staff of the exclusive Cryptozoological Society of London. Several factors, however, have conspired to encourage the Society to disseminate this arcane information to a wider audience. Alien life on Earth has been shown to be a distinct possibility through the efforts of the popular media. The approaching Millennium has forced people to focus not only on life in the future but also on the life that has existed up to the present. Finally, the need to attract finance for future expeditions has convinced the Society to lay before the public evidence that proves ours is, indeed, a world filled with wonders. ... Could you tell a Wyvern from a Dragon, outsmart a Kappa, capture a Unicorn, or survive an encounter with a Giant Squid? ... You could with the help of the Cryptozoological Society of London and its top-secret files. For over 150 years, the Society has conducted detailed investigations into all manner of creatures — the majority of which mainstream zoologists claim not to exist. Decades of work have gone into building up an impressive archive of written and physical evidence from the far-flung corners of the world. Now made public for the first time, this incredible compendium will convince even the most sceptical reader of the existence of dozens of creatures with amazing, and sometimes terrifying, abilities. ... These impressive files cover species-transcending oddities such as bird-serpents and winged lions; transmutating creatures such as werewolves; manimals — half human beings — from mermaids to minotaurs; and our close relatives, the hominids — vampires, fairy folk, leprechauns and gnomes. ... On-site documentation in the form of researchers' field notes and supporting physical evidence, historical documents and photographs, scientific artifacts, newspaper and magazine articles, and myriad first-hand reports of personal sightings all contain fascinating and little-known information on the habits of these incredible beings. Their evolution and biology, lifecycle and habitats, and hunting and mating activities — the breadth of evidence will astonish, captivate and intrigue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312207034](#)

- [29] Carole G. Silver. **Strange and Secret Peoples: Fairies and Victorian Consciousness.** Oxford University Press. 2000.

Teeming with creatures, both real and imagined, this encyclopedic study in cultural history illuminates the hidden web of connections between the Victorian fascination with fairies and their lore and the dominant preoccupations of Victorian culture at large. Carole Silver here draws on sources ranging from the anthropological, folkloric, and occult to the legal, historical, and medical. She is the first to anatomize a world peopled by strange beings who have infiltrated both the literary and visual masterpieces and the minor works of the writers and painters of that era. • Examining the period of 1798 to 1923, *Strange and Secret Peoples* focuses not only on such popular literary figures as Charles Dickens and William Butler Yeats, but on writers as diverse as Thomas Carlyle, Arthur Conan Doyle, and Charlotte Mew; on artists as varied as mad Richard Dadd, Aubrey Beardsley, and Sir Joseph Noel Paton; and on artifacts ranging from fossil skulls to photographs and

vases. Silver demonstrates how beautiful and monstrous creatures — fairies and swan maidens, goblins and dwarfs, cretins and changelings, elementals and pygmies — simultaneously peopled the Victorian imagination and inhabited nineteenth-century science and belief. Her book reveals the astonishing complexity and fertility of the Victorian consciousness: its modernity and antiquity, its desire to naturalize the supernatural, its pervasive eroticism fused with sexual anxiety, and its drive for racial and imperial dominion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195144112](#)

- [30] Sheldon Cashdan. **The Witch Must Die: The Hidden Meaning of Fairy Tales.** Basic. 1999.

In *The Witch Must Die*, Sheldon Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Not since Bettelheim's *The Uses of Enchantment* has the underlying significance of fantasy and fairy tales been so insightfully and entertainingly mined.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465008968](#)

- [31] Geoffrey Miles. **Classical Mythology in English Literature: A Critical Anthology.** Routledge. 1999.

Classical Mythology in English Literature brings together a range of English versions of three classical myths. It allows students to explore the ways in which they have been reinterpreted and reinvented by writers throughout history. Beginning with a concise introduction to the principle Greco-Roman gods and heroes, the anthology then focuses on three stories: • Orpheus, the great musician and his quest to free his wife Eurydice from death • Venus and Adonis, the love goddess and the beautiful youth she loved • Pygmalion, the master sculptor who fell in love with his creation. Each section begins with the classical sources and ends with contemporary versions, showing how each myth has been used/abused or appropriated since its origins.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415147557](#)

- [32] Beatrice Phillpotts. **The Faeryland Companion.** Barnes & Noble. 1999.

From folk mythology and classical theater to contemporary film and dance, the mischievous and playful faery has fascinated mankind for thousands of years. These intriguing and ethereal creatures, with the myths and legends that surround them, have never ceased to inspire artists and illustrators. From Puck to Peter Pan, children and adults alike have never really stopped believing in faeries. The earliest religions and superstitions had their spirits and hobgoblins, symbolizing the forces of nature or watching over human infidelities. Although based on earlier myths and traditions, Shakespeare's *A Midsummer Night's Dream* was a huge influence on the fantasies of generations of artists. Highly fashionable in the eighteenth century, faery paintings were a foil for discreet eroticism in a time of prudity, and captured the spirit of national pride in their portrayal of an idealized English landscape. With the invention of photographic techniques came the opportunity to create realistic "spirit" photographs and elaborate hoaxes, which captivated many respected figures. Accompanying the wide selection of bewitching paintings and engravings, Beatrice Phillpotts follows the image and influences of faeries, from ancient mythology, through Shakespeare and Victorian art, to modern manifestations of faery stories. Accompanied by a gallery of bewitching paintings and engravings, this biography of fairies, spirits, hobgoblins, and other ethereal creatures traces their origins and influences — from the earliest religions and most ancient mythology through Shakespeare, Victorian art, modern manifestations, and elaborate hoaxes. 9 1/4 x 12 1/4.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760718903](#)

- [33] Jack Zipes. **When Dreams Came True: Classical Fairy Tales and Their Tradition.** Routledge. 1999.

For centuries fairy tales have been a powerful mode of passing cultural values onto our children, and for many these stories delight and haunt us from cradle to grave. But how have these stories become so powerful and why? This text is a social history of the fairy tale which seeks to frame our understanding of the role it plays in our lives. With the publication of this text, Jack Zipes shifts his focus to the social and historical roots of the classical tales. With coverage of the most significant writers and their works in Europe and North America from the 16th century to the beginning of the 20th century, this book is a significant contribution to the study of fairy tales. From the French Charles Perrault to the American L. Frank Baum and the German Hermann Hesse, Zipes explores the way in which particular authors used the genre of the fairy tale to articulate their personal desires, political views and aesthetic preferences in their particular social context.; At the core of this tour through the history of the fairy tale is Zipes desire to elucidate the role that the fairy tale has assumed in the civilizing process — the way it imparts values, norms and aesthetic taste to children.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415921511](#)

- [34] David Adams Leeming. **Mythology: the Voyage of the Hero.** Oxford University Press. 1998.

What makes something mythic? What do mythic events and narratives have to do with us? In *Mythology*, David Leeming offers an unusual and effective approach to the subject of mythology by stressing universal themes through myths of many cultures. This anthology collects a wide array of narrative texts from the Bible to English literature to interpretations by Joseph Campbell, C.G. Jung, and others, which illustrate

how myths serve whole societies in our universal search for meaning. • Leeming illustrates the various stages or rites of passage of the mythic universal hero, from birth to childhood, through trial and quest, death, descent, rebirth, and ascension. The arrangement of texts by themes such as "Childhood, Initiation and Divine Signs," "The Descent to the Underworld," and "Resurrection and Rebirth" strip mythic characters of their many national and cultural "masks" to reveal their archetypal aspects. Real figures, including Jesus and Mohammed, are also included underlining the theory that myths are real and can be applied to real life. This edition is updated to include additional heroine myths, as well as Navajo, Indonesian, Indian, Chinese, and African tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195119576](#)

- [35] Phyllis Ann Karr. **The Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary.** Pendragon. 1997.

Enter the world of Arthur, King of all Britain and master of a thousand knights. Explore the beauty and splendor of the legendary world of Camelot and the Round Table. Experience the magic and mystery. • Written in a warm and entertaining style, The Arthurian Companion contains over one thousand entries, cross-referenced, annotated, and carefully revised for the second edition. It is an alphabetical guide to the "who's who" of Arthurian legend, a "what's what" of famous Arthurian weapons and artifacts, and a "where's where" of geographical locations appearing in Arthurian literature. An extensive chronology of King Arthur's reign is included. The Arthurian Companion is an invaluable reference for researchers and for lovers of medieval romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1568820968](#)

- [36] John Goldthwaite. **The Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America.** Oxford University Press. 1996.

The Man in the Moon has dropped down to earth for a visit. Over the hedge, a rabbit in trousers is having a pipe with his evening paper. Elsewhere, Alice is passing through a looking glass, Dorothy riding a tornado to Oz, and Jack climbing a beanstalk to heaven. To enter the world of children's literature is to journey to a realm where the miraculous and the mundane exist side by side, a world that is at once recognizable and real — and enchanted. Many books have probed the myths and meanings of children's stories, but Goldthwaite's Natural History is the first exclusively to survey the magic that lies at the heart of the literature. From the dish that ran away with the spoon to the antics of Brer Rabbit and Dr. Seuss's Cat in the Hat, Goldthwaite celebrates the craft, the invention, and the inspired silliness that fix these tales in our minds from childhood and leave us in a state of wondering to know how these things can be. Covering the three centuries from the fairy tales of Charles Perrault to Maurice Sendak's Where the Wild Things Are, he gathers together all the major imaginative works of America, Britain, and Europe to show how the nursery rhyme, the fairy tale, and the beast fable have evolved into modern nonsense verse and fantasy. Throughout, he sheds important new light on such stock characters as the fool and the fairy godmother and on the sources of authors as diverse as Carlo Collodi, Lewis Carroll, and Beatrix Potter. His bold claims will inspire some readers and outrage others. He hails Pinocchio, for example, as the greatest of all children's books, but he views C.S. Lewis's The Chronicles of Narnia as a parable that is not only murderously misogynistic, but deeply blasphemous as well. Fresh, incisive, and utterly original, this rich literary history will be required reading for anyone who cares about children's books and their enduring influence on how we come to see the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195038061](#)

- [37] Robert Irwin. **The Arabian Nights: A Companion.** Penguin Books. 1996.

The book of The Arabian Nights has become a synonym for the fabulous and the exotic. Every child is familiar with the stories of Aladdin, Sinbad the Sailor and Ali Baba. Yet very few people have a clear idea of when the book was written or what exactly it is. Far from being children's stories, The Arabian Nights contains hundreds of narratives of all kinds — fables, epics, erotica, debates, fairy tales, political allegories, mystical anecdotes and comedies. It is a labyrinth of stories and of stories within stories. The Arabian Nights: A Companion guides the reader through this labyrinth, but above all uses the stories as a key to the social history and the counter-culture of the medieval Near East and the world of the storyteller, the snake charmer, the burglar, the sorcerer, the drug-addict, the treasure hunter and the adulterer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140098631](#)

- [38] Donald S. Johnson. **Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were.** Walker. 1996.

Phantom Islands of the Atlantic tells the strange tales of seven lands, conjured out of myth, human error, and occasionally a captain's hubris but nonetheless appearing on maps for centuries — even though many of them never actually existed. Writing with an intimate knowledge of the Atlantic, Donald S. Johnson sheds light on each island's dark origins and solves the mystery of its cartographic life through an intricate exploration of history and myth. From the Isle of Demons, born of a fable created by pious Christians, to the elusive Buss Island, the creation of an ambitious explorer, these islands are a fascinating legacy of the Age of Discovery. Beautifully illustrated with dozens of maps and engravings, Phantom Islands of the Atlantic brings these fanciful lands to life in a remarkable historical odyssey into the human spirit of exploration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802713203](#)

- [39] Philip L. Culbertson. **A Word Fitly Spoken: Context, Transmission, and Adoption of the Parables of Jesus.** State University of New York Press. 1995.

This book compares New Testament and Rabbinical texts in order to recover the oral tradition accompanying the written Biblical text. Although New Testament Greek is a hellenistic idiom, it reflects a Semitic rather than a hellenistic culture. Therefore, Culbertson looks to Jewish sources in order to understand the Greek text, rather than to the philosophical, methodological, and literary sources of hellenistic culture. The author uses specific examples to illustrate various literary theories and to prove the value of a Listener Response Analysis of Gospel texts. A dozen parables are discussed in detail.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0791423123](#)

- [40] Michael Murrin. **History and Warfare in Renaissance Epic.** University of Chicago Press. 1995.

Although the Renaissance epic was the principal literary means of representing war in its time, modern readers of the epic often lack a basic understanding of the history of warfare. Michael Murrin here offers the first analysis to bring an understanding of both the history of literature and the history of warfare to the study of the epic. Analyzing English, Italian, and Iberian epics published between 1483 and 1610, Murrin focuses on particular aspects of warfare (cavalry clashes, old and new style sieges, the tactical use of the gun, naval warfare) and the responses to them by authors from Malory to Milton. Throughout, Murrin traces a parallel development in the art of war and in the epic as it emerged from the romance. Murrin demonstrates that with new technology and increasing levels of carnage, the practice of war gradually drifted from traditional epic modes. But before changes in warfare completely doomed the tradition in which the epic was rooted, this crisis provoked an unprecedented range of experiment which marks heroic narrative in the late Renaissance and ultimately led to the epic without war. A much-needed introduction to the neglected subject of warfare in epic literature, this work is an uncommonly wide-ranging exercise in comparative criticism that will appeal to historians and students of literature alike.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226554031](#)

- [41] Angelo S. Rappoport. **The Sea: Myths and Legends.** Senate Books. 1995.

First published in 1928 as Superstitions of Sailors • The book presents a look into the lives, beliefs, habits and ways of the American sailor in the old days of iron men and wooden ships.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1859581498](#)

- [42] Dennis Todd. **Imagining Monsters: Miscreations of the Self in Eighteenth-Century England.** University of Chicago Press. 1995.

In 1726, an illiterate woman from Surrey named Mary Toft announced that she had given birth to seventeen rabbits. Deceiving respected physicians and citizens alike, she created a hoax that held England spellbound for months. In *Imagining Monsters*, Dennis Todd tells the story of this bizarre incident and shows how it illuminates eighteenth-century beliefs about the power of imagination and the problems of personal identity. Mary Toft's outrageous claim was accepted because of a common belief that the imagination of a pregnant woman could deform her fetus, creating a monster within her. Drawing on largely unexamined material from medicine, embryology, philosophy, and popular "monster" exhibitions, Todd shows that such ideas about monstrous births expressed a fear central to scientific, literary, and philosophical thinking: that the imagination could transgress the barrier between mind and body. In his analysis of the Toft case, Todd exposes deep anxieties about the threat this transgressive imagination posed to the idea of the self as stable, coherent, and autonomous. Major works of Pope and Swift reveal that they, too, were concerned with these issues, and *Imagining Monsters* provides detailed discussions of *Gulliver's Travels* and *The Dunciad* illustrating how these writers used images of monstrosity to explore the problematic nature of human identity. It also includes a provocative analysis of Pope's later work that takes into account his physical deformity and his need to defend himself in a society that linked a deformed body with a deformed character.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226805565](#)

- [43] Marina Warner. **From the Beast to the Blonde: On Fairy Tales and Their Tellers.** Farrar Straus & Giroux. 1995.

From classical enchantresses to Mother Goose to the Brothers Grimm, a cultural study of fairy tales shows what they reveal about the changing status of women, the ways of men, racial prejudice, and other serious subjects.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0374159017](#)

- [44] Hans Biedermann, James Hulbert. **Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them.** Plume. 1994.

This encyclopedic guide explores the rich and varied meanings of more than 2,000 symbols — from amethyst to Zodiac • Explore the meanings of over 2,000 symbols culled from the worlds of mythology, archaeology, psychology, the Bible, literature, fairy tales, folklore and history • The sexual connotations of jade • Freud's interpretation of a house • the meaning of the exotic karashishi or "dogs of Buddha" • the mysterious labyrinth as a religious icon • ... symbols such as these reflect our thoughts and beliefs and appear in dreams, literature, and religion — but their interpretation is often puzzling, obscure, even shocking. Now this encyclopedic work delves into the power of symbols and the origin of their ability to stir us. Winning international acclaim as the most comprehensive one-volume work on the subject, this extraordinary and fascinating reference explores symbols from various cultures and across the ages. Ideal for the home library, for students, and for researchers, this beautiful volume invites both delightful browsing and serious study. Among its many features are: • Classic interpretations by Jung, Freud, Eliade, Belz, and other thinkers • Symbols from Greek, Roman, Celtic, Chinese, and other mythologies • Historical facts from the Bible, archeology, anthropology, literature, ancient texts, and modern law • A unique pictorial index to illuminate the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0452011183](#)

- [45] Blanche Fisher Wright, Blanche Fish Wright. **The Real Mother Goose.** Scholastic. 1994.

For nearly a century, The Real Mother Goose has delighted young children! For more than seventy-five years The Real Mother Goose has been delighting millions of children, and today the magic is as strong as ever. Heralded as the "standard" Mother Goose by parents, grandparents, teachers, and librarians, this wonderful book with Blanche Fisher Wright's lively, colorful pictures makes an enchanting introduction for the very young. Mother Goose rhymes are a vital part of childhood. And this collection of essential rhymes have been reproduced exactly as they have been repeated from generation to generation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0590225170](#)

- [46] Jack Zipes. **Fairy Tale as Myth/Myth as Fairy Tale.** University Press of Kentucky. 1994.

Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as Beauty and the Beast, Snow White and the Seven Dwarves, and Rumpelstiltskin have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's Snow White as an expression of American male individualism, film and literary interpretations of L. Frank Baum's The Wizard of Oz as critiques of American myths, and Robert Bly's Iron John as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813108349](#)

- [47] Carlo Ginzburg. **Ecstasies: Deciphering the Witches' Sabbath.** Penguin Books. 1992.

Ecstasies is the culmination of Ginzburg's longstanding fascination with popular myths that are shared across different cultures and eras. Here he follows the accounts given by those accused of witchcraft centuries ago, gradually weaving them together into a startling pattern, revealing evidence of a hidden shamanistic culture that flourished across Europe for millennia. Photographs and maps.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140158588](#)

- [48] Maria Tatar. **Off with Their Heads! Fairy Tales and the Culture of Childhood.** Princeton University Press. 1992.

When Hansel and Gretel try to eat the witch's gingerbread house in the woods, are they indulging their "uncontrolled cravings" and "destructive desires" or are they simply responding normally to the hunger pangs they feel after being abandoned by their parents? Challenging Bruno Bettelheim and other critics who read fairy tales as enactments of children's untamed urges, Maria Tatar argues that it is time to stop casting the children as villains. In this provocative book she explores how adults mistreat children, focusing on adults not only as hostile characters in fairy tales themselves but also as real people who use frightening stories to discipline young listeners. • When fairy tales moved from workrooms, taverns, and then reside into the nursery, they not only lost much of their irreverent, earthy humor but were also deprived of their contestatory stance to social culture. Children's literature, Maria Tatar maintains, has always been more intent on producing docile minds than playful bodies. From its inception, it has openly endorsed a productive discipline that condemns idleness and disobedience along with most forms of social resistance. In this book she explores how Perrault, the Grimms, and others reshaped fairy tales to produce conciliatory literary texts that dedicate themselves to the project of socializing the child. Tatar adds that when we read and interpret fairy tales today, we can fall into the trap of positioning children as the real villains of the tales. Authorities such as Bruno Bettelheim, for example, focus

on "Hansel and Gretel" as a story about the "destructive desires," "uncontrolled cravings," and "ambivalent feelings" of the protagonists rather than as a story about adult hostility toward children. After examining how fairy tales were converted into children's literature, the author investigates the acculturation of heroines in such stories as "Cinderella" and "Beauty and the Beast" and concludes with meditations on violence, cannibalism, and conflicts between parents and children. Since the cultural stories we read to children in their "formative years" have a powerful influence on their lives, Tatar emphasizes the importance of interrogating and reinterpreting these bedtime tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0691000883](#)

- [49] Daithi O hOgain. **Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition.** Prentice Hall General. 1991.

Examines the folk tradition of Ireland, covering the hagiography, folk tales, and customs of the land. • The first standard reference book ever compiled combining the related fields of Irish folklore, myth, legend and romance literature in one volume. This substantial work covers — in alphabetical order — all of the stories concerning the characters in the narrative history of the selected tradition. It incorporates the mythological, Ulster, Fianna, and Kings cycles as well as the hagiography, folk tales, and customs of Ireland. • Full list of sources given in abbreviated form as an adjunct to each entry which refer to a complete bibliography forming a separate part of the volume. • Several indexes are employed as well as a short introduction to Gaelic and a pronunciation guide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0132759594](#)

- [50] Peter Hunt. **Criticism, Theory and Children's Literature.** Blackwell. 1991.

Children's literature is an expanding field of study, involving criticism, education, and psychology. This book argues that children's literature has an important role in the development of critical theory, especially in the areas of reader response and the effect of the imagined readership on the writing of the text itself. The book does not tackle the subject in the context of schools and movements in criticism, but seeks to develop ideas from basics, using the minimum of critical jargon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0631162291](#)

- [51] Fedwa Malti-Douglas. **Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing.** Princeton University Press. 1991.

Woman's voice and body are closely entwined in the Arabo-Islamic tradition, argues Fedwa Malti-Douglas in this pioneering book. Spanning the ninth through twentieth centuries and covering a wide range of texts — from courtly anecdote to mystical and philosophical treatises, from works of geography to autobiography — this study reveals how woman's access to literary speech has remained mediated through her body. Malti-Douglas first analyzes classical texts (both well-known works like *The Thousand and One Nights* and others still ignored in the West) in which the female voice, often associated with wit or trickery of a sexual nature, is subordinated to the male scribe. Showing how early Arabo-Islamic discourse continues to influence contemporary Arabic writing, she maintains that today feminist writers of novels, short stories, and autobiography must work through this tradition, even if they subvert or reject it in the end. Whereas woman in the classical period speaks through the body, woman in the modern period often turns corporeality into a literary weapon to achieve power over discourse.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0691014884](#)

- [52] Caitlin Matthews, John Matthews. **British and Irish Mythology: An Encyclopedia of Myth and Legend.** Thorsons. 1991.

Identifies the gods, heroes, saints, and legends of British myths, from Alfred the Great to the Wild Man of the Wood.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0850306051](#)

- [53] Craig L. Blomberg. **Interpreting the Parables.** IVP Academic. 1990.

The classic works of C. H. Dodd and Joachim Jeremias set the direction for nearly all further parable studies in this century. Embodied in both scholar's approaches are at least two assumptions that, for the most part, have gone unchallenged: (1) Parables make one and only one main point. (2) They are not allegories. But can these assumptions be supported by the evidence? In this introductory text, Craig Blomberg surveys and evaluates contemporary critical approaches to the parables, challenging the prevailing consensus and making his own important new contribution to parable studies. Within proper definitions and limits, he argues, the parables are in fact best seen as allegories. In support of his thesis, he not only sets forth theoretical considerations but devotes attention to all the major parables, providing brief interpretations that highlight the insights to be gained from his distinctive method. A concluding chapter examines the implications of the parables for

Christology and our understanding of the kingdom of God. This groundbreaking book will be of value not only to students but to pastors and other serious readers of Scripture.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0830812717

- [54] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Vintage. 1989.

Bruno Bettelheim was one of the great child psychologists of the twentieth century and perhaps none of his books has been more influential than this revelatory study of fairy tales and their universal importance in understanding childhood development. Analyzing a wide range of traditional stories, from the tales of Sindbad to "The Three Little Pigs," "Hansel and Gretel," and "The Sleeping Beauty," Bettelheim shows how the fantastical, sometimes cruel, but always deeply significant narrative strands of the classic fairy tales can aid in our greatest human task, that of finding meaning for one's life. • "A charming book about enchantment, a profound book about fairy tales." – John Updike, The New York Times Book Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0307739635

- [55] James Harpur. **Atlas of Legendary Places.** Weidenfeld Nicolson. 1989.

Where physical beauty combines with legend, myth and history, it creates an atmosphere that defies rational explanation. Such enchanted places have long been an inspiration for poets, painters and architects. Their inherent magnetism continues to draw thousands of visitors every year. The Atlas of Legendary Places is a celebration of this ancient heritage and charts a journey that begins where legend, myth and history meet. The reader is introduced to timeless landscapes such as Mount Fuji and Hawaii's Halekala Crater; the sacred wonder of Stonehenge and the Serpent Mount in Ohio; the eternal realms of Avalon and Atlantis; and such awe-inspiring holy places as the Potala Palace in Tibet and Mont. St. Michel. With over 250 color illustration beautifully reproduced in an oversize format.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1555843352

- [56] John Matthews. **An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story.** Harper Collins. 1989.

Includes excerpts and essays on various parts of the Arthurian legend in an attempt to provide a cogent whole. Included contributors include Geoffrey of Monmouth, Sir Thomas Mallory, A.E. Waite, Clemence Houseman and Arthur Machen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0850307783

- [57] John R. Donahue. **The Gospel in Parable.** Augsburg Fortress Press. 1988.

Professor Donahue here argues that "the parables of Jesus" offer a Gospel in miniature, while at the same time giving shape, direction, and meaning to the Gospels in which they appear. "To study the parables of the Gospels is to study the gospel in parable." After surveying recent discussions of parable, metaphor, and narrative, Donahue examines and interprets the parables of Mark, Matthew, and Luke as texts in the context of the theology of each of these Gospels. Finally, he outlines what "The Gospel in Parable" looks like and offers suggestions for the proclamation of parables today.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0800624807

- [58] Sheila A. Egoff. **Worlds Within: Children's Fantasy from the Middle Ages to Today.** American Library Association. 1988.

Traces the development of fantasy literature for children from the seventeenth century to the 1980s, and discusses specific works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0838904947

- [59] Elliott Gose. **Mere Creatures: A Study of Modern Fantasy Tales for Children.** University of Toronto Press. 1988.

CONTENTS: • Darwin and myth in the nursery: Just So stories • Id, Ego, and Self: Winnie-the-Pooh • The emergence of the Trickster: The Wind in the Willows • Love, life, and death: Charlotte's Web • The development of the hero: The Jungle Book • Newer wonder tales: The Wizard of Oz and Ozma of Oz • Beyond absurdity: The Mouse and his Child • Epic integration: Watership Down • Archetypal integration: Watership Down • Crossing the border: The Hobbit.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802066747

- [60] Robert Harbison. **Pharaoh's Dream: Secret Life of Stories.** Martin Secker & Warburg. 1988.

Shows us that much of the history of the human mind is lurking in the history of stories. Charting the long development of Western narrative from the ancient epic Gilgamesh to the allegories of Proust, it traces the discovery of personality through two main themes: the decline of magical thinking & the rise of the individual. Far more than a work of literary history, this book shows us not only stories & the world, but ourselves with different eyes. Equally illuminating on genealogical lists in the Bible, the Minoan labyrinth or the meaning of Christmas trees, Harbison reaches through literature to its most compelling invention — the human personality. • CONTENTS • 1. Ancestors of Narrative: Ritual • 2. Earliest Selves: Gilgamesh, Genesis • 3. Monsters: Greek Myth, Norse Tales, Beowulf • 4. Second Thoughts: Chretien de Troyes, Malory • 5. Subjective Allegories: Roman de la Rose, La Vita Nuova • 6. Relativism in Chaucer • 7. The Death of Magic: Sidney and Spenser • 8. Shakespeare's Archaism • 9. Puritan Conscience in Bunyan, Marivaux, and Richardson • 10. Gothic Terror in Walpole, Kleist, Hawthorne, and Kafka • 11. The Perils of Irony: Stendhal, Alas, Machado de Assis, Henry James • 12. Transcendence in Proust.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0436191393](#)

- [61] Jack David Zipes. **The Brothers Grimm: From Enchanted Forests to the Modern World.** Routledge Kegan & Paul. 1988.

Most of the fairy tales that we grew up with we know thanks to the Brothers Grimm. Jack Zipes, one of our surest guides through the world of fairy tales and their criticism, takes us behind the romantic mythology of the wandering brothers. Bringing to bear his own critical expertise as well as new biographical information, Zipes examines the interaction between the Grimms' lives and their work. He reveals their personal struggle to overcome social prejudice and poverty, as well as their political efforts — as scholars and civil servants — toward unifying the German states. By deftly interweaving the social, political, and personal elements of their lives, Zipes rescues the Brothers Grimm from sentimental obscurity. No longer figures in a fairy tale, the Brothers Grimm emerge as powerful creators, real men who established the fairy tale as one of our great literary institutions. Part biography, part critical assessment, and part social history, *The Brothers Grimm* provides a complex and very real story about fairy tales and the modern world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415900816](#)

- [62] Jack David Zipes. **Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization.** Methuen. 1988.

Jack Zipes develops a social history of the fairy tale and shows how educated writers purposefully appropriated the oral folk tale in the eighteenth century and made it into a discourse about mores, values, and manners.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416019811](#)

- [63] Shahrukh Husain, Durga Prasad Das. **Demons, Gods and Holy Men from Indian Myths and Legends.** Schocken. 1987.

Here are stories about the huge and complex family of Hindu gods and goddesses, tales from the magnificent Indian epics and sumptuous retellings of tragedy and romance. Many religions began in India and there are accounts of the miracles and marvelous deeds of the saints and holy men who lived there, including the Buddha, Guru Nanak of the Sikhs and the Sufi saints of Islam. There are 18 large color paintings which illustrate the stories in traditional Indian style.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805240284](#)

- [64] Maria Tatar. **The Hard Facts of the Grimms' Fairy Tales.** Princeton University Press. 1987.

Murder, mutilation, cannibalism, infanticide, and incest: the darker side of classic fairy tales figures as the subject matter for this intriguing study of Jacob and Wilhelm Grimm's *Nursery and Household Tales*. This updated and expanded second edition includes a new preface and an appendix containing new translations of six tales, along with commentary by Maria Tatar. Throughout the book, Tatar skillfully employs the tools not only of a psychoanalyst but also of a folklorist, literary critic, and historian to examine the harsher aspects of these stories. She presents new interpretations of the powerful stories in this worldwide best-selling book. Few studies have been written in English on these tales, and none has probed their allegedly happy endings so thoroughly.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691067228](#)

- [65] Time-Life Books. **Fabled Lands (The Enchanted World).** Time Life Books. 1986.

This book focuses on fabled lands from cultures around the world. Features breath-taking illustrations. Part of a 21-volume Time-Life series. • Tells the stories of a sultan's mysterious journey, a trip to Asgard, magical islands, mountains filled with sleeping warriors, a fairy world, a land of demons, enchanted woods, and a knight's quest.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452537](#)

- [66] Morgan Llywelyn. **Bard: The Odyssey of the Irish**. Houghton Mifflin. 1986.

Bard is the sweeping historical tale of the coming of the Irish to Ireland, and of the men and women who made the Emerald Isle their own. Morgan Llywelyn is the internationally bestselling author of *The Lion of Ireland* and *The Elementals*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395353521

- [67] Hermann Palsson, Paul Edwards. **Seven Viking Romances**. Penguin Classics. 1986.

Combining traditional myth, oral history and re-worked European legend to depict an ancient realm of heroism and wonder, the seven tales collected here are among the most fantastical of all the Norse romances. Powerfully inspired works of Icelandic imagination, they relate intriguing, often comical tales of famous kings, difficult gods and women of great beauty, goodness or cunning. The tales plunder a wide range of earlier literature from Homer to the French romances in the tale of the wandering hero Arrow-Odd, which combines several older legends, or Egil and Asmund, where the story of Odysseus and the Cyclops is skilfully adapted into a traditional Norse legend. These are among the most outrageous, delightful and exhilarating tales in all Icelandic literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0140444742

- [68] Jennifer Westwood. **Albion, A Guide To Legendary Britain**. Book Club. 1986.

Legends compiled for each of 13 folkloric regions in Great Britain, most from before 1900, with each region described to put the legends in context. • "Many supposedly old tales are of comparatively recent invention ... legend-making is not something that took place in the dim and distant past but a continuing process." • "The anchors that once held many legends to their settings have been hoist so that they have drifted out of currency... By setting the stories in their context I hope to help the reader get better value from them".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0881621285

- [69] Warren W. Wooden. **Children's Literature of the English Renaissance**. University Press of Kentucky. 1986.

Warren W. Wooden's pioneering studies of early examples of children's literature throw new light on many accepted works of the English Renaissance period. In consequence, they appear more complex, significant, and successful than hitherto realized. In these nine essays, Wooden traces the roots of English children's literature in the Renaissance beginning with the first printed books of Caxton and ranging through the work of John Bunyan. Wooden examines a number of works and authors from this period of two centuries from the standard canon, others obscure or neglected while addressing questions about the early development of children's literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813115876

- [70] Time-Life Books. **Night Creatures (The Enchanted World)**. Time Life Books. 1985.

This book weaves the tales of all the "Night Creatures" that populate the legends and mythologies of countries around the world. You will read tales of Denmark's evil Grendel, the Fox Maiden of Japan, and, of course, of the werewolves and vampires that have come to play a prominent role in our own popular culture today. Out of the darkness and out of our fears, our very imaginations have created these fearsome creatures of the night. Beautifully illustrated throughout, this book contains numerous tales of the evil creatures that inhabit the night. Part of a 21-volume Time-Life series.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0809452332

- [71] Janet Bord, Colin Bord. **Sacred Waters: Holy Wells and Water Lore in Britain and Ireland**. Harper Collins. 1985.

Holy Wells began life as sacred pagan sites, and were gradually assimilated into early Celtic Christianity to convert natives. Many have seen the rise and fall of Catholicism and some now see pagan visitations once again. There are hundreds of surviving Ancient & Holy Wells, including natural springs, elaborate stone monuments, sea caves, and hidden sites.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0246120363

- [72] Elliott Gose. **The World of the Irish Wonder Tale**. University of Toronto Press. 1985.

Fairy tales are a rich element of childhood in many cultures around the world. But in Ireland, where they are known as wonder tales, these stories of magic and enchantment are not restricted to young audiences. Gose identifies a number of approaches — psychological, anthropological, structural, comparative, and typological.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802065856

- [73] David Larkin, Julek Heller, Carolyn Scrace, Juan Wijngaard. **Giants**. Harry N. Abrams. 1985.

Long ago the world was full of extraordinary creatures who have come to be called giants. 171 illustrations, including 141 in full color.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810909553](#)

- [74] Narayana, Francis G. Hutchins, A. Ramachandran. **Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel**. Amarta Press. 1985.

Here are India's classic Animal Fables in an exciting new translation. Collected, rearranged and wondrously embellished by the great poet Narayana. Robust, ribald, homely, stirring — in a word, alive — these tales will delight and instruct young and old alike. Lavishly illustrated throughout with drawings done especially for this complete, unexpurgated new edition.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0935100040](#)

- [75] Gareth Knight. **The Secret Tradition in Arthurian Legend**. Red Wheel Weiser. 1984.

In this book Gareth Knight takes the most famous and most haunting of all British legends and places it in its rightful position as the core of the Western Mystery Tradition, which draws its inspiration from Greek, Irish and even Atlantean myth. The central Arthurian themes and characters are brought to life with clear and thorough explanations, while the carefully woven pattern that has developed around the Arthurian is carefully unravelled and its full esoteric significance revealed. This fascinating study, which builds on the work of Dion Fortune and Margaret Lumley Brown, takes the reader beyond the world of Malory and unfolds an inner landscape as real as the isles in which it was created.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850302935](#)

- [76] Brendan Lehane. **Legends of Valor**. Time Life Books. 1984.

An illustrated retelling of the exploits of such famous legendary heroes as Cuchulain, Finn Mac Cumal, Sigurd, and the knights of King Arthur's Round Table.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452200](#)

- [77] Nicholas Seare, William Bramhall, Thomas Bulfinch. **Rude Tales and Glorious**. Carlson N. Potter. 1984.

A retelling of the Arthurian tales, illustrated by William Bramhall.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517549867](#)

- [78] Colin Thubron. **Fairies and Elves**. Time Life Books. 1984.

Presents tales and examines beliefs about fairies and elves of the enchanted world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080945212X](#)

- [79] J.R.R. Tolkien. **The Book of Lost Tales, Part Two**. Houghton Mifflin Harcourt. 1984.

The Book of Lost Tales was the first major work of imagination by J.R.R. Tolkien, begun in 1916, when he was twenty-five years old, and left incomplete several years later. It stands at the beginning of the entire conception of Middle-earth and Valinor, for the Lost Tales were the first form of the myths and legends that came to be called The Silmarillion. Embedded in English legend and association, they are set in the narrative frame of the great westward voyage of a mariner named Eriel (or AElfwine). His destination is Tol Eressea, the Lonely Isle where Elves dwell; from them he learns their true history, the Lost Tales of Elfiness. The Tales include the earliest accounts of Gods and Elves, Dwarves, Balrogs, and Orcs; of the Silmarils and the Two Trees of Valinor; of Nargothrond and Gondolin; of the geography and cosmography of their invented world. The Book of Lost Tales is published in two volumes. The first contains the Tales of Valinor; and this second part includes Beren and Luthien, Turin and the Dragon, and the only full narratives of the Necklace of the Dwarves and the Fall of Gondolin. Each tale is followed by a commentary, together with associated poems, and each volume contains extensive information on names and vocabulary of the earliest Elvish languages. Additional books in this series will extend the history of Middle-earth as it was refined and enlarged in later years and will include the long Lays of Beleriand, the Ambarkanta or Shape of the World, the Lhammas or Account of Tongues, annals, maps, and many other previously unpublished writings of J.R.R. Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395366143](#)

- [80] J.R.R. Tolkien, Christopher Tolkien. **The Book of Lost Tales, Part One**. Houghton Mifflin Harcourt. 1984.

The Book of Lost Tales was the first major work of imagination by J.R.R. Tolkien, begun in 1916-1917 when he was twenty-five years old and left incomplete several years later. It stands at the beginning of the entire conception of Middle-earth and Valinor, for the Lost Tales were the first form of the myths and legends that came to be called The Silmarillion. Embedded in English legend and English association, they are set in the narrative frame of a great westward voyage over the Ocean by a mariner named Eriel (or Aelfwine) to Tol Eressea, the Lonely Isle, where Elves dwelt; from them he learned their true history, the Lost Tales of Elfinesse. In the Tales are found the earliest accounts and original ideas of Gods and Elves, Dwarves, Balrogs, and Orcs; of the Silmarils and the Two Trees of Valinor; of Nargothrond and Gondolin; of the geography and cosmography of the invented world. The Book of Lost Tales will be published in two volumes; this first part contains the Tales of Valinor; and the second will include Beren and Luthien, Turin and the Dragon, and the only full narratives of the Necklace of the Dwarves and the Fall of Gondolin. Each tale is followed by a commentary in the form of a short essay; together with the texts of associated poems; and each volume contains extensive information on names and vocabulary in the earliest Elvish languages. Further books in this series are planned to extend the history of Middle-earth as it was refined and enlarged in later years, and will include the Long Lays of Beleriand, the Ambarkanta or Shape of the World, the Lhammas or Account of Tongues, annals, maps, and many other unpublished writings of J.R.R. Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395354390

- [81] Nancy Benvenga. **Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring.** Anton Press. 1983.

Well did Gunther in 'Götterdämmerung' have reason to be concerned about his reputation. In the turbulent centuries which gave birth the legends that shaped Wagner's 'Ring' political instability and insecurity were the order of the day. Strife among family members, heroes with brilliant but often brief careers — all were enshrined in legend, poems, the heroic sagas and epics that formed the basis for 'The Ring'. This penetrating study traces the evolutionary process that led from history, and from the timeless myths of the ancient Germans, to legend and ultimately to that monument of nineteenth-century art, the 'Ring Cycle'. Through the encounter which it affords with those persons and events which form the historical, mythical and legendary roots of 'The Ring' the reader will find his view of Wagner's tetralogy immeasurably enhanced. This book gives a new dimension to our understanding of 'The Ring'.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0946380007

- [82] Virginia Haviland, Hans Christian Andersen, Erik Christian Haugaard. **Hans Christian Andersen: The Complete Fairy Tales and Stories.** Anchor. 1983.

Translated by Erik Hougaard, this is the only version available in trade paperback that presents the fairy tales exactly as Andersen collected them in the original Danish edition in 1874. His notes accompany the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385189516

- [83] Thomas Wentworth Higginson. **Tales of the Enchanted Islands of the Atlantic.** Chelsea House. 1983.

Preface Hawthorne in his Wonder Book has described the beautiful Greek myths and traditions, but no one has yet made similar use of the wondrous tales that gathered for more than a thousand years about the islands of the Atlantic deep. Although they are a part of the mythical period of American history, these hazy legends were altogether disdained by the earlier historians; indeed, George Bancroft made it a matter of actual pride that the banning of the American annals was bare and literal. But in truth no national history has been less prosaic as to its earlier traditions, because every visitor had to cross the sea to reach it, and the sea has always been, by the mystery of its horizon, the fury of its storms, and the variableness of the atmosphere above it, the foreordained land of romance. • In all ages and with all sea-going races there has always been something especially fascinating about an island amid the ocean. Its very existence has — for all explorers — an air of magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0877542724

- [84] John Rhys. **Celtic Folklore: Welsh and Manx.** Harper Collins. 1983.

John Rhys (1840-1915), the son of a Welsh farmer, studied at Oxford and in Germany, and became the first professor of Celtic languages at Oxford in 1877. His research ranged across the fields of linguistics, history, archaeology, ethnology and religion, and his many publications were instrumental in establishing the field of Celtic studies. This two-volume work, published in 1901, had its beginnings in the late 1870s, when Rhys began collecting Welsh folk tales, several of which appear, with English translations, in Volume 1. Volume 2 analyses recurring Welsh themes, including submerged cities, water spirits and rivers; caves, heroes and treasure; place-names and Arthurian legends. It also considers, in a more global context, topics such as name magic, shape shifting, and the fairy as "other". Rhys discusses the difficulties of interpreting folkloric motifs and discovering their origins, and the blurred borders between story and history, myth and superstition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0704504065

- [85] Frank G. Ryder, Robert M. Browning, Gordon Birrell, John Gardner. **German Literary Fairy Tales: Johann**

Wolfgang von Goethe, Clemens Brentano, Franz Kafka, and others. Bloomsbury Academic. 1983.

The German Library is a new series of the major works of German literature and thought from medieval times to the present. The volumes have forewords by internationally known writers and introductions by prominent scholars. Here the English-speaking reader can find the broadest possible collection of poetic and intellectual achievements in new as well as great classic translations. Convenient and accessible in format, the volumes of The German Library will form the core of any growing library of European literature for years to come.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826402771](#)

[86] Sara Corrin, Stephen Corrin. **The Faber Book of Modern Fairy Tales.** Faber & Faber. 1982.

Fifteen original stories written during the last 100 years by such authors as Ted Hughes, James Thurber, Joan Aiken, Philippa Pearce, and Walter de la Mare.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0571117686](#)

[87] Jeffrey Gantz. **Early Irish Myths and Sagas.** Penguin Classics. 1982.

First written down in the eighth century AD, these early Irish stories depict a far older world part myth, part legend and part history. Rich with magic and achingly beautiful, they speak of a land of heroic battles, intense love and warrior ideals, in which the otherworld is explored and men mingle freely with the gods. From the vivid adventures of the great Celtic hero Cu Chulainn, to the stunning "Exile of the Sons of Uisliu" — a tale of treachery, honour and romance — these are masterpieces of passion and vitality, and form the foundation for the Irish literary tradition: a mythic legacy that was a powerful influence on the work of Yeats, Synge and Joyce.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140443975](#)

[88] W.H. Auden, Paul B. Taylor. **Norse Poems.** Athlone Press. 1981.

Revised translations of The Elder Edda (from Icelandic into English). • 1. The Viking poems • 2. The Niflung poems • 3. The Mythological poems.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0485112264](#)

[89] Peter Haining. **The Irish Leprechaun's Kingdom.** Panther / Granada. 1981.

The world of Banshees, Fairies, Giants, Monsters, Mermaids, Phoucas, Vampires, Werewolves. Witches and many others. Multiple black and white illustrations and text.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0586053239](#)

[90] Hermann Palsson, Paul Edwards, ca. 1200 Anonymous. **Orkneyinga Saga: The History of the Earls of Orkney.** Penguin Classics. 1981.

Written around AD 1200 by an unnamed Icelandic author, the Orkneyinga Saga is an intriguing fusion of myth, legend and history. The only medieval chronicle to have Orkney as the central place of action, it tells of an era when the islands were still part of the Viking world, beginning with their conquest by the kings of Norway in the ninth century. The saga describes the subsequent history of the Earldom of Orkney and the adventures of great Norsemen such as Sigurd the Powerful, St Magnus the Martyr and Hrolf, the conqueror of Normandy. Savagely powerful and poetic, this is a fascinating depiction of an age of brutal battles, murder, sorcery and bitter family feuds.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140443835](#)

[91] Evan K. Gibson. **C.S. Lewis; A Spinner of Tales: A Guide to His Fiction.** Eerdmans. 1980.

Lewis' style, narrative, technique, and plot structure are examined from literary and theological perspectives.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802818269](#)

[92] J.R.R. Tolkien, Christopher Tolkien. **Unfinished Tales of Numenor and Middle-Earth.** Houghton Mifflin. 1980.

Unfinished Tales is a collection of narratives ranging in time from the Elder Days of Middle-earth to the end of the War of the Ring, and further relates events as told in The Silmarillion and The Lord of the Rings. The book concentrates on the lands of Middle-earth and comprises Gandalf's lively account of how he came to send the Dwarves to the celebrated party at Bag-End, the story of the emergence of the sea-god Ulmo before the eyes of Tuor on the coast of Beleriand, and an exact description of the military organization of the Riders of Rohan

and the journey of the Black Riders during the hunt for the Ring. Unfinished Tales also contains the only surviving story about the long ages of Numenor before its downfall, and all that is known about the Five Wizards sent to Middle-earth as emissaries of the Valar, about the Seeing Stones known as the Palantiri, and about the legend of Amroth. Unfinished Tales is awowedly for those who, to the contrary, have not yet sufficiently explored Middle-earth, its languages, its legends, its politics, and its kings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395299179](#)

- [93] Jack David Zipes. **Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales.** University of Texas Press. 1980.

This revised, expanded, and updated edition of the 1979 landmark *Breaking the Magic Spell* examines the enduring power of fairy tales and the ways they invade our subjective world. In seven provocative essays, Zipes discusses the importance of investigating oral folk tales in their socio-political context and traces their evolution into literary fairy tales, a metamorphosis that often diminished the ideology of the original narrative. Zipes also looks at how folk tales influence our popular beliefs and the ways they have been exploited by a corporate media network intent on regulating the mystical elements of the stories. He examines a range of authors, including the Brothers Grimm, Hans Christian Anderson, Ernst Bloch, Tolkien, Bettelheim, and J.K. Rowling to demonstrate the continuing symbiotic relationship between folklore and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292707258](#)

- [94] Eric S. Rabkin. **Fantastic Worlds: Myths, Tales, and Stories.** Oxford University Press. 1979.

As the first international anthology to cover the entire scope of fantastic narrative, *Fantastic Worlds* presents over fifty tales, myths, and stories, ranging from Genesis to Ovid, Hans Christian Andersen to J.R.R. Tolkien, Edgar Allan Poe to James Thurber, and Franz Kafka to Italo Calvino. Including tales of fairies and elves, ghost stories, high fantasy, and stories of social criticism and the conflict between science and religion, this volume presents a diverse selection of writings that all share the same capacity to liberate the human spirit through the wild mental acrobatics of fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195025423](#)

- [95] L. Frank Baum. **American Fairy Tales.** Dover. 1978.

In Chicago, an ordinary key unlocks a magical trunk packed with robbers and a pie. In Boston, five magical bon-bons make an ordinary senator, an ordinary professor, an ordinary girl and her ordinary parents do the most extraordinary things! A young cowboy lassoes Father Time; the dummy in Mr. Floman's department store window comes to life; and a tiny beetle gives a New England farmer and his wife a pump which pumps not water, but gold! Author of the much-loved Oz books, L. Frank Baum transforms the familiar with his magical mix of humor and enchantment. Most of the twelve stories in this delightful collection are set in America where, so it seems, modern fairies, knooks, and ryls are always causing the most astonishing things to happen! These tales will enchant both young and old. When *American Fairy Tales* first appeared, Baum's reputation as a storyteller had already been established by *The Wonderful Wizard of Oz*, written in 1900. The twelve stories in this collection were originally syndicated weekly in at least five newspapers during the first half of 1901. The first book edition, which this facsimile reprints, came out later that year.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486236439](#)

- [96] Janet Bord, Colin Bord. **The Secret Country.** Grand Central. 1978.

Janet and Colin Bord have explored the British Isles. They have photographed the sentinels of prehistory — the standing stones, stone circles, henges, hillforts and burial mounds. They have elicited from the folklore of the people 650 legends of dragons, monsters, devils, giants, ghosts, fairies and witches that relate to the mysterious monuments. And they ask... do all these silent stones, these fragments of a vanished mythology represent lost ties with earth currents — a power within our planet that can be revitalized for the benefit of man? Illustrated throughout with photographs by the authors.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0446816485](#)

- [97] Katharine Mary Briggs. **The Vanishing People: Fairy Lore and Legends.** Pantheon Books. 1978.

Internationally acclaimed as one of Britain's most respected folklore scholars, Katharine Briggs (1898-1980) was also one of the most popular authors in the field. These "Selected Works" provide facsimile editions of her landmark writings, spanning the whole of her publishing career, from 1959 to 1980. She draws upon folklore, oral history, and scholarly research to illustrate the extraordinary range of "others" once believed to live along side humans, though usually invisible. As in many things, different cultures all over the world held amazingly similar beliefs about this topic, considered rather esoteric today. This collection of tales and traditions is fascinating, but perhaps even more valuable is the appendix to *The Vanishing People*, in which she includes a glossary of the types of fairies (woodwives, water horses, and their like), an

index of tale types (visits to fairyland, changelings, etc.), and an index of motifs (taboo, transformation, and magical substances, for instance.) Interesting reading and a great reference.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394502485](#)

[98] Lin Carter. **Tolkien: a Look Behind the Lord of the Rings.** Ballantine. 1978.

Ballantine Adult Fantasy series • Lin Carter introduces readers to Tolkien's epic trilogy, then takes them on a scholarly yet populist journey through the massive web of myths and legends that Tolkien drew on — for both imagery and themes during his life's work. Carter's book places Tolkien's trilogy in the context of world mythology and legend and is a tribute to Tolkien's power of assimilation and original vision. It is the ideal introduction to the background of the Lord of the Rings for the legions of new fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1434498085](#)

[99] Tristram Potter Coffin. **The Female Hero in Folklore and Legend.** Pocket Books. 1978.

From the beginning of time, man has been in awe of the mysteries of nature which seem to elevate woman to a position much nearer to the gods than any other we know. It is no small wonder, then, that so many legends center on sex. • In *The Female Hero in Folklore and Legend*, distinguished folklorist Tristram Potter Coffin considers the most legendary women — Cleopatra, Helen of Troy, Guinevere, Eleanor of Aquitaine, Mata Hari, and Sara Bernhardt among them — separating the fact from fiction that surrounds these full-blooded figures who had their faults but nonetheless achieved far-reaching influence over their men and their worlds. • [Internet Archive](#).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671813927](#)

[100] Katharine Mary Briggs. **British Folktales.** Pantheon Books. 1977.

Selections from the author's *Dictionary of British folk-tales in the English Language: Folk Narratives* [a classic in folklore scholarship, arranged in 2 parts: • *Folk Narratives* contains tales told for edification or delight, but not thought to be factually true. • *Folk Legends* presents tales the tellers believed to be records of actual events.].

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394415892](#)

[101] Patrick K. Ford. **The Mabinogi and Other Medieval Welsh Tales.** University of California Press. 1977.

The title *Mabinogi* refers to the first four stories in this collection of tales from Welsh tradition. They are best known as the "Four Branches of the *Mabinogi*," and comprise the tales of Pwyll, Branwen, Manawydan, and Math. The remaining stories also spring from the same tree, and together they form a collection that comprises the core of the ancient Welsh mythological cycle. They are also among the best the medieval Celtic literature has to offer. In the first thoroughly revised edition and translation of this world classic since Lady Charlotte Guest's famous *Mabinogion* went out of print, Mr. Ford has endeavored to present a scholarly document in readable, modern English. Basing his criteria on the latest scholarship in myth, he includes only those stories that have remained unadulterated by the influence of the French Arthurian romances. These are, in addition to the "Four Branches," the tale of "Kulhwch and Olwen," which is rooted in the mythological origins of Arthur, seen here in his role of divine hunter in pursuit of the swine-god; "Lludd and Lleuelis," which reaches beyond its immediate Celtic sources into ancient Indo-European ideologies; and the long unavailable "Tale of Taliesin," which offers insights into Celtic concepts of the archetypal poet-seer and the acquisition of Divine Wisdom.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520034147](#)

[102] Thomas Wentworth Higginson. **Tales of Atlantis and the Enchanted Islands.** Newcastle. 1977.

Twenty legends revolving around islands of the Atlantic, including the British Isles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770429](#)

[103] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Alfred A. Knopf. 1976.

Wicked stepmothers and beautiful princesses ... magic forests and enchanted towers ... little pigs and big bad wolves ... Fairy tales have been an integral part of childhood for hundreds of years. But what do they really mean? In this award-winning work of criticism, renowned psychoanalyst Dr Bruno Bettelheim presents a thought provoking and stimulating exploration of the best-known fairy stories. He reveals the true content of the stories and shows how children can use them to cope with their baffling emotions and anxieties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394497716](#)

[104] Louis Brewer Hall. **The Knightly Tales of Sir Gawain.** Burnham. 1976.

Modern prose renderings of seven ancient tales about the adventures of King Arthur's most courteous, amorous, and courageous knight preserve the spirit and conventions of the original verse versions.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882293508](#)

- [105] Max Luthi. **Once Upon a Time: On the Nature of Fairy Tales**. Indiana University Press. 1976.

This first paperback edition of the seminal work by the Swiss scholar Max Luthi will be welcomed by folklorists for its informative survey of the various ways in which fairytales and related genres (local legends and saints lives) may be read. "Luthi's lucid and intelligent book is refreshingly welcome." *Sewanee Review*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253202035](#)

- [106] Gwyn Jones. **Eirik the Red and Other Icelandic Sagas**. Oxford University Press. 1975.

Selected by Gwyn Jones — the eminent Celtic scholar — for their excellence and variety, these nine Icelandic sagas include "Hen-Thorir," "The Vapnfjord Men," "Thorstein Staff-Struck," "Hrafinkel the Priest of Prey," "Thidrandi whom the Goddesses Slew," "Authun and the Bear," "Gunnlaug Wormtongue," "King Hrolf and his Champions," and the title piece.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192505823](#)

- [107] Aleksandr Afanasev, Alexander Alexeieff, Norbert Guterman, Roman Jakobson. **Russian Fairy Tales**. Pantheon. 1973.

Translated by Norbert Guterman Illustrated by Alexander Alexeieff In this most comprehensive collection of classic Russian tales available in English we meet both universal fairy-tale figures — thieves and heroes, kings and peasants, beautiful damsels and terrifying witches, enchanted children and crafty animals — and such uniquely Russian characters as Koshchey the Deathless, Baba Yaga, the Swan Maiden, and the glorious Firebird. The more than 175 tales culled from a centuries-old Russian storytelling tradition by the outstanding Russian ethnographer Aleksandr Afanasev reveal a rich, robust world of the imagination that will fascinate readers both young and old. With black-and-white drawings throughout Part of the Pantheon Fairy Tale and Folklore Library.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394730909](#)

- [108] Gwyn Jones. **Kings, Beasts and Heroes**. Oxford University Press. 1972.

Analysis of story-telling art in Beowulf, Culhwch and Olwen, and King Hrolf's Saga. • Fiction in Welsh (Culhwch and Olwen) • Poetry in Old Norse (King Hrolf's Saga) • Poetry in Anglo-Saxon (Beowulf).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192151819](#)

- [109] George MacDonald, Glenn Edward Sadler. **The Gifts of the Child Christ; Fairy Tales and Stories for the Childlike in Two Volumes**. Eerdmans. 1972.

This one-volume edition gathers all the best shorter fairy tales and stories that George MacDonald wrote. The original two-volume edition of this work was published by Eerdmans in 1973. In the present volume all twenty of MacDonald's stories have been retained and the short story "Stephen Archer" has been added. Also included are the illustrations of MacDonald's stories by Arthur Hughes and others.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802815189](#)

- [110] Marion Dexter Learned. **The Saga of Walther of Aquitaine**. Greenwood Press reprint. 1970.

English, Old [ca. 450-1100] • Reprint of the 1892 ed., which was issued as v.7, no.1 of Publications of the Modern Language Association of America. • Versions in Anglo-Saxon, Latin, Middle High German, Old Norse, and Polish.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0837139031](#)

- [111] Peter Christen Asbjornsen, Jorgen Moe, William Stobbs, Sir G.W. Dasent. **Popular Tales from the Norse**. Bodley Head Children's Books. 1969.

An amazing collection of over 50 Tales from the Norse. There are some old familiar ones as well as ones that are not well known. Here is the list of Tales: i. True And Untrue ii. Why The Sea Is Salt iii. The Old Dame And Her Hen iv. East O' The Sun, And West O' The Moon v. Boots Who Ate A Match With The Troll vi. Hacon Grizzlebeard vii. Boots Who Made The Princess Say, 'that's A Story' viii. The Twelve Wild

Ducks ix. The Giant Who Had No Heart In His Body x. The Fox As Herdsman xi. The Mastermaid xii. The Cat On The Dovrefell xiii. Princess On The Glass Hill xiv. The Cock And Hen xv. How One Went Out To Woo xvi. The Master-smith xvii. The Two Step-sisters xviii. Buttercup xix. Taming The Shrew xx. Shortshanks XXI. Gudbrand On The Hill-side xxii. The Blue Belt xxiii. Why The Bear Is Stumpy-tailed xxiv. Not A Pin To Choose Between Them xxv. One's Own Children Are Always Prettiest xxvi. The Three Princesses Of Whiteland xxvii. The Lassie And Her Godmother xxviii. The Three Aunts xxix. The Cock, The Cuckoo, And The Black-cock xxx. Rich Peter The Pedlar xxxi. Gertrude's Bird xxxii. Boots And The Troll xxxiii. Goosey Grizzel xxxiv. The Lad Who Went To The North Wind xxxv. The Master Thief xxxvi. The Best Wish xxxvii. The Three Billy-goats Gruff xxxviii. Well Done And Ill Paid xxxix. The Husband Who Was To Mind The House xl. Dapplegrim xli. Farmer Weathersky xlii. Lord Peter xliii. The Seven Foals xliv. The Widow's Son xlv. Bushy Bride xlvi. Boots And His Brothers xlvii. Big Peter And Little Peter xlvi. Tatterhood xlix. The Cock And Hen That Went To The Dovrefell l. Katie Woodencloak li. Thumbikin lii. Doll I' The Grass liii. The Lad And The Deil liv. The Cock And Hen A-nutting lv. The Big Bird Dan lvi. Soria Moria Castle lvii. Bruin And Reynard lviii. Tom Totherhouse lix. Little Annie The Goose Girl Appendix. Introduction To Appendix 1. Why The Jack Spaniard's Waist Is Small 2. Ananzi And The Lion 3. Ananzi And Quanqua 4. The Ear Of Corn And The Twelve Men 5. The King And The Ant's Tree 6. The Little Child And The Pumpkin Tree 7. The Brother And His Sisters 8. The Girl And The Fish 9. The Lion, The Goat, And The Baboon 10. Ananzi And Baboon 11. The Man And The Doukana Tree 12. Nancy Fairy 13. The Dancing Gang.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0370011171](#)

- [112] Lin Carter. **Dragons, Elves, and Heroes**. Ballantine. 1969.

Ballantine Adult Fantasy series • A glowing anthology of gems from the ancient writers, including excerpts from: The Volsunga Saga, Beowulf, The Mabinogion, The Shah-Namah, The Kalevala — and many, many more. • Contributor: Anonymous (Tom O'Bedlam's Song) • S. Baring-Gould (Barrow-Wight / The Grettir Saga) • Robert Browning (Childe Roland to the Dark Tower Came) • Lin Carter (Rustum Against the City of Demons / The Shah-Namah) • John Martin Crawford (Lost Words of Power / The Kalevala) • Francisco De Moraes (Magical Palace of Darkness / Palmerin of England) • Norma Lorre Goodrich (The Ogre / Beowuf) • Isabel Florence Hapgood (Last Giant of the Elder Age / The Kiev Cycle) • Rudyard Kipling (Puck's Song) • Arthur Layard (Wonderful Things Beyond Cathay / Mandeville's Travels) • James MacPherson (Fingal at the Siege of Carric-Thura / The Poems of Ossian) • Sir Thomas Malory (Sword of Avalon / Le Morte d'Arthur) • Kenneth Morris (Manawyddan Son of the Boundless / The Mabinogion) • William Morris (High History of the Sword Gram / The Volsunga Saga) • William Shakespeare (Prospero Evokes the Air Spirits) • Edmund Spenser (Lords of Faerie / The Faerie Queene) • Charles Swan (Tales of the Wisdom of the Ages / The Gesta Romanorum (With Wynnard Hooper)) • Alfred Tennyson (Horns of Elfland) • Voltaire (Princess of Babylon / The Romances).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345217314](#)

- [113] Edgar Wind. **Pagan Mysteries in the Renaissance**. W.W. Norton. 1969.

An exploration of philosophical and mystical sources of iconography in Renaissance art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393004759](#)

- [114] Andrew Lang. **The Lilac Fairy Book**. Dover. 1968.

"Admirable series of photographic reprints of the first editions. ... Altogether very good value." – New York Review of Books. • Over 30 tales from Portugal, Ireland, Wales, and points East and West, among them "The Brown Bear of Norway," "The Enchanted Deer," "The Story of a Very Bad Boy," and "The Brownie of the Lake." • 51 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486219070](#)

- [115] Andrew Lang. **The Orange Fairy Book**. Dover. 1968.

"Admirable series of photographic reprints of the first editions. Altogether very good value." – New York Review of Books. • Includes 33 tales from Jutland, Rhodesia, Uganda, and various other European traditions: "The Magic Mirror," "The Two Caskets," "The Clever Cat," "The White Slipper," "The Girl-Fish, and more." 58 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486219097](#)

- [116] Andrew Lang, H.J. Ford. **The Olive Fairy Book**. Dover. 1968.

The Olive Fairy Book includes unusual stories from Turkey, India, Denmark, Armenia, the Sudan, and the pen of Anatole France. But all of the stories are told in the common language of the fairy tale, and their heroes the Green Knight who is saved by a soup made from nine snakes, the lovely Dorani who flies every night to fairyland, the king who understands the language of the animals will be welcome to children and grown-ups alike. All in all, this collection contains 29 stories, all narrated in clear lively prose. Not only are Lang's collections

generally considered to contain the best English versions of the standard stories; they are the richest and widest in range. "Admirable series of photographic reprints of the first editions. Altogether very good value." New York Review of.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486219089](#)

- [117] Andrew Lang. **The Grey Fairy Book**. Dover. 1967.

Thirty-five stories, many from oral traditions, and others from French, German, Italian collections, but all told in the common language of the fairy tale. Includes "The Goat-faced Girl," "The Sunchild," "The Street Musicians," "The Twin Brothers," "Prunella," and many more filled with giants, magicians, fairies, ogres, and other fantastic creatures. 59 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486217914](#)

- [118] Andrew Lang. **The Pink Fairy Book**. Dover. 1967.

41 Japanese, Scandinavian, and Sicilian tales: "The Snow-Queen," "The Cunning Shoemaker," "The Two Brothers," "The Merry Wives," "The Man without a Heart," and more. 69 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486217922](#)

- [119] Andrew Lang. **The Crimson Fairy Book**. Dover. 1967.

One of England's top folklorists presents another volume in his much-loved "rainbow" series of fairy books. These 36 stories originated in Hungary, Russia, Finland, Iceland, Tunisia, the Baltic, and elsewhere. They include "The Cottager and His Cat," "The Crab and the Monkey," "Little Wildrose," "The Gold-bearded Man," and others. 53 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [048621799X](#)

- [120] J.R.R. Tolkien, Donald Swann. **The Road Goes Ever On. A Song Cycle**. Houghton Mifflin. 1967.

Donald Swann wrote the music for this song and much of the music resembles English traditional music or folk. The sole exception is the Quenya song which was based on a tune by Tolkien himself and which has some affinities to Gregorian. This book has been valued even by those uninterested in the since it helps readers to better understand the cultures of the various mythological beings presented in and helps linguists analyse. For it contains one of the longest samples of the language Quenya the song as well as the Sindarin prayer Elbereth with grammatical in addition to the sheet the book includes an introduction that contains additional information about Prior to the publication of The this introduction was the only publicly available source for certain information about the First Age of.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395082587](#)

- [121] Andrew Lang. **The Violet Fairy Book**. Dover. 1966.

Roumania, Japan, Serbia, Lithuania, Africa, Portugal, and Russia are among the sources of these 35 stories that tell of a haunted forest, chests of gold coins, a magical dog, and a man who outwits a dragon. Perhaps the best English versions available of these classic stories. 74 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486216756](#)

- [122] Andrew Lang, H.J. Ford. **The Yellow Fairy Book**. Dover. 1966.

The Yellow Fairy Book is a wonderful collection of tales from all over the world. There are such familiar old favorites as the "Story of the Emperor's New Clothes," "The Tinder-box," "How to Tell a True Princess," and "The Nightingale." There are less familiar tales by Madame d'Aulnoy and from the collections of Andersen and Grimm. Many tales come from Hungary, Poland, and Russia, and there are German, French, and English stories, too. There are traditional tales of the American Indians, and three others come from Iceland. All in all, this collection contains 48 stories, all narrated in the clear, lively prose for which Lang was famous. Not only are Lang's generally conceded to be the best English versions of standard stories, his collections are the richest and widest in range.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486216748](#)

- [123] Andrew Lang, H.J. Ford, Lancelot Speed. **The Red Fairy Book**. Dover. 1966.

The famed folklorist collects 37 tales of enchantment, ranging from the familiar ("Rapunzel", "Jack and the Beanstalk", and "The Golden Goose") to lesser-known stories ("The Voice of Death", "The Enchanted Pig", and "The Master Thief"). Sources include French, Russian, Danish, and Romanian tales as well as Norse mythology. 97 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [048621673X](#)

- [124] Andrew Lang, H.J. Ford. **The Brown Fairy Book**. Dover. 1965.

Classic collection of 32 less familiar folk tales narrated in clear, lively prose. Different enough to capture all imaginations, the tales are drawn from many different cultures: the American Indians, Australian Bushmen, African Kaffirs, and from Persia, Lapland, Brazil, and India. Includes all of the original 50 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486214389](#)

- [125] Andrew Lang, H.J. Ford. **The Green Fairy Book**. Dover. 1965.

It is almost impossible to envision what childhood would be like without the enchanting world of fairyland. Princess Rosanella, The Three Bears, giants and dwarfs, monsters and magicians, fairies and ogres these are the companions who thrill young boys and girls of all lands and all times, as Andrew Lang's phenomenally successful collections of stories have proved. From the day that they were first printed, the Lang fairy tale books of many colors have entertained thousands of boys and girls, as they have also brought pleasure to the many parents who have read these unforgettable classics to their children. In the Green Fairy Book, the third in the series, Lang has assembled stories from Spanish and Chinese traditions, a few of the most entertaining creations penned by the Comte de Caylus, others by Sebillot, Fenelon, Kletke, and Mme. d'Aulnoy, and, of course, some of the best-loved tales from the Brothers Grimm. Here in one attractive paperbound volume with enlarged print are "The Blue Bird," "Sylvain and Jocosa," "Narcissus and the Princess Potentilla," "The Three Little Pigs," "The Half-Chick," and many other favorites that have become an indispensable part of our cultural heritage. All in all, this collection contains forty-two stories, all narrated in the clear, lively prose for which Lang was famous. Not only are Lang's translations generally conceded to be the best English versions of standard stories, his collections are the richest and widest in range. His position as one of England's foremost folklorists as well as his first-rate literary abilities make his collections unmatched in the English language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486214397](#)

- [126] Andrew Lang, H.J. Ford, G.P. Jacomb Hood. **The Blue Fairy Book**. Dover. 1965.

It is almost impossible to envision what childhood would be like without the enchanting world of fairyland. Cinderella, Little Red Riding Hood, giants and dwarfs, monsters and magicians, fairies and ogres these are the companions who will thrill young boys and girls of all lands and all times, as Andrew Lang's phenomenally successful collections of stories have proved. From the day that they were first printed, the Lang fairy tale books of many colors have entertained thousands of boys and girls, as they have also brought pleasure to the many parents who have read these unforgettable classics to their children. The Blue Fairy Book was the first volume in the series and so it contains some of the best known tales, taken from a variety of sources: not only from Grimm, but exciting adventures by Charles Perrault and Madame d'Aulnoy, The Arabian Nights, and other stories from popular traditions. Here in one attractive paperbound volume with enlarged print are "Sleeping Beauty," "Rumpelstiltskin," "Beauty and the Beast," "Hansel and Gretel," "Puss in Boots," "Trusty John," "Jack the Giantkiller," "Goldilocks," and many other favorites that have become an indispensable part of our cultural heritage. All in all, this collection contains 37 stories, all narrated in the clear, lively prose for which Lang was famous. Not only are Lang's generally conceded to be the best English versions of standard stories, his collections are the richest and widest in range. His position as one of England's foremost folklorists as well as his first-rate literary abilities makes his collections unmatched in the English language.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486214370](#)

- [127] E.V. Gordon. **An Introduction To Old Norse**. Oxford Clarendon Press. 1957.

[Wikipedia page for the Book](#) • A standard text for Old Norse, and introduction to the heroic literature of the North.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198111053](#)

- [128] V. Propp, Laurence Scott, Louis A. Wagner, Alan Dundes. **Morphology of the Folktale**. Univ. of Texas Press. 1928.

"Morphology will in all probability be regarded by future generations as one of the major theoretical breakthroughs in the field of folklore in the twentieth century." – Alan Dundes • "Propp's work is seminal ... [and], now that it is available in a new edition, should be even more valuable to folklorists who are directing their attention to the form of the folktale, especially to those structural characteristics which are common to many entries coming from even different cultures." – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292783760](#)



Figure 9.5: Map of Cockaigne (Schlaraffenland, medieval Land of Milk and Honey) (Homann, 1730) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
587	2018	Radford	Encyclopedia of Superstitions
587	2017	Gaiman	Norse Mythology
588	2017	Garry	Archetypes and Motifs in Folklore and Literature: A Handbook
588	2014	Allen	More Than Just Fairy Tales: New Approaches to the Stories of Hans Christian Andersen
588	2014	Attebery	Stories about Stories: Fantasy and the Remaking of Myth
588	2014	Grimm	Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition
588	2014	Grimm	Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition
589	2014	Meyer	Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition
589	2014	Warner	Once Upon a Time: A Short History of Fairy Tale
589	2013	Zipes	Irresistible Fairy Tale: The Cultural and Social History of a Genre
590	2012	Grimm	Annotated Brothers Grimm
590	2011	Williamson	A Feast of Creatures: Anglo-Saxon Riddle-Songs
590	2009	Tatar	Enchanted Hunters: The Power of Stories in Childhood
590	2008	Andersen	Annotated Hans Christian Andersen
591	2007	Daily	Classic Treasury of Aesop's Fables
591	2007	Lupack	Oxford Guide to Arthurian Literature and Legend
591	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
591	2005	Burns	Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth
592	2005	Colbert	Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts
592	2005	Sherman	Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars Lord of the Rings, Superman, and other popular fantasies
592	2005	Sisam	A Middle English Reader and Vocabulary
592	2003	Anderson	Tales Before Tolkien: The Roots of Modern Fantasy
593	2002	Tatar	Annotated Classic Fairy Tales
593	2001	Fox	Grettir's Saga
593	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
594	2001	Zipes	Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm
594	2000	Asimov	Faeries: Isaac Asimov's magical worlds of fantasy
594	2000	Levy	A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky
594	2000	Silver	Strange and Secret Peoples: Fairies and Victorian Consciousness
595	1999	Cashdan	Witch Must Die: The Hidden Meaning of Fairy Tales
595	1999	Miles	Classical Mythology in English Literature: A Critical Anthology
595	1999	Phillpotts	Faeryland Companion
595	1999	Zipes	When Dreams Came True: Classical Fairy Tales and Their Tradition
595	1998	Leeming	Mythology: the Voyage of the Hero
596	1997	Karr	Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary
596	1996	Goldthwaite	Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America
596	1996	Irwin	Arabian Nights: A Companion
596	1996	Johnson	Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were
597	1995	Culbertson	A Word Fitly Spoken: Context, Transmission, and Adoption of the Parables of Jesus
597	1995	Murrin	History and Warfare in Renaissance Epic
597	1995	Rappoport	Sea: Myths and Legends
597	1995	Todd	Imagining Monsters: Miscreations of the Self in Eighteenth-Century England
597	1995	Warner	From the Beast to the Blonde: On Fairy Tales and Their Tellers
598	1994	Biedermann	Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them

598	1994	Wright	Real Mother Goose
598	1994	Zipes	Fairy Tale as Myth/Myth as Fairy Tale
598	1992	Ginzburg	Ecstasies: Deciphering the Witches' Sabbath
598	1992	Tatar	Off with Their Heads! Fairy Tales and the Culture of Childhood
599	1991	hOgain	Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition
599	1991	Hunt	Criticism, Theory and Children's Literature
599	1991	Multi-Douglas	Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing
599	1991	Matthews	British and Irish Mythology: An Encyclopedia of Myth and Legend
599	1990	Blomberg	Interpreting the Parables
600	1989	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
600	1989	Harpur	Atlas of Legendary Places
600	1989	Matthews	An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story
600	1988	Donahue	Gospel in Parable
600	1988	Egoff	Worlds Within: Children's Fantasy from the Middle Ages to Today
600	1988	Gose	Mere Creatures: A Study of Modern Fantasy Tales for Children
600	1988	Harbison	Pharaoh's Dream: Secret Life of Stories
601	1988	Zipes	Brothers Grimm: From Enchanted Forests to the Modern World
601	1988	Zipes	Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization
601	1987	Husain	Demons, Gods and Holy Men from Indian Myths and Legends
601	1987	Tatar	Hard Facts of the Grimms' Fairy Tales
601	1986	Books	Fabled Lands (The Enchanted World)
602	1986	Llywelyn	Bard: The Odyssey of the Irish
602	1986	Palsson	Seven Viking Romances
602	1986	Westwood	Albion, A Guide To Legendary Britain
602	1986	Wooden	Children's Literature of the English Renaissance
602	1985	Books	Night Creatures (The Enchanted World)
602	1985	Bord	Sacred Waters: Holy Wells and Water Lore in Britain and Ireland
602	1985	Gose	World of the Irish Wonder Tale
603	1985	Larkin	Giants
603	1985	Narayana	Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel
603	1984	Knight	Secret Tradition in Arthurian Legend
603	1984	Lehane	Legends of Valor
603	1984	Seare	Rude Tales and Glorious
603	1984	Thubron	Fairies and Elves
603	1984	Tolkien	Book of Lost Tales, Part Two
603	1984	Tolkien	Book of Lost Tales, Part One
604	1983	Benvenga	Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring
604	1983	Haviland	Hans Christian Andersen: The Complete Fairy Tales and Stories
604	1983	Higginson	Tales of the Enchanted Islands of the Atlantic
604	1983	Rhys	Celtic Folklore: Welsh and Manx
604	1983	Ryder	German Literary Fairy Tales: Johann Wolfgang von Goethe, Clemens Brentano, Franz Kafka, and others
605	1982	Corrin	Faber Book of Modern Fairy Tales
605	1982	Gantz	Early Irish Myths and Sagas
605	1981	Auden	Norse Poems
605	1981	Haining	Irish Leprechaun's Kingdom
605	1981	Palsson	Orkneyinga Saga: The History of the Earls of Orkney
605	1980	Gibson	C.S. Lewis; A Spinner of Tales: A Guide to His Fiction
605	1980	Tolkien	Unfinished Tales of Numenor and Middle-Earth
606	1980	Zipes	Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales

606	1979	Rabkin	Fantastic Worlds: Myths, Tales, and Stories
606	1978	Baum	American Fairy Tales
606	1978	Bord	Secret Country
606	1978	Briggs	Vanishing People: Fairy Lore and Legends
607	1978	Carter	Tolkien: a Look Behind the Lord of the Rings
607	1978	Coffin	Female Hero in Folklore and Legend
607	1977	Briggs	British Folktales
607	1977	Ford	Mabinogi and Other Medieval Welsh Tales
607	1977	Higginson	Tales of Atlantis and the Enchanted Islands
607	1976	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
607	1976	Hall	Knightly Tales of Sir Gawain
608	1976	Luthi	Once Upon a Time: On the Nature of Fairy Tales
608	1975	Jones	Eirik the Red and Other Icelandic Sagas
608	1973	Afanasev	Russian Fairy Tales
608	1972	Jones	Kings, Beasts and Heroes
608	1972	MacDonald	Gifts of the Child Christ; Fairy Tales and Stories for the Childlike in Two Volumes
608	1970	Learned	Saga of Walther of Aquitaine
608	1969	Asbjornsen	Popular Tales from the Norse
609	1969	Carter	Dragons, Elves, and Heroes
609	1969	Wind	Pagan Mysteries in the Renaissance
609	1968	Lang	Lilac Fairy Book
609	1968	Lang	Orange Fairy Book
609	1968	Lang	Olive Fairy Book
610	1967	Lang	Grey Fairy Book
610	1967	Lang	Pink Fairy Book
610	1967	Lang	Crimson Fairy Book
610	1967	Tolkien	Road Goes Ever On. A Song Cycle
610	1966	Lang	Violet Fairy Book
610	1966	Lang	Yellow Fairy Book
610	1966	Lang	Red Fairy Book
611	1965	Lang	Brown Fairy Book
611	1965	Lang	Green Fairy Book
611	1965	Lang	Blue Fairy Book
611	1957	Gordon	An Introduction To Old Norse
611	1928	Propp	Morphology of the Folktale



Figure 9.6: King Arthur, fighting the Saxons (from the *Rochefoucauld Grail*, ca. 1315) [Wikipedia: Public Domain]

9.3 Camelot

- [1] Alan Lupack. **The Oxford Guide to Arthurian Literature and Legend**. Oxford University Press. 2007.

The Oxford Guide to Arthurian Literature and Legend is both a critical history of the Arthurian tradition and a reference guide to Arthurian works, names, characters, symbols, and places. Seven essays offer a comprehensive survey of the legends in all of their manifestations, from their origins in medieval literature to their adaptation in modern literature, arts, film, and popular culture. It also demonstrates the tremendous continuity of the legends by examining the ways that they have been reinterpreted over the years. The indispensable reference on the subject, it also contains encyclopedic entries, bibliographies, and a comprehensive index. The extensive chapter-by-chapter bibliographies, which are subdivided by topic, augment the general bibliography of Arthurian resources. Comprehensive in its analysis and hypertextual in its approach, the Oxford Guide to Arthurian Literature and Legend is an essential reference book for Arthurian scholars, medievalists, and for those interested in cultural studies of myth and legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [019921509X](#)

- [2] Richard Barber. **King Arthur: Hero and Legend**. Boydell Press. 2004.

Provides information on the actual life of King Arthur along with the development of the legends that surround his life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0851152546](#)

- [3] James Reston Jr. **The Last Apocalypse: Europe at the Year 1000 A.D.**. Anchor. 1999.

Enter the world of 1000 A.D., when Vikings, Moors, and barbarians battled kings and popes for the fate of Europe. As the millennium approached, Europeans feared the world would end. The old order was crumbling, and terrifying and confusing new ideas were gaining hold in the populace. Random and horrific violence seemed to sprout everywhere without warning, and without apparent remedy. And, in fact, when the millennium arrived the apocalypse did take place; a world did end, and a new world arose from the ruins. In 950, Ireland, England, and France were helpless against the ravages of the seagoing Vikings; the fierce and strange Hungarian Magyars laid waste to Germany and Italy; the legions of the Moors ruled Spain and threatened the remnants of Charlemagne's vast domain. The papacy was corrupt and decadent, overshadowed by glorious Byzantium. Yet a mere fifty years later, the gods of the Vikings were dethroned, the shamans of the Magyars were

massacred, the magnificent Moorish caliphate disintegrated: The sign of the cross held sway from Spain in the West to Russia in the East. James Reston, Jr.'s enthralling saga of how the Christian kingdoms converted, conquered, and slaughtered their way to dominance brings to life unforgettable historical characters who embodied the struggle for the soul of Europe. From the righteous fury of the Viking queen Sigrdri the Strong-Minded, who burned unwanted suitors alive; to the brilliant but too-cunning Moor Al-Mansor the Illustrious Victor; to the aptly named English king Ethelred the Unready; to the abiding genius of the age, Pope Sylvester II — warrior-kings and concubine empresses, maniacal warriors and religious zealots, bring this stirring period to life. The Last Apocalypse is a book rich in personal historical detail, flavored with the nearly magical sensibility of an apocalyptic age. James Reston, Jr., is the author of ten previous books, including Galileo: A Life and Sherman's March and Vietnam. He has written for The New Yorker, Esquire, Vanity Fair, Time, Rolling Stone, and many other publications. His television work includes three "Frontline" documentaries, including "Eighty-Eight Seconds in Greensboro." The Woodrow Wilson International Center for Scholars provided him with a Visiting Fellowship during the course of his work on this book. Reston lives in Chevy Chase, Maryland.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385483368

- [4] John Matthews. **King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present.** Capricorn Books. 1998.

Two great narrative themes, which link the sacred and the secular, have been passed down to us from the Dark Ages. These are the stories of the heroic, godlike Arthur and of a mystic object of quest, the Holy Grail. John Matthews has created an easily understood survey of the origins and merging of these epic themes and stories. It is a richly woven tapestry of myth and legend, and of love and desire — both sacred and profane. It covers city and temple, knights and monks, and ranges far and wide, from Camelot to Carbonek. In gathering together the strands that make up the stories, the author has examined many of the hundred or so extant texts. He has selected from these — some still untranslated and obscure — to show how the two great themes changed and developed down the centuries as they became inextricably joined. (This book) provides a fascinating survey as well as including five of the traditional stories, retold by the author. In addition, there is a full summary of all sources and an extensive bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1860198635

- [5] Phyllis Ann Karr. **The Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary.** Pendragon. 1997.

Enter the world of Arthur, King of all Britain and master of a thousand knights. Explore the beauty and splendor of the legendary world of Camelot and the Round Table. Experience the magic and mystery. • Written in a warm and entertaining style, The Arthurian Companion contains over one thousand entries, cross-referenced, annotated, and carefully revised for the second edition. It is an alphabetical guide to the "who's who" of Arthurian legend, a "what's what" of famous Arthurian weapons and artifacts, and a "where's where" of geographical locations appearing in Arthurian literature. An extensive chronology of King Arthur's reign is included. The Arthurian Companion is an invaluable reference for researchers and for lovers of medieval romance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1568820968

- [6] Norris J. Lacy. **The New Arthurian Encyclopedia.** Routledge. 1996.

Like its 1991 predecessor, it deals with Arthuriana of all periods, from the earliest legends and texts to the present. Similarly, alongside literature, we have included history and chronicle, archaeology, art, film, and other media ... We have expanded the Encyclopedia from 700 entries to more than 1,200, with contributions from some 130 scholars rather than 94. • About the 1986 version: "The Arthurian Encyclopedia is an astonishing accomplishment and a unique addition to the body of Arthurian literature and scholarship." – British Heritage • "This monumental work involves over 50 scholars and contains a wide range of entries in the arts (visual arts, music, television and film); Arthurian characters; history; legend, and archaeology; themes, motifs, and objects; and a wealth of literatures (Celtic, Dutch, medieval English, postmedieval English, French, German, Greek, Hebrew, Hispanic, Italian, Japanese, Latin, Russian/Serbo-Croatian, Scandinavian, Tagalog, and Yiddish). Its clear introduction, good select bibliography, bibliographies under many entries, cross-references, and illustrations make it a useful reference for both the specialist and general reader. Indeed, it is a work worthy of the greatest and most International of legends." – Library Journal • "This book is a must for anyone interested in the Arthurian legends and a significant reference work for anyone interested in Arthurian studies – Avalon to Camelot." • Norris J. Lacy is president of the International Arthurian Society and a scholar of medieval French literature at the University of Kansas. • 577 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0815323034

- [7] Roger Sherman Loomis. **The Grail: From Celtic Myth to Christian Symbol.** Princeton University Press. 1991.

The medieval legend of the Grail, a tale about the search for supreme mystical experience, has never ceased to intrigue writers and scholars by its wildly variegated forms: the settings have ranged from Britain to the Punjab to the Temple of Zeus at Dodona; the Grail itself has been

described as the chalice used by Christ at the Last Supper, a stone with miraculous youth-preserving virtues, a vessel containing a man's head swimming in blood; the Grail has been kept in a castle by a beautiful damsel, seen floating through the air in Arthur's palace, and used as a talisman in the East to distinguish the chaste from the unchaste. In his classic exploration of the obscurities and contradictions in the major versions of this legend, Roger Sherman Loomis shows how the Grail, once a Celtic vessel of plenty, evolved into the Christian Grail with miraculous powers. Loomis bases his argument on historical examples involving the major motifs and characters in the legends, beginning with the Arthurian legend recounted in the 1180 French poem by Chretien de Troyes. The principal texts fall into two classes: those that relate the adventures of the knights in King Arthur's time and those that account for the Grail's removal from the Holy Land to Britain. Written with verve and wit, Loomis's book builds suspense as he proceeds from one puzzle to the next in revealing the meaning behind the Grail and its legends.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691020752](#)

- [8] Richard Barber. [The Figure of Arthur](#). Dorset Press. 1990.

Arthur has once again become a figure who has caught the popular imagination, particularly in connection with recent archaeological work. But this latest figure of Arthur like so many that have preceded it is only the newest evidence for the remarkable way in which this ageless hero changes character to meet the imaginative needs of the times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880295074](#)

- [9] Caitlin Matthews. [Arthur and the Sovereignty of Britain: King and Goddess in the Mabinogion](#). Penguin Books. 1990.

A study of "The Mabinogion", the Welsh epic created around 1350-1400, containing eleven tales of Celtic folklore and myth — including "Culhwch and Olwen", the oldest Arthurian tale.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140191976](#)

- [10] John Matthews. [The Household of the Grail](#). Aquarian Press. 1990.

The Household of the Grail is a set of essays on the Holy Grail by an expert in Arthurian legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850308836](#)

- [11] John Matthews. [An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story](#). Harper Collins. 1989.

Includes excerpts and essays on various parts of the Arthurian legend in an attempt to provide a cogent whole. Included contributors include Geoffrey of Monmouth, Sir Thomas Mallory, A.E. Waite, Clemence Houseman and Arthur Machen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850307783](#)

- [12] Alwyn Rees, Brinley Rees. [Celtic Heritage](#). Thames & Hudson. 1989.

In this widely acclaimed study, Alwyn and Brinley Rees reinterpret Celtic tradition in the light of advances made in the comparative study of religion, mythology and anthropology. Part One considers the distinguishing features of the various Cycle of tales and the personages who figure most prominently in them. Part Two reveals the cosmological framework within which the action of the tales takes place. Part Three consists of a discussion of the themes of certain classes of stories which tell of Conceptions and Births, Supernatural Adventures, Courtships and Marriages, Violent Deaths and Voyages to the Other World, and an attempt is made to understand their religious function and glimpse their transcendent meaning.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500270392](#)

- [13] Nikolai Tolstoy. [Coming of the King](#). Spectra. 1989.

An epic novel of the life of Merlin follows the man of great powers on a remarkable journey that ends in a meeting with destiny on the hills of Dinerth, where history will take a turn.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0553052691](#)

- [14] Geoffrey Ashe, Simon McBride. [The Landscape of King Arthur](#). Henry Holt. 1988.

This is a lovely book, filled with photographs of places where certain people (or "characters") are said to have lived and died, such as King Arthur and Merlin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805007113](#)

- [15] John Matthews, Bob Stewart, R.J. Stewart, Richard Hook. **Warriors of Arthur**. Blandford Press. 1988.

Information on the basics of Arthurian myth, on Britain and the Celts under Rome and in the early Dark Ages, and the role the historical Arthur might have played in the wars against the Picts and Saxons. The book also has several rewritten versions of Arthurian legends with their origin pagan Welsh names and themes, such as the "Beheading Game" that led to the legend of Sir Gawain and the Green Knight, and the champion Lugh Strong-Arm who inspired the myth of Sir Launcelot. Includes detailed and colorful artwork to support both the stories and the text.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0713719001](#)

- [16] Geoffrey Ashe, Debretts Peerage. **The Discovery of King Arthur**. Henry Holt. 1987.

Myths, legends, and literary mysteries mix with maps, relics, and historical facts in *The Discovery of King Arthur*. Scholars, students, and general readers of all ages have wondered for centuries about whether Britain was ever really ruled by an Arthur who held court at a place called Camelot. In this book, the distinguished scholar Geoffrey Ashe offers convincing proof that King Arthur not only existed, but was more like the Arthur of legend than historians have previously suspected. In this exciting study, drawing upon myriad sources both literary and historical, Ashe traces the legend of King Arthur to its roots in the twelfth-century chronicles of Geoffrey of Monmouth. He then illustrates that a great deal of Geoffrey's history, which set out to depict events and persons of fifth-century Britain, was based on fact. After challenging previous assumptions about where Arthur's court and other remnants can be found, Ashe identifies the real King Arthur and provides powerful evidence to support his theory. Riothamus, an actual fifth-century British monarch, is the figure whom Ashe painstakingly identifies. But his study also investigates the histories behind other Arthurian phenomena, such as the key concepts of knighthood and chivalry. Throughout the book, the sweep and grandeur of a tumultuous era in British and European history is vividly recounted as Ashe describes the origins and development of the Arthurian legend that seems to grow ever more enchanting and spellbinding.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805001158](#)

- [17] Norma Lorre Goodrich. **Merlin**. Franklin Watts. 1987.

A bestselling author and professor brings the historical figure of Merlin to life — the Merlin who prophesied his own death and was a counselor to kings as well as a scientist, humanist, and man of mystery.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0531150607](#)

- [18] R.J. Stewart. **The Book of Merlin: Insights from the Merlin Conference**. Blandford Press. 1987.

Contributors: Geoffrey Ashe, Dr. Gareth Knight, John Matthews, Bob Stewart, Miranda Gray (illustrations). 192pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0713719451](#)

- [19] Norma Lorre Goodrich. **King Arthur**. Franklin Watts. 1986.

The many readers who are enthralled with the enduring legend of Camelot will be drawn to this fascinating book, which "may become the definitive work in the effort to prove the historical authenticity of King Arthur." – UPI.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0531097013](#)

- [20] Ellen Phillips. **Fall of Camelot**. Time Life Books. 1986.

Recounts the tales of King Arthur, from his early years with Merlin, through the rise of Camelot with its great knights, to the destruction of the kingdom.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [080945257X](#)

- [21] R.J. Stewart. **Mystic Life of Merlin**. Law Book of Australasia. 1986.

Examines in depth the Vita Merlini — a 12th Century biography of Merlin that contains a complete system of magical and spiritual development.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1850630429](#)

- [22] Jennifer Westwood. **Albion, A Guide To Legendary Britain**. Book Club. 1986.

Legends compiled for each of 13 folkloric regions in Great Britain, most from before 1900, with each region described to put the legends in context. • "Many supposedly old tales are of comparatively recent invention ... legend-making is not something that took place in the dim and distant past but a continuing process." • "The anchors that once held many legends to their settings have been hoist so that they have drifted out of currency... By setting the stories in their context I hope to help the reader get better value from them".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0881621285](#)

- [23] Frederick J.H. Darton. **Stories of Romance: From The Age of Chivalry**. Random House Value. 1985.

A collection of folk tales, fables, Arthurian romances, tales of chivalry, and other tales reflecting the life and thought of the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517447347](#)

- [24] Norris J. Lacy, Geoffrey Ashe, Sandra Ness Ihle, Marianne E. Kalinke, Raymond H. Thompson. **Arthurian Encyclopedia**. Garland. 1985.

"The Arthurian Encyclopedia is an astonishing accomplishment and a unique addition to the body of Arthurian literature and scholarship." – British Heritage • "This monumental work involves over 50 scholars and contains a wide range of entries in the arts (visual arts, music, television and film); Arthurian characters; history; legend, and archaeology; themes, motifs, and objects; and a wealth of literatures (Celtic, Dutch, medieval English, postmedieval English, French, German, Greek, Hebrew, Hispanic, Italian, Japanese, Latin, Russian/Serbo-Croatian, Scandinavian, Tagalog, and Yiddish). Its clear introduction, good select bibliography, bibliographies under many entries, cross-references, and illustrations make it a useful reference for both the specialist and general reader. Indeed, it is a work worthy of the greatest and most International of legends." – Library Journal • "This book is a must for anyone interested in the Arthurian legends and a significant reference work for anyone interested in Arthurian studies – Avalon to Camelot." • Norris J. Lacy is president of the International Arthurian Society and a scholar of medieval French literature at the University of Kansas. • 649 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0824087453](#)

- [25] Nikolai Tolstoy. **The Quest for Merlin**. Little, Brown. 1985.

Did Merlin really exist, or is he part of a fairy tale? Nikolai Tolstoy eloquently argues that the wizard Merlin did in fact exist. Through the use of diverse and rare literary sources, he shows Merlin to have been a historical figure — one of the last heirs to druidic tradition. 16 pages of black-and-white photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0316850667](#)

- [26] Gareth Knight. **The Secret Tradition in Arthurian Legend**. Red Wheel Weiser. 1984.

In this book Gareth Knight takes the most famous and most haunting of all British legends and places it in its rightful position as the core of the Western Mystery Tradition, which draws its inspiration from Greek, Irish and even Atlantean myth. The central Arthurian themes and characters are brought to life with clear and thorough explanations, while the carefully woven pattern that has developed around the Arthurian is carefully unravelled and its full esoteric significance revealed. This fascinating study, which builds on the work of Dion Fortune and Margaret Lumley Brown, takes the reader beyond the world of Malory and unfolds an inner landscape as real as the isles in which it was created.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850302935](#)

- [27] Brendan Lehane. **Legends of Valor**. Time Life Books. 1984.

An illustrated retelling of the exploits of such famous legendary heroes as Cuchulain, Finn Mac Cumal, Sigurd, and the knights of King Arthur's Round Table.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452200](#)

- [28] Nicholas Seare, William Bramhall, Thomas Bulfinch. **Rude Tales and Glorious**. Carlson N. Potter. 1984.

A retelling of the Arthurian tales, illustrated by William Bramhall.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517549867](#)

- [29] Elisabeth Brewer, Beverly Taylor. **Return of King Arthur: British and American Arthurian Literature since 1800.** D.S. Brewer. 1983.

The revival of interest in Arthurian legend in the 19th century was a remarkable phenomenon, apparently at odds with the spirit of the age. Tennyson was widely criticised for his choice of a medieval topic; yet *The Idylls of the King* were accepted as the national epic, and a flood of lesser works was inspired by them, on both sides of the Atlantic. Elisabeth Brewer and Beverly Taylor survey the course of Arthurian literature from 1800 to the present day, and give an account of all the major English and American contributions. Some of the works are well-known, but there are also a host of names which will be new to most readers, and some surprises, such as J. Comyns Carr's *King Arthur*, rightly ignored as a text, but a piece of theatrical history, for Sir Henry Irving played King Arthur, Ellen Terry was Guinevere, Arthur Sullivan wrote the music, and Burne-Jones designed the sets. The Arthurian works of the Pre-Raphaelites are discussed at length, as are the poems of Edward Arlington Robinson, John Masefield and Charles Williams. Other writers have used the legends as part of a wider cultural consciousness: *The Waste Land*, David Jones's *In Parenthesis* and *The Anathemata*, and the echoes of *Tristan and Iseult* in *Finnigan's Wake* are discussed in this context. Novels on Arthurian themes are given their due place, from the satirical scenes of Thomas Love Peacock's *The Misfortunes of Elphin* and Mark Twain's *A Connecticut Yankee at King Arthur's Court* to T.H. White's serio-comic *The Once and Future King* and the many recent novelists who have turned away from the chivalric Arthur to depict him as a Dark Age ruler. *The Return of King Arthur* includes a bibliography of British and American creative writing relating to the Arthurian legends from 1800 to the present day.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0859911365](#)

- [30] Peter S. Seymour. **Pendragon Castle.** Holt, Rinehart & Winston. 1982.

Describes the lives of a squire and a lady-in-waiting in a medieval English castle reputedly first built by the father of King Arthur. Four pop-up scenes of castle life unfold to form a panorama.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0030620767](#)

- [31] John Darrah. **The Real Camelot: Paganism and the Arthurian Romances.** Dorset Press. 1981.

The Story Of A King Arthur And His Knights Of The Round Table, Which Is A Tale From Earlier Than The Historical King Arthur, Taken From Pagan Times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0880290277](#)

- [32] Beroul, Alan S. Fedrick. **The Romance of Tristan: The Tale of Tristan's Madness.** Penguin Classics. 1978.

This edition contains perhaps the earliest and most elemental version of the tragic legend of Tristan and Yseult in a distinguished prose translation. Alan S. Fredrick summarizes missing episodes and includes a translation of "The Tale of Tristan's Madness."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140442308](#)

- [33] Ruth Moorman, Charles Moorman. **An Arthurian Dictionary.** University Press of Mississippi. 1978.

This handy, compact, and authoritative volume provides readers and students with information about a multitude of Arthurian characters, places, themes, and topics from the first written records of early myths and legends through Sir Thomas Malory's epic *Morte D'arthur*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878050841](#)

- [34] Susan Wittig. **Stylistic and Narrative Structures in the Middle English Romances.** University of Texas Press. 1977.

This volume provides a generic description, based on a formal analysis of narrative structures, of the Middle English noncyclic verse romances. As a group, these poems have long resisted generic definition and are traditionally considered to be a conglomerate of unrelated tales held together in a historical matrix of similar themes and characters. As single narratives, they are thought of as random collections of events loosely structured in chronological succession. Susan Wittig, however, offers evidence that the romances are carefully ordered (although not always consciously so) according to a series of formulaic patterns and that their structures serve as vehicles for certain essential cultural patterns and are important to the preservation of some community-held beliefs. The analysis begins on a stylistic level, and the same theoretical principles applied to the linguistic formulas of the poems also serve as a model for the study of narrative structures. The author finds that there are laws that govern the creation, selection, and arrangement of narrative materials in the romance genre and that act to restrict innovation and control the narrative form. The reasons for this strict control are to be found in the functional relationship of the genre to the culture that produced it. The deep structure of the romance is viewed as a problem-solving pattern that enables the community to mediate important contradictions within its social, economic, and mythic structures. Wittig speculates that these contradictions may lie in the social structures of kinship and marriage and that they have been restructured in the narratives in a practical myth: the concept of power gained through the marriage alliance, and the reconciliation of the contradictory notions of marriage for powers sake and marriage for love's

sake. This advanced, thorough, and completely original study will be valuable to medieval specialists, classicists, linguists, folklorists, and Biblical scholars working in oral-formulaic narrative structure.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775415](#)

- [35] Louis Brewer Hall. **The Knightly Tales of Sir Gawain**. Burnham. 1976.

Modern prose renderings of seven ancient tales about the adventures of King Arthur's most courteous, amorous, and courageous knight preserve the spirit and conventions of the original verse versions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882293508](#)

- [36] Charles Squire. **Celtic Myth and Legend**. Borgo Press. 1975.

For generations, the legends of ancient Britain have captivated readers around the world, and this splendid compilation of tales for readers today offers a perfect introduction to the colorful pageant of Celtic myth. Its wondrous stories range from the oft-told deeds of Arthur and the Knights of the Round Table to the less-familiar adventures of the mighty Finn and his Fenians, Ulster's Champions of the Red Branch, and other heroic figures from the Gaelic pantheon. Tracing the exploits of kings and saints back to their earliest origins, the author reveals the pagan roots beneath medieval Christianity and follows the transformations of the stories into the fairy tales of the Victorian age. Originally published at the turn of the twentieth century, this book was conceived as a handbook to the burgeoning Celtic Renaissance. Its foundation of solid scholarship, conveyed with a minimum of marginal notes, make it reader-friendly and an ideal steppingstone on the path toward the magic cauldron of Celtic myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770305](#)

- [37] J. Neale Carman. **Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication**. University Press of Kansas. 1973.

Inquiry into the geography of the Morte d'Arthur and of the beginning of the Prose Lancelot. Progress in that fruitful task also reveals probable historical background — which turned out to be of such extensive and varied nature as to give rise to an hypothesis concerning the manner of fabrication of the Cycle.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0700601007](#)

- [38] John Morris. **The Age of Arthur: A History of the British Isles from 350 to 650**. Scribner. 1973.

A lifetime's scholarship enabled John Morris to recreate a past hitherto hidden in myth and mystery. He describes the Arthurian Age as "the starting point of future British history", for it saw the transition from Roman Britain to Great Britain, the establishment of England, Scotland, Ireland and Wales from the collapse of the Pax Romana. In exploring political, social, economic, religious and cultural history from the fourth to the seventh century, his theme is one of continuity. That continuity is embodied in Arthur himself: "in name he was the last Roman Emperor, but he ruled as the first medieval king".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [068413313X](#)

- [39] John D. Rosenberg. **The Fall of Camelot: A Study of Tennyson's Idylls of the King**. Belknap Press. 1973.

The Idylls of the King is one of the indisputably great long poems in the English language. Yet Tennyson's doom-laden prophecy of the fall of the West has been dismissed as a Victorian-Gothic fairy tale. John D. Rosenberg maintains that no poem of comparable magnitude has been so misread or so maligned in the twentieth century as Tennyson's symbolist masterpiece. In *The Fall of Camelot* the author calls into question the modernist orthodoxy that rejects all of Victorian poetry as a Waste Land and ignores the overriding importance of Tennyson to the development of Yeats, T.S. Eliot, and the symbolists. Far from being an escapist medieval charade, the Idylls offers an apocalyptic prevision of the nightmare of modern history. Concealed under the exquisitely romantic surface of the verse is a world of obsessive sensuality and collapsing values that culminates in the "last dim weird battle the West." Perhaps the subtlest anatomy of the failure of ideality in our literature, the Idylls is not only about hazards of mistaking illusion for reality; it dramatically enacts those dangers, ensnaring the reader in the same delusions that maim and destroy the characters. Rosenberg shows that Tennyson has created a new genre whose true originality criticism has yet to perceive. • By employing landscape as a symbolic extension of character, Tennyson obliterates the gap between self and scene and frees himself from bondage to conventional narration. Throughout the Idylls character cannot be extricated from setting or symbol, and neither has substance apart from the narrative in which it is enmeshed. In essence, the narrative is a sequence of symbols protracted in time, the symbolism a kind of condensed narration. "Timescape" in the Idylls, like landscape, serves to bind all events of the poem into a continuous present. Arthur is at once a Christ figure and Sun-King whose career parallels that of his kingdom, waxing and waning with the annual cycle. At the heart of Arthur's story lies the dual cycle of his passing and promised return. • Incorporating this cycle

into its structure, the Idylls is itself a kind of literary second coming of Arthur, a resurrection in Victorian England of the long sequence of Arthurians extending back before Malory and forward through Spenser, Dryden, Scott, and Tennyson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674291751](#)

- [40] Geoffrey Ashe. **Quest for Arthur's Britain**. Hunter. 1971.

The legend of Arthur and the Knights of the Round Table dominates the mythology of Britain, but could this story prove more fact than fiction? Recent archaeological findings have lead Geoffrey Ashe to believe there is more truth to Arthurian legend than previously accepted. The Quest for Arthur's Britain examines the historical foundation of the Arthurian tradition, and presents the remarkable results of excavations to date at Cadbury (reputed site of Camelot), Tintagel, Glastonbury and many places known almost exclusively to Arthurian scholars.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0586080449](#)

- [41] Sir Thomas Malory, Eugene Vinaver. **Malory: Works**. Oxford University Press. 1971.

This third edition of Vinaver's superbly annotated text of the Works provides a factually corrected version of the second edition, including reverified text and apparatus consisting of some 2,850 changes, and a completely revised index and glossary. In addition to the new changes, the volume offers the standard format of the previous two editions, including a definitive biography and literary interpretation of Malory, an essay describing the texts on which the edition was established, the Caxton printing, a lucid and highly readable introduction, full critical apparatus, and numerous relevant quotes from unpublished sources.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192541633](#)

- [42] Leslie Alcock. **Arthur's Britain: History and Archaeology: A.D. 367-634**. Penguin Books. 1970.

We are all familiar with the legendary tales of King Arthur: the sword in the stone, the Holy Grail, the great deeds and high enchantments. But what evidence is there for a real historical figure beneath the myth and romance? This remarkable book assembles a wealth of information about the Arthur of history by delving into the shadowy period of the past in which he lived. Drawing on evidence from both written and archaeological sources, Leslie Alcock, who directed the famous excavation at Cadbury Castle in Somerset, sifts history from fiction to take us back to life between the fourth and seventh centuries, a time of warfare and feuding, when Celtic Britain had shaken off Roman rule and fell victim to floods of raiding Scots, Picts and Anglo-Saxons. He also provides fascinating detail on how the Britons lived, worshipped, dressed and fought, to create a vivid picture of the Arthurian age and its warrior hero.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140213961](#)

- [43] Pauline M. Matarasso, ca. 1200 Anonymous. **The Quest of the Holy Grail**. Penguin Classics. 1969.

Composed by an unknown author in early thirteenth-century France, The Quest of the Holy Grail is a fusion of Arthurian legend and Christian symbolism, reinterpreting ancient Celtic myth as a profound spiritual fable. It recounts the quest of the knights of Camelot — the simple Perceval, the thoughtful Bors, the rash Gawain, the weak Lancelot and the saintly Galahad — as they journey through danger and temptation to reach the elusive Holy Grail. But only one of them is judged worthy to see the mysteries within the sacred vessel, and look upon the ineffable. Enfused with tragic grandeur and an aura of mysticism, The Quest is an absorbing and radiant allegory of man's perilous search for divine grace, and had a profound influence on later Arthurian romances and versions of the Grail legend. • Despite its Arthurian setting and although it forms part of a vast compilation called the Prose Lancelot, it is a spiritual fable. This is a guide to the spiritual life aimed at the court, rather than the cloister.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140442200](#)

- [44] J.R.R. Tolkien, E.V. Gordon, Norman Davis. **Sir Gawain and the Green Knight**. Oxford University Press. 1925.

It's Christmas at Camelot and King Arthur won't begin to feast until he has witnessed a marvel of chivalry. A mysterious knight, green from head to toe, rides in and brings the court's wait to an end with an implausible challenge to the Round Table: he will allow any of the knights to strike him once, with a battle-axe no less, on the condition that he is allowed to return the blow a year hence. At the centre of the story of the challenge and its consequences is Arthur's brave favourite, Sir Gawain.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198114869](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
616	2007	Lupack	Oxford Guide to Arthurian Literature and Legend
616	2004	Barber	King Arthur: Hero and Legend
616	1999	Reston	Last Apocalypse: Europe at the Year 1000 A.D.
617	1998	Matthews	King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present
617	1997	Karr	Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary
617	1996	Lacy	New Arthurian Encyclopedia
617	1991	Loomis	Grail: From Celtic Myth to Christian Symbol
617	1990	Barber	Figure of Arthur
618	1990	Matthews	Arthur and the Sovereignty of Britain: King and Goddess in the Mabinogion
618	1990	Matthews	Household of the Grail
618	1989	Matthews	An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story
618	1989	Rees	Celtic Heritage
618	1989	Tolstoy	Coming of the King
618	1988	Ashe	Landscape of King Arthur
618	1988	Matthews	Warriors of Arthur
619	1987	Ashe	Discovery of King Arthur
619	1987	Goodrich	Merlin
619	1987	Stewart	Book of Merlin: Insights from the Merlin Conference
619	1986	Goodrich	King Arthur
619	1986	Phillips	Fall of Camelot
619	1986	Stewart	Mystic Life of Merlin
619	1986	Westwood	Albion, A Guide To Legendary Britain
619	1985	Darton	Stories of Romance: From The Age of Chivalry
620	1985	Lacy	Arthurian Encyclopedia
620	1985	Tolstoy	Quest for Merlin
620	1984	Knight	Secret Tradition in Arthurian Legend
620	1984	Lehane	Legends of Valor
620	1984	Seare	Rude Tales and Glorious
620	1983	Brewer	Return of King Arthur: British and American Arthurian Literature since 1800
621	1982	Seymour	Pendragon Castle
621	1981	Darrah	Real Camelot: Paganism and the Arthurian Romances
621	1978	Beroul	Romance of Tristan: The Tale of Tristan's Madness
621	1978	Moorman	An Arthurian Dictionary
621	1977	Wittig	Stylistic and Narrative Structures in the Middle English Romances
621	1976	Hall	Knightly Tales of Sir Gawain
621	1975	Squire	Celtic Myth and Legend
622	1973	Carman	Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication
622	1973	Morris	Age of Arthur: A History of the British Isles from 350 to 650
622	1973	Rosenberg	Fall of Camelot: A Study of Tennyson's Idylls of the King
622	1971	Ashe	Quest for Arthur's Britain
623	1971	Malory	Malory: Works
623	1970	Alcock	Arthur's Britain: History and Archaeology: A.D. 367-634
623	1969	Matarasso	Quest of the Holy Grail
623	1925	Tolkien	Sir Gawain and the Green Knight

Chapter 10

Renaissance Worlds

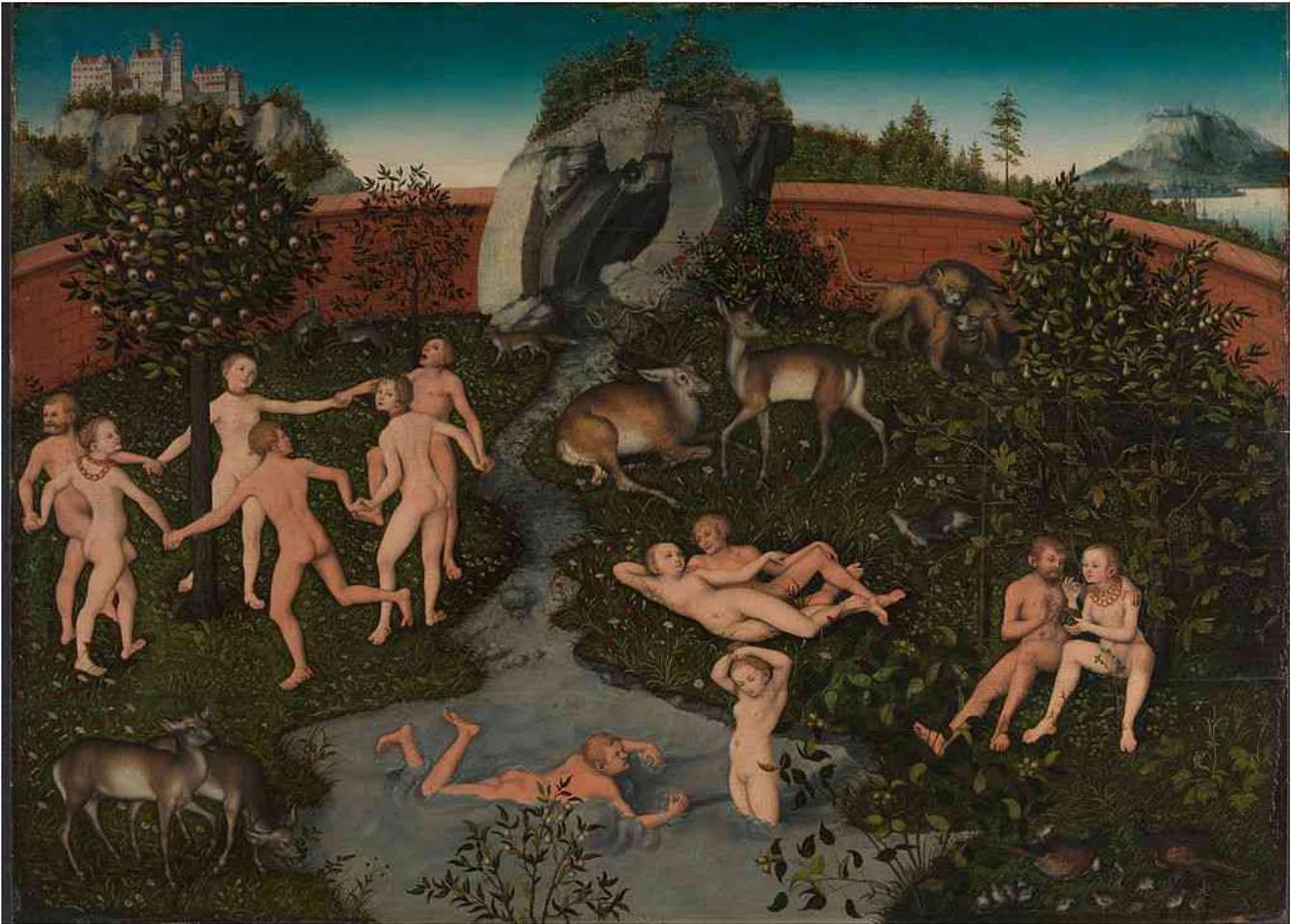


Figure 10.1: *The Golden Age* (Cranach, ca. 1530) [\[Wikipedia: Public Domain\]](#)



Figure 10.2: *Prince Arthur and the Fairy Queene* (J.H. Füssli, 1788) [Wikipedia: Public Domain]

10.1 Faerie

- [1] Brian Froud. **Brian Froud's World of Faerie**. Insight Editions. 2019.

Return to the world of faerie with the revised and expanded edition of Brian Froud's acclaimed magnum opus, featuring paintings, watercolors, and drawings never before seen by the general public. • Drawing inspiration from the gnarled shrubbery of England's windswept moorlands, Brian Froud is best known for being the genius behind Jim Henson's film *The Dark Crystal* and for illustrating such best sellers as *Lady Cottington's Pressed Fairy Book*. This revised and expanded edition of his dazzling *World of Faerie* offers us a startling vision of the magical realm, enhanced by Froud's own words about his experiences and insights. • This lavish, full-color book opens the door to Brian Froud's wondrous imagination as never before. Presenting beautiful portrayals of faeries that have touched hearts and minds for generations, *World of Faerie* is by far Froud's most personal book and represents the visionary artist and creator of fantasy worlds at the pinnacle of his prowess. Featuring rare, previously unpublished imagery from Froud's oeuvre, this new edition of the classic tome is a must-have for faerie and fantasy fans of all ages.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1683835913

- [2] John Ronald Reuel Tolkien, Verlyn Flieger, Douglas A. Anderson. **Tolkien on Fairy-Stories**. HarperCollins. 2014.

A new expanded edition of Tolkien's most famous, and most important essay, which defined his conception of fantasy as a literary form, and which led to the writing of *The Lord of the Rings*. Accompanied by a critical study of the history and writing of the text. • J.R.R. Tolkien's "On Fairy-stories" is his most-studied and most-quoted essay, an exemplary personal statement of his views on the role of imagination in literature, and an intellectual tour de force vital for understanding Tolkien's achievement in the writing of *The Lord of the Rings*. • On *Fairy-stories* comprises about 18,000 words. What is little-known is that when Tolkien expanded the essay in 1943, he wrote many more pages of his views that were originally condensed into or cut from the published version. An estimate is difficult, but these unpublished passages perhaps amount to half again as much writing as the essay itself. These passages contain important elaborations of his views on other writers, and their publication represents a significant addition to Tolkien studies. • Included in this new critical study of the work are: • An introductory essay setting the stage for Tolkien's 1939 lecture (the origin of the essay) and placing it within a historical context. • A history of the writing of *On Fairy-stories*, beginning with coverage of the original lecture as delivered, and continuing through to first publication in 1947. • The essay proper as published in corrected form in *Tree and Leaf* (1964). • Commentary on the allusions in the text, and notes about the revisions Tolkien made to the text as published in *Tree and Leaf*. • Important material not included in the essay as published, with commentary by the editors. • Contained within *On Fairy-stories* are the roots of the tree of tales that bore such glittering fruit in Tolkien's published and unpublished work. Here, at last, Flieger and Anderson reveal through literary archaeology the extraordinary genesis of this seminal work and discuss, in their engaging commentary, how what Tolkien discovered during the writing of the essay would shape his writing for the rest of his life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0007582919

- [3] Theresa Bane. [Encyclopedia of Fairies in World Folklore and Mythology](#). McFarland. 2013.

Fairies have been revered and feared, sometimes simultaneously, throughout recorded history. This encyclopedia of concise entries, from the A-senee-ki-waku of northeastern North America to the Zips of Central America and Mexico, includes more than 2,500 individual beings and species of fairy and nature spirits from a wide range of mythologies and religions from all over the globe. • 419 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786471115

- [4] Jack Zipes. [The Irresistible Fairy Tale: The Cultural and Social History of a Genre](#). Princeton University Press. 2013.

If there is one genre that has captured the imagination of people in all walks of life throughout the world, it is the fairy tale. Yet we still have great difficulty understanding how it originated, evolved, and spread — or why so many people cannot resist its appeal, no matter how it changes or what form it takes. In this book, renowned fairy-tale expert Jack Zipes presents a provocative new theory about why fairy tales were created and retold — and why they became such an indelible and infinitely adaptable part of cultures around the world. Drawing on cognitive science, evolutionary theory, anthropology, psychology, literary theory, and other fields, Zipes presents a nuanced argument about how fairy tales originated in ancient oral cultures, how they evolved through the rise of literary culture and print, and how, in our own time, they continue to change through their adaptation in an ever-growing variety of media. In making his case, Zipes considers a wide range of fascinating examples, including fairy tales told, collected, and written by women in the nineteenth century; Catherine Breillat's film adaptation of Perrault's "Bluebeard"; and contemporary fairy-tale drawings, paintings, sculptures, and photographs that critique canonical print versions. While we may never be able to fully explain fairy tales, *The Irresistible Fairy Tale* provides a powerful theory of how and why they evolved — and why we still use them to make meaning of our lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0691159556

- [5] Ian Mortimer. [The Time Traveller's Guide to Elizabethan England](#). Random House. 2012.

The past is a foreign country — this is your guide. We think of Queen Elizabeth I's reign (1558-1603) as a golden age. But what was it actually like to live in Elizabethan England? If you could travel to the past and walk the streets of London in the 1590s, where would you stay? What would you eat? What would you wear? Would you really have a sense of it being a glorious age? And if so, how would that glory sit alongside the vagrants, diseases, violence, sexism and famine of the time? In this book Ian Mortimer reveals a country in which life expectancy is in the early thirties, people still starve to death and Catholics are persecuted for their faith. Yet it produces some of the finest writing in the English language, some of the most magnificent architecture, and sees Elizabeth's subjects settle in America and circumnavigate the globe. Welcome to a country that is, in all its contradictions, the very crucible of the modern world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1847921140

- [6] Teresa Mooney. [The Fairy Bible: The Definitive Guide to the World of Fairies](#). Sterling. 2008.

Fairies of the water, air, and earth, the trees and flowers, the house and hearth: all these mysterious, elusive creatures materialize on the pages of this distinctively beautiful guide to fairyland. Illustrated throughout with captivating artwork in glorious color, it examines fairy legend and lore through the ages and leads us into fairy cities, landscapes, rings, and paths. Find out what clothes they wear (fairies can be fussy about their dress), what they like to eat and drink, and what plants and animals they cherish. Discover the secrets of fairy festivals, and the various names they like to be called including the Little Folk and Good Neighbors. Altogether, it's a privileged glimpse into a paradise that vibrates at a different frequency than ours and that few can ever see.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1402745486

- [7] Umberto Eco, Alastair McEwen (translator). [On Ugliness](#). Rizzoli. 2007.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellant in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and

with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0847829863](#)

- [8] Verlyn Flieger. **Interrupted Music: The Making of Tolkien's Mythology**. Kent State University Press. 2005.

The content of Tolkien's mythology, the Silmarillion, has been the subject of considerable exploration and analysis for many years, but the logistics of its development have been mostly ignored and deserve closer investigation. Nineteenth- and twentieth-century scholars understood the term mythology as a gathering of song and story that derived from and described an identifiable world. Tolkien made a continuous effort over several years to construct a comprehensive mythology, to include not only the stories themselves but also the storytellers, scribes, and bards who were the offspring of his thought. In *Interrupted Music*, Flieger attempts to illuminate the structure of Tolkien's work, allowing the reader to appreciate its broad, overarching design and its careful, painstaking construction. She endeavors to "follow the music from its beginning as an idea in Tolkien's mind through to his final but never-implemented mechanism for realizing that idea, for bringing the voices of his story to the reading public." In addition, Flieger reviews attempts at mythmaking in the history of English literature by Spenser, Milton, and Blake as well as by Joyce and Yeats. She reflects on the important differences between Tolkien and his predecessors and even more between Tolkien and his contemporaries. This in-depth study will fascinate those interested in Tolkien and fantasy literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0873388240](#)

- [9] Joscelyn Godwin. **The Pagan Dream of the Renaissance**. Phanes Press. 2002.

During the Renaissance, a profound transformation occurred in Western culture, fueled in large part by the rediscovery of the pagan, mythological imagination. While the Greek gods and goddesses had never been entirely eclipsed during the "Dark Ages," with the Renaissance their presence once again became a powerful force in the European imagination, and their influence was felt in almost every aspect of Renaissance life and culture. This over-size and highly-illustrated work is the first book to introduce the general reader to the revival of the pagan imagination in Renaissance culture and art. "The Pagan Dream of the Renaissance" also provides new perspectives on this hidden stream of spirituality that is so well reflected in art, monuments, and literature, but, until now, has been poorly understood from an inner perspective. In "The Pagan Dream of the Renaissance", Joscelyn Godwin explains how the European imagination was seduced by the pagan gods, and how people of wealth and leisure — including those associated with the Catholic Church — began to decorate their villas and palaces with images of them, write stories about them, and even produce music and dramatic pageants about them. In one of the most fascinating chapters, Godwin explores the use of mythic symbolism in the "Garden Magic" of the Renaissance villas, and takes the reader on a stunning tour of these complex esoteric landscapes, in which statuary, landscape design, grottoes, and flowing water were all combined to transport their visitors into an enchanted, imaginal realm, in which transformations of the soul became possible. In another chapter on the origins of opera, we discover that without the rebirth of the pagan dream, opera as we know it would not have been possible. Godwin explores how the pagan imagination existed side-by-side — sometimes uneasily — with the official symbols and doctrines of the Church, and documents how pagan themes were used to enhance both public and private life. In its deepest and most vibrant form, we discover how the pagan dream of the Renaissance represented nostalgia for a classical world untroubled by sin and in no need of redemption. This was the hopeful fantasy that briefly flowered in the Renaissance. It faded as the Reformation, Counter-Reformation, and religious warfare swept across Europe. But the dream still exists as a possibility for those who are in harmony with it.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1890482846](#)

- [10] Lorraine J. Daston, Katharine Park. **Wonders and the Order of Nature, 1150-1750**. Zone Books. 2001.

Winner of the History of Science Society's Pfizer Prize • "This book is about setting the limits of the natural and the limits of the known, wonders and wonder, from the High Middle Ages through the Enlightenment. A history of wonders as objects of natural inquiry is simultaneously an intellectual history of the orders of nature. A history of wonder as a passion of natural inquiry is simultaneously a history of the evolving collective sensibility of naturalists. Pursued in tandem, these interwoven histories show how the two sides of knowledge, objective order and subjective sensibility, were obverse and reverse of the same coin rather than opposed to one another." — from the Introduction • *Wonders and the Order of Nature* is about the ways in which European naturalists from the High Middle Ages through the Enlightenment used wonder and wonders, the passion and its objects, to envision themselves and the natural world. Monsters, gems that shone in the dark, petrifying springs, celestial apparitions — these were the marvels that adorned romances, puzzled philosophers, lured collectors, and frightened the devout. Drawing on the histories of art, science, philosophy, and literature, Lorraine Daston and Katharine Park explore and explain how wonder and wonders fortified princely power, reweave the texture of scientific experience, and shaped the sensibility of intellectuals. This is a history of the passions of inquiry, of how wonder sometimes inflamed, sometimes dampened curiosity about nature's best-kept secrets. Refracted through the prism of wonders, the order of nature splinters into a spectrum of orders, a tour of possible worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0942299914](#)

- [11] Verlyn Flieger. **A Question of Time: J.R.R. Tolkien's Road to Faerie.** Kent State University Press. 2001.

J.R.R. Tolkien's *The Hobbit*, *The Lord of the Rings*, and *Silmarillion* have long been recognized as among the most popular fiction of the twentieth century, and most critical analysis of Tolkien has centered on these novels. Granted access by the Tolkien estate and the Bodleian Library in Oxford to Tolkien's unpublished writings, Verlyn Flieger uses them here to shed new light on his better known works, revealing a new dimension of his fictive vision and giving added depth of meaning to his writing. Tolkien's concern with time past and present, real and faerie captures the wonder and peril of travel into other worlds, other times, other modes of consciousness. Reading his work, we fall wide asleep into a dream more real than ordinary waking experience, and emerge with a new perception of the waking world. Flieger explores Tolkien's use of dream as time-travel in his unfinished stories *The Lost Road* and *The Notion Club Papers* as well as in *The Lord of the Rings* and his shorter fiction and poetry. Analyzing Tolkien's treatment of time and time-travel, Flieger shows that he was not just a mythmaker and writer of escapist fantasy but a man whose relationship to his own century was troubled and critical. He achieved in his fiction a double perspective of time that enabled him to see in the mirror of the past the clouded reflection of the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087338699X](#)

- [12] Andrew Hadfield. **The Cambridge Companion to Spenser.** Cambridge University Press. 2001.

In this accessible and rigorous introduction to Spenser, fourteen specially-commissioned essays provide all the essential information required to appreciate and understand Spenser's rewarding and challenging work. The Companion guides the reader through Spenser's poetry and prose, and provides extensive commentary on his life, the historical and religious context in which he wrote, his wide reading in Classical, European and English poetry, his sexual politics and use of language. A chronology and further reading lists make this volume indispensable for any student of Spenser.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521645700](#)

- [13] A.C. Hamilton, Shohachi Fukuda, Hiroshi Yamashita, Toshiyuki Suzuki. **Spenser: The Faerie Queene.** Longman. 2001.

The *Faerie Queene* is one of the great seminal masterpieces of English literature, and has influenced, inspired and challenged generations of writers, readers and scholars since its completion in 1596. However, its epic length, its prodigality of incident and detail, the complexity of its allegory and richness of its topical allusions make it one of the hardest texts to come to grips with and understand. Few works demand or repay introduction and annotation as much — Professor Hamilton's widely acclaimed annotated work, first published in 1977, was the first complete critical edition available for the scholar, student or general reader. It is now a standard textbook for all students of Spenser. Hamilton's second edition is another scholarly masterpiece. The entire work is revised, and the text of *The Faerie Queene* itself has been freshly edited, the first such edition since the 1930s. The new text, itself a milestone in academic achievement, has been produced by Hiroshi Yamashita and Toshiyuki Suzuki and is now considered the new standard text of the poem. This edition continues the excellent scholarship of the first edition; Hamilton provides exceptionally full and careful annotation of the text, detailed guidance to critical comment past and present, and a wealth of introductory material setting the poem in its full historical and literary context. This edition also includes additional original material which includes a chronology, a letter to Raleigh, commendatory verses, and dedicatory sonnets. A list of characters and their appearances has also been compiled by Shohachi Fukuda, listing their place in the poem and commentary on the names. Praise for the first edition: "a volume of prime importance to Spenserians, who will find it a mine of information and insights assembled by one of the most knowledgeable of modern readers of the poem." — *Spenser Newsletter* • "Hamilton's introductory material is both succinct and incisive, while his notes, attentive both to language and interpretation are immensely valuable." — *Studies in English Literature* • "It is a valuable volume in a valuable series." — *Essays in Criticism* • A.C. Hamilton is the retired Cappon Professor Emeritus at Queen's University, Kingston, Canada. He is the General Editor of *Spenser Encyclopedia*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [058209951X](#)

- [14] Diane Purkiss. **At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things.** New York University Press. 2001.

At the Bottom of the Garden is a history of fairies from the ancient world to the present. Steeped in folklore and fantasy, it is a rich and diverse account of the part that fairies and fairy stories have played in culture and society. The pretty pastel world of gauzy-winged things who grant wishes and make dreams come true — as brought to you by Disney's fairies flitting across a woodland glade, or Tinkerbell's magic wand — is predated by a darker, denser world of gorgons, goblins, and gellos; the ancient antecedents of Shakespeare's mischievous Puck or J.M. Barrie's Peter Pan. For, as Diane Purkiss explains in this engrossing history, ancient fairies were born of fear: fear of the dark, of death, and of other great rites of passage, birth and sex. To understand the importance of these early fairies to pre-industrial peoples, we need to recover that sense of dread. This book begins with the earliest manifestations of fairies in ancient civilizations of the Mediterranean. The child-killing demons and nymphs of these cultures are the joint ancestors of the medieval fairies of northern Europe, when fairy figures provided a bridge between the secular and the sacred. Fairies abducted babies and virgins, spirited away young men who were seduced by fairy queens and remained suspended in liminal states. Tamed by Shakespeare's view of the spirit world, Victorian fairies fluttered across the theater stage and

the pages of children's books to reappear a century later as detergent trade marks and alien abductors. In learning about these often strange and mysterious creatures, we learn something about ourselves — our fears and our desires.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0814766838](#)

- [15] Edmund Spenser. **Faerie Queene**. Wordsworth Editions. 2001.

Book Five of The Faerie Queene is Spenser's Legend of Justice. It tells of the knight Artegall's efforts to rid Faerie Land of tyranny and injustice, aided by his sidekick Talus and the timely intervention of his betrothed, the woman warrior Britomart. As allegory, Book Five figures forth ideal concepts of justice and explores how justice may be applied in a real world complicated by social inequality, female rule, political guile, and excessive violence. At the same time, as historical allegory, it retells a number of the most important events of early modern England, in particular the controversies surrounding the colonization of Ireland. An integral part of the larger poem, Book Five also stands on its own as one of the most challenging meditations on justice in English literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1840221089](#)

- [16] Isaac Asimov, Martin H. Greenberg, Charles G Waugh. **Faeries: Isaac Asimov's magical worlds of fantasy**. Barnes & Noble Books. 2000.

Introduction: Fairyland – Isaac Asimov • How the fairies came to Ireland – Herminie Templeton • The manor of roses – Thomas Burnett Swann • The fairy prince – H.C. Bailey • The ugly unicorn – Jessica Amanda Salmonson • The brownie of the Black Hags – James Hogg • The dream of Akinosuke – Lafadio Hearn • Elfinland – Johann Ludwig Tieck • Darby O'Gill and the good people – Herminie Templeton • No man's land – John Buchan • The prism – Mary E. Wilkins • The kith of the elf-folk – Lord Dunsany • The secret place – Richard McKenna • The king of the elves – Philip K. Dick • Flying pan – Robert F. Young • My father, the cat – Henry Slesar • Kid stuff – Isaac Asimov • The long night of waiting – Andre Norton • The queen of air and darkness – Poul Anderson.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0760723699](#)

- [17] Wendy Doniger. **The Bedtrick: Tales of Sex and Masquerade**. University of Chicago Press. 2000.

"Somehow I woke up one day and found myself in bed with a stranger." Meant literally or figuratively, this statement describes one of the best-known plots in world mythology and popular storytelling. In a tour that runs from Shakespeare to Hollywood and from Abraham Lincoln to Casanova, the erudite and irrepressible Wendy Doniger shows us the variety, danger, and allure of the "bedtrick," or what it means to wake up with a stranger. The Bedtrick brings together hundreds of stories from all over the world, from the earliest recorded Hindu and Hebrew texts to the latest item in the Weekly World News, to show the hilariously convoluted sexual scrapes that people manage to get themselves into and out of. Here you will find wives who accidentally commit adultery with their own husbands. You will read Lincoln's truly terrible poem about a bedtrick. You will learn that in Hong Kong the film The Crying Game was retitled Oh No! My Girlfriend Has a Penis. And that President Clinton was not the first man to be identified by an idiosyncratic organ. At the bottom of these wonderful stories, ancient myths, and historical anecdotes lie the dynamics of sex and gender, power and identity. Why can't people tell the difference in the dark? Can love always tell the difference between one lover and another? And what kind of truth does sex tell? Funny, sexy, and engaging, The Bedtrick is a masterful work of energetic storytelling and dazzling scholarship. Give it to your spouse and your lover.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226156427](#)

- [18] Thomas Keightley. **The World Guide to Gnomes, Fairies, Elves & Other Little People**. Gramercy. 2000.

A fascinating compendium of folklore, superstitions, and mythology surrounding the "little people", including discussions of fairy tradition as it appears in great works of English literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517263130](#)

- [19] Carole G. Silver. **Strange and Secret Peoples: Fairies and Victorian Consciousness**. Oxford University Press. 2000.

Teeming with creatures, both real and imagined, this encyclopedic study in cultural history illuminates the hidden web of connections between the Victorian fascination with fairies and their lore and the dominant preoccupations of Victorian culture at large. Carole Silver here draws on sources ranging from the anthropological, folkloric, and occult to the legal, historical, and medical. She is the first to anatomize a world peopled by strange beings who have infiltrated both the literary and visual masterpieces and the minor works of the writers and painters of that era. • Examining the period of 1798 to 1923, Strange and Secret Peoples focuses not only on such popular literary figures as Charles Dickens and William Butler Yeats, but on writers as diverse as Thomas Carlyle, Arthur Conan Doyle, and Charlotte Mew; on artists as varied as mad Richard Dadd, Aubrey Beardsley, and Sir Joseph Noel Paton; and on artifacts ranging from fossil skulls to photographs and vases. Silver demonstrates how beautiful and monstrous creatures — fairies and swan maidens, goblins and dwarfs, cretins and changelings, elementals and pygmies — simultaneously peopled the Victorian imagination and inhabited nineteenth-century science and belief. Her book

reveals the astonishing complexity and fertility of the Victorian consciousness: its modernity and antiquity, its desire to naturalize the supernatural, its pervasive eroticism fused with sexual anxiety, and its drive for racial and imperial dominion.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195144112

- [20] Gordon Braden. **Petrarchan Love and the Continental Renaissance.** Yale University Press. 1999.

The 366 lyrics of Petrarch's *Canzoniere* exert a unique influence in literary history. From the mid-fifteenth century to the early seventeenth, the poems are imitated in every major language of western Europe, and for a time they provide Renaissance Europe with an almost exclusive sense of what love poetry should be. In this stimulating look at the international phenomenon of Petrarch's poetry, Gordon Braden focuses on materials in languages other than English — Italian, French, and Spanish, with brief citations from Croatian and Cypriot Greek, among others. Braden closely examines Petrarch's theme of love for an impossible object of desire, a theme that captivated and inspired across centuries, societies, and languages. The book opens with a fresh interpretation of Petrarch's sequence, in which Braden defines the poet's innovations in the context of his predecessors, Dante and the troubadours. The author then examines how Petrarchan predispositions affect various strains of Renaissance literature: prose narrative, verse narrative, and, primarily, lyric poetry. In the final chapter, Braden turns to the poetry of Sor Juana Ines de la Cruz to demonstrate a sophisticated case of Petrarchism taken to one of its extremes within the walls of a convent in seventeenth-century Mexico.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0300076215

- [21] Geoffrey Miles. **Classical Mythology in English Literature: A Critical Anthology.** Routledge. 1999.

Classical Mythology in English Literature brings together a range of English versions of three classical myths. It allows students to explore the ways in which they have been reinterpreted and reinvented by writers throughout history. Beginning with a concise introduction to the principle Greco-Roman gods and heroes, the anthology then focuses on three stories: • Orpheus, the great musician and his quest to free his wife Eurydice from death • Venus and Adonis, the love goddess and the beautiful youth she loved • Pygmalion, the master sculptor who fell in love with his creation. Each section begins with the classical sources and ends with contemporary versions, showing how each myth has been used/abused or appropriated since its origins.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415147557

- [22] Beatrice Phillpotts. **The Faeryland Companion.** Barnes & Noble. 1999.

From folk mythology and classical theater to contemporary film and dance, the mischievous and playful faery has fascinated mankind for thousands of years. These intriguing and ethereal creatures, with the myths and legends that surround them, have never ceased to inspire artists and illustrators. From Puck to Peter Pan, children and adults alike have never really stopped believing in faeries. The earliest religions and superstitions had their spirits and hobgoblins, symbolizing the forces of nature or watching over human infidelities. Although based on earlier myths and traditions, Shakespeare's *A Midsummer Night's Dream* was a huge influence on the fantasies of generations of artists. Highly fashionable in the eighteenth century, faery paintings were a foil for discreet eroticism in a time of prudity, and captured the spirit of national pride in their portrayal of an idealized English landscape. With the invention of photographic techniques came the opportunity to create realistic "spirit" photographs and elaborate hoaxes, which captivated many respected figures. Accompanying the wide selection of bewitching paintings and engravings, Beatrice Phillpotts follows the image and influences of faeries, from ancient mythology, through Shakespeare and Victorian art, to modern manifestations of faery stories. Accompanied by a gallery of bewitching paintings and engravings, this biography of fairies, spirits, hobgoblins, and other ethereal creatures traces their origins and influences — from the earliest religions and most ancient mythology through Shakespeare, Victorian art, modern manifestations, and elaborate hoaxes. 9 1/4 x 12 1/4.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0760718903

- [23] Jack Zipes. **When Dreams Came True: Classical Fairy Tales and Their Tradition.** Routledge. 1999.

For centuries fairy tales have been a powerful mode of passing cultural values onto our children, and for many these stories delight and haunt us from cradle to grave. But how have these stories become so powerful and why? This text is a social history of the fairy tale which seeks to frame our understanding of the role it plays in our lives. With the publication of this text, Jack Zipes shifts his focus to the social and historical roots of the classical tales. With coverage of the most significant writers and their works in Europe and North America from the 16th century to the beginning of the 20th century, this book is a significant contribution to the study of fairy tales. From the French Charles Perrault to the American L. Frank Baum and the German Hermann Hesse, Zipes explores the way in which particular authors used the genre of the fairy tale to articulate their personal desires, political views and aesthetic preferences in their particular social context.; At the core of this tour through the history of the fairy tale is Zipes desire to elucidate the role that the fairy tale has assumed in the civilizing process — the way it imparts values, norms and aesthetic taste to children.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415921511

- [24] Brian Froud, Terri Windling. **Good Faeries/Bad Faeries**. Simon & Schuster. 1998.

"Once upon a time, I thought faeries lived only in books, old folktales, and the past. That was before they burst upon my life as vibrant, luminous beings, permeating my art and my everyday existence, causing glorious havoc ..." In the long-awaited sequel to the international bestseller *Faeries*, artist Brian Froud rescues pixies, gnomes, and other faeries from the isolation of the nursery and the distance of history, bringing them into the present day with vitality and imagination. In this richly imagined new book, Brian reveals the secrets he has learned from the faeries — what their noses and shoes look like, what mischief and what gentle assistance they can give, what their souls and their dreams are like. As it turns out, faeries aren't all sweetness and light. In addition to such good faeries as Dream Weavers and Faery Godmothers, Brian introduces us to a host of less well behaved creatures — traditional bad faeries like Morgana le Fay, but also the Soul Shrinker and the Gloomious Doom. The faery kingdom, we find, is as subject to good and evil as the human realm. Brilliantly documenting both the dark and the light, *Good Faeries/Bad Faeries* presents a world of enchantment and magic that deeply compels the imagination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684847817](#)

- [25] Wayne Erickson. **Mapping The Faerie Queene: Quest Structures and the World of the Poem**. Routledge. 1996.

This book analyzes the "Faerie Queene's" setting, examining Spenser's quest structures and his ideas about epic, romance, and history. Critics almost invariably treat Spenser's Faeryland as coextensive with the world of the poem, but this is not the case; rather, Faeryland is part of an epic cosmos reaching from heaven and the abode of the classical deities to demonic underground realms. Spenser situates Faeryland within a specific spatial and temporal terrestrial geography in which locations outside Faeryland represent various heroic settings in political history. The politico-historical world built around Faeryland is ripe for analysis by contemporary historicist critics. Spenser uses political geography, in conjunction with the time-inclusive medium of Faeryland, to coordinate several transhistorical quests that create a pattern of temporal mediations among sixth-century British, 16th-century English, and biblical and prophetic versions of history. He juxtaposes chronicle history, empirical historiography, and cultural myth while manipulating genre to create a world capable of accommodating his grand romantic epic design. In mapping the world of "The Faerie Queene," the book provides a widened context for Spenser's quest structures, a significant contribution to the study of the poem's relation to history, and a new perspective from which to view Spenser's debts to classical epic, Italian romantic epic, and his native medieval inheritance.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0815316585](#)

- [26] Terry Jones, Brian Froud. **Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research**. Simon & Schuster. 1996.

Once again in desperate need of cash, ex-Monty Python member Jones and renowned faery authority and illustrator Froud team up to present the hilarious sequel to the brilliantly successful *Lady Cottington's Pressed Fairy Book*. Lady Cottington's previously unknown twin brother, Quentin, employs his "psychic image nebulizing generator" and "psychic odour nasalizing gasificator" to analyze the protoplasmic nature of the mysterious stains left by pressed fairies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684832062](#)

- [27] Michel de Certeau, Michael B. Smith. **The Mystic Fable, Volume One: The Sixteenth and Seventeenth Centuries**. University of Chicago Press. 1995.

The culmination of de Certeau's lifelong engagement with the human sciences, this volume is both an analysis of Christian mysticism during the sixteenth and seventeenth centuries and an application of this influential scholar's transdisciplinary historiography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226100375](#)

- [28] Ned Lukacher. **Daemonic Figures: Shakespeare and the Question of Conscience**. Cornell University Press. 1994.

Macbeth is universally recognized as Shakespeare's great drama of the absolute and fatal frustration brought on by the pangs of conscience. In a book of striking originality and uncommon insight, Ned Lukacher explores a previously undiscovered story — the role of Shakespeare himself in the history of conscience. Focusing on key moments in that history, *Daemonic Figures* traces the influence of Shakespeare's works on Heidegger's and Freud's interpretations of conscience.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801482232](#)

- [29] Rebecca McKillip. **Celtic Designs**. Stemmer House. 1994.

Patterns of fascinating intricacy are the legacy of ancient Celtic artists, who intertwined the beauty of the natural world with the mystery of the spiritual world, as it was then perceived. In these designs, fantastic men, beasts, birds and serpents writhe and bite their way through twisting bands of knotwork and swirling spirals, in dazzling, never-ending linear displays. Artists, crafts people, colourists, and all who love

pure design will find these pages, inspired by the Celtic tradition, absorbing and challenging for use in stencilling, needlework, calligraphic design and many other applications.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0916144755](#)

- [30] Jeanne Addison Roberts. **The Shakespearean Wild: Geography, Genus, and Gender.** University of Nebraska Press. 1994.

Socrates is said to have thanked the gods that he was born neither barbarian nor female nor animal. His words conjure up the image of a human being, a Greek male, at the center of the universe, surrounded by "wild" and threatening forces. To the Western imagination the civilized standard has always been masculine, and taken for granted as so until recently. Shakespeare's works, for all their genius and astonishing empathy, are inevitably products of a culture that regards women, animals, and foreigners as peripheral and threatening to its chief interests. "We have been so hypnotized by the most powerful male voice in our language, interpreted for us by a long line of male critics and teachers, that we have seen nothing exceptionable in his patriarchal premises," writes Jeanne Addison Roberts. If the culture-induced hypnosis is wearing off, it is partly because of studies like *The Shakespearean Wild*. Plunging into a psychological jungle, Roberts examines the distinctions in various Shakespeare plays between wild nature and subduing civilization and shows how gender stereotypes are affixed to those distinctions. Taking her cue from Socrates, Roberts transports the reader to three kinds of "Wilds" that impinge on Shakespeare's literary world: the mysterious "female Wild, often associated with the malign and benign forces of [nature]; the animal Wild, which offers both reassurance of special human status and the threat of the loss of that status; and the barbarian Wild populated by marginal figures such as the Moor and the Jew as well as various hybrids." *The Shakespearean Wild* brims with mystery and menace, the exotic and erotic; with male and female archetypes, projections of suppressed fears and fantasies. The reader will see how the male vision of culture — exemplified in Shakespeare's work — has reduced, distorted, and oversimplified the potentiality of women.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803289502](#)

- [31] Randy P. Conner. **Blossom of Bone: Reclaiming the connections between homoeroticism and the sacred.** Harper Collins. 1993.

The first multi-cultural exploration of the sacred experience, roles, and rituals of gay and gender-bending men, from the ancient priests of the goddess to Oscar Wilde and pop music icon Sylvester — a rich tradition of men who have embodied the interrelationship between androgyny, homoeroticism, and the quest for the sacred. Illustrations and photos.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062509039](#)

- [32] Michael Dames. **Mythic Ireland.** Thames & Hudson. 1992.

Ireland, more than any other country in Europe, has retained its mythological heritage, which lives today in the oral tradition of folk tales, in literature, in place-names and language, in ceremonies and monuments. Mountains and loughs are the homes of gods and goddesses, of saints and monsters, and pattern, beauty and cyclical logic are revealed in their stories. Michael Dames, whose previous works have won him a wide and enthusiastic following, has walked through each of the four provinces of Ireland — Ulster, Munster, Leinster and Connacht — visiting first a focal mythic site, such as St. Patrick's Purgatory on Lough Derg, then further sites that "spiral off." He also surveys the entire island from a fifth province, "Mide" or "center," which becomes its axis. Ireland's sacred locations unexpectedly take on contemporary relevance as we realize that the underlying concerns of myth — conservation and recurrence — are increasingly present concerns too. The rich, multi-layered and visionary text is complemented by a careful selection of photographs, engravings, maps and diagrams that reveal the sacred places of pagan and Christian legend.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500015309](#)

- [33] Daithi O hOgain. **Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition.** Prentice Hall General. 1991.

Examines the folk tradition of Ireland, covering the hagiography, folk tales, and customs of the land. • The first standard reference book ever compiled combining the related fields of Irish folklore, myth, legend and romance literature in one volume. This substantial work covers — in alphabetical order — all of the stories concerning the characters in the narrative history of the selected tradition. It incorporates the mythological, Ulster, Fianna, and Kings cycles as well as the hagiography, folk tales, and customs of Ireland. • Full list of sources given in abbreviated form as an adjunct to each entry which refer to a complete bibliography forming a separate part of the volume. • Several indexes are employed as well as a short introduction to Gaelic and a pronunciation guide.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0132759594](#)

- [34] John Matthews. **Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland.** Thorsons. 1991.

A new translation of the poems of sixth-century Celtic bard and shaman Taliesin that reveals the mysteries of Druidic practices. The first collection of Taliesin's major poetry with commentary by John Matthews, author of more than 40 books on the Celts. Reveals Druidic prophecy, methods of divination, and the rites, rituals, and beliefs that were essential to Celtic spiritual practice. Features Taliesin's works as keys to the Arthurian legends. Taliesin, Chief Bard of Britain and Celtic shaman, was a historical figure who lived in Wales during the latter half of the sixth century. Encoded within his work are the ancestral beliefs of the Celtic and pre-Celtic peoples. In addition, his verse is established as a direct precursor to the Arthurian Legends and Taliesin himself, shaman and shapeshifter, is said to be the direct forebear to Merlin. Though the bard's work is steeped in the rich traditions of druidic practice, few have explored the revelations of his writings — the secret poetic language of the bards, revelatory information about divination, the ancient mysteries of the Druids, and the cosmological rites that were central to Celtic worship. John Matthews, one of today's pre-eminent Celtic scholars, sheds new light on the poems of Taliesin and on the vast body of allusion, story, and myth that grew from his body of work and shamanic practice. With the help of fellow Celtic scholar Caitlin Matthews, the author presents completely new translations of Taliesin's major poems in their entirety, uncovering the meanings behind these great works for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1855381095](#)

- [35] Caitlin Matthews, John Matthews. **British and Irish Mythology: An Encyclopedia of Myth and Legend.** Thorsons. 1991.

Identifies the gods, heroes, saints, and legends of British myths, from Alfred the Great to the Wild Man of the Wood.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0850306051](#)

- [36] Richard Kieckhefer. **Magic in the Middle Ages.** Cambridge University Press. 1990.

This textbook deals with magic, both natural and demonic, within the broad context of medieval culture. Covering the years c. 500 to 1500, with a chapter on antiquity, it investigates the way magic relates to the many other cultural forms of the time, such as religion and science, literature and art. The book begins with a full discussion of the social history of magic and of the ways in which magical beliefs borrowed from a diversity of cultures. Thereafter, within a wider study of the growth and development of the phenomenon, the author shows how magic served as a point of contact between the popular and elite classes, how the reality of beliefs is reflected in the fiction witchcraft led to changes in the law. The chapter on medieval literature, and how the permagicalsecution of magic and er on necromancy is the most original, based largely on unpublished manuscripts and arguing for a new interpretation of the material. Adopting an interdisciplinary approach Professor Kieckhefer has taken magic from its cultural isolation and placed it firmly at the crossroads of medieval culture, as a focal point for our understanding of many other aspects of medieval history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521312027](#)

- [37] Bruno Bettelheim. **The Uses of Enchantment: The Meaning and Importance of Fairy Tales.** Vintage. 1989.

Bruno Bettelheim was one of the great child psychologists of the twentieth century and perhaps none of his books has been more influential than this revelatory study of fairy tales and their universal importance in understanding childhood development. Analyzing a wide range of traditional stories, from the tales of Sindbad to "The Three Little Pigs," "Hansel and Gretel," and "The Sleeping Beauty," Bettelheim shows how the fantastical, sometimes cruel, but always deeply significant narrative strands of the classic fairy tales can aid in our greatest human task, that of finding meaning for one's life. • "A charming book about enchantment, a profound book about fairy tales." – John Updike, The New York Times Book Review.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0307739635](#)

- [38] Maureen Duffy. **The Erotic World of Faery.** Cardinal Books. 1989.

The Erotic World of Faery examines the the meaning, hidden or obvious, in the erotic elements of English literature. In this work the author, Maureen Duffy, intends to give a new "guiding hand" to the interpretation of English literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [074740545X](#)

- [39] Lynne Lawner. **I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance.** Northwestern University Press. 1989.

The I modi, published here for the first time in English, is an extremely important — almost unique — document for the history of human behavior in general and for the customs and culture of the Italian Renaissance in particular ... The extraordinary depictions of sixteen modes of lovemaking and the sonnets reproduced, translated and discussed here have their roots and genesis in the earlier arts of Europe and in the great resurgence of artistic activity during the early Renaissance. In turn, both the images and the poetic words exerted a significant influence on the later developments of the arts, especially in the various fields of the decorative arts and of erotic poetry. In the short time since the

publication of *I modi* in modern Italian (1984), it has already been recognized as a source for a number of artistic creations of the sixteenth through eighteenth centuries.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810108046](#)

- [40] Adrian Poole. **Tragedy: Shakespeare and the Greek Example**. Blackwell. 1989.

How and why does tragedy matter? This book approaches the question through a close reading of Greek tragedies that is designed both for readers with Greek and those with none. It tackles the imaginative distance between the Greek plays and the modern reader by exploring them alongside three of Shakespeare's tragedies, "Macbeth", "Hamlet" and "King Lear", which put into bold relief, and allow us a better appreciation of, the compelling energies that are central to Greek tragedy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0631165878](#)

- [41] C.W. Sullivan. **Welsh Celtic Myth in Modern Fantasy**. Greenwood Press. 1989.

This study provides a fascinating look at the various ways in which 20th-century fantasy writers have used Welsh Celtic mythology and folklore in their work. • Following the theories formulated by such scholars as John Vickery and Joseph Campbell, the use of Celtic materials by each of the authors is discussed from a mythology-in-literature perspective. Sullivan presents an extensive accounting of the Celtic material used and explores the primary ways in which the authors incorporate it into their fiction, both structurally and thematically. • Sullivan identifies and analyzes the nature and extent of Welsh Celtic influence on subsequent cultures and their literatures, and he considers some of the previous attempts to evaluate this influence. • The appendixes provide valuable background materials, including critical commentary on the Welsh collection of myths, legends, folktales, and beliefs that are of major importance in the work of the six authors represented. Also included are extensive bibliographies of primary and secondary sources. • Illuminating reading for students and scholars of mythology, modern fantasy, and children's literature, this book sheds new light on the Welsh influence in literature and opens paths for further research.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313249989](#)

- [42] Anne Ferry. **The Art of Naming**. University of Chicago Press. 1988.

"... clarifies unfamiliar modes of thought ... in the language of 16th century poetry ..." • Edmund Spenser, 1552-1599.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226244644](#)

- [43] Caitlin Matthews. **Mabon and the Mysteries of Britain: An Exploration of the Mabinogion**. Penguin Books. 1988.

An introductory guide to the collection of stories known as the "Mabinogion". Collected in a volume by Lady Charlotte guest in 1849, the stories are preserved in two Welsh manuscripts written in the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140190333](#)

- [44] Jack David Zipes. **Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization**. Methuen. 1988.

Jack Zipes develops a social history of the fairy tale and shows how educated writers purposefully appropriated the oral folk tale in the eighteenth century and made it into a discourse about mores, values, and manners.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416019811](#)

- [45] Jacqueline T. Miller. **Poetic License: Authority and Authorship in Medieval and Renaissance Contexts**. Oxford University Press. 1987.

This study investigates the sometimes complementary, sometimes conflicting concepts of literary authority and authorship, and the forces that work either to merge or separate them in several medieval and Renaissance contexts. Arguing that the idea of authorial authority is a central artistic concern in these periods, *Poetic License* explores the various practical techniques and theoretical considerations by which writers mediate between the related demands of creative autonomy and those of authoritative sanction, examining the formative influence of the tensions that result. Miller's study proceeds from a dual perspective, focusing both on individual writers and on the poetic forms popular in these periods. In particular, she examines the problem of authority in the medieval dream-vision, in allegory, and in the Renaissance sonnet cycle and the related concept of imitation, taking as major examples Chaucer's House of Fame, Spenser's Faerie Queene, and the sonnet sequences of Sidney and Spenser.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195041038](#)

- [46] Wyman H. Herendeen. **From Landscape to Literature: The River and the Myth of Geography**. Duquesne University Press. 1986.

CONTENTS: • Landscape to god: the river in the ancient world • Landscape to literature: late Roman and medieval contexts of the river • Renaissance contexts • Poets and historians; the river poem in England from Leland to Spenser • Spenser's legacy: rivers of time and the times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0820701823](#)

- [47] Hugh Kenner. **The Mechanic Muse**. Oxford University Press. 1986.

One of America's most celebrated critics here brings his customary wit and erudition to bear on a particularly provocative theme: the response of literary Modernism to a changing environment wrought by technology. In the early decades of the twentieth century, Hugh Kenner, observes, technology "tended to engulf people gradually, coercing behavior they were not aware of." The Modernist writers were sensitive to technological change, however, and throughout their works are reflections of this fact. Kenner shows, for example, how Eliot's lines "One thinks of all the hands/That are raising dingy shades/In a thousand furnished rooms" suggest the advent of the alarm clock and, beyond that, what the clocks enabled: "the new world of the commuter, in which a principal event was waking up in the morning under the obligation to get yourself somewhere else, and arrive there on time. In fascinating examinations of Pound, Joyce, and Beckett, in addition to Eliot, Kenner looks at how inventions as various as the linotype, the typewriter, the subway, and the computer altered the way the world was viewed and depicted. Whether discussing Joyce's acute awareness of the nuances of typesetting or Beckett's experiments with a "proto-computer-language," Kenner consistently illuminates in fresh new ways the works of these authors and offers, almost incidentally, a wealth of anecdotes and asides that will delight the general reader and the literary specialist alike.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195041429](#)

- [48] Morgan Llywelyn. **Bard: The Odyssey of the Irish**. Houghton Mifflin. 1986.

Bard is the sweeping historical tale of the coming of the Irish to Ireland, and of the men and women who made the Emerald Isle their own. Morgan Llywelyn is the internationally bestselling author of *The Lion of Ireland* and *The Elementals*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395353521](#)

- [49] Hermann Palsson, Paul Edwards. **Seven Viking Romances**. Penguin Classics. 1986.

Combining traditional myth, oral history and re-worked European legend to depict an ancient realm of heroism and wonder, the seven tales collected here are among the most fantastical of all the Norse romances. Powerfully inspired works of Icelandic imagination, they relate intriguing, often comical tales of famous kings, difficult gods and women of great beauty, goodness or cunning. The tales plunder a wide range of earlier literature from Homer to the French romances as in the tale of the wandering hero Arrow-Odd, which combines several older legends, or Egil and Asmund, where the story of Odysseus and the Cyclops is skilfully adapted into a traditional Norse legend. These are among the most outrageous, delightful and exhilarating tales in all Icelandic literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140444742](#)

- [50] Jennifer Westwood. **Albion, A Guide To Legendary Britain**. Book Club. 1986.

Legends compiled for each of 13 folkloric regions in Great Britain, most from before 1900, with each region described to put the legends in context. • "Many supposedly old tales are of comparatively recent invention ... legend-making is not something that took place in the dim and distant past but a continuing process." • "The anchors that once held many legends to their settings have been hoist so that they have drifted out of currency... By setting the stories in their context I hope to help the reader get better value from them".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0881621285](#)

- [51] Frederick J.H. Darton. **Stories of Romance: From The Age of Chivalry**. Random House Value. 1985.

A collection of folk tales, fables, Arthurian romances, tales of chivalry, and other tales reflecting the life and thought of the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517447347](#)

- [52] Elliott Gose. **The World of the Irish Wonder Tale**. University of Toronto Press. 1985.

Fairy tales are a rich element of childhood in many cultures around the world. But in Ireland, where they are known as wonder tales, these stories of magic and enchantment are not restricted to young audiences. Gose identifies a number of approaches — psychological, anthropological, structural, comparative, and typological.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802065856](#)

- [53] John Layard, Anne S. Bosch. **Celtic Quest: Sexuality and Soul in Individuation.** Spring. 1985.

A deep Jungian study of the Welsh Arthurian Mabinogi story Culhwch and Olwen. • Introductory: The Two Mothers • Culhwch and Arthur: Ego and Self • The Quest: Custennin, His Wife and Son • Olwen: The Anima • Ysbaddaden Pencawr: And Arthur • The Tasks: Introductory and Ysgithyrwyn • The Tasks: Twrch Trwyth • The Tasks Fulfilled: Wrnach the Giant • The Tasks Fulfilled: Mabon Son of Modron • The Tasks Fulfilled: Canines, Ants, Beard, May Eve • The Tasks Fulfilled: Ysgithyrwyn, Menw, Cauldron • The Tasks Fulfilled: The Hunt of the Twrch Trwyth • The Tasks Fulfilled: The Slaying of the Hag • The Final Scene: Culhwch Wins Olwen • Appendices: I The Diamond Body On Athene and Hephaestus: II Anima and Animus • III Splitting Open the Head • IV The Incest Taboo Linguistic Notes • List of Place and Personal Names Bibliography Index • Illustrations: Route of the Twrch Trwyth (map) Taigitu • Diamond Body Brother-Sister Pairs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0882141104](#)

- [54] Norman K. Farmer. **Poets and the Visual Arts in Renaissance England.** University of Texas Press. 1984.

In the twentieth century, the pioneering work of such art historians as Erwin Panofsky and Edgar Wind heightened our awareness of the relationship between Renaissance literature and the visual arts. By focusing on that relationship in the work of such poets as Sir Philip Sidney, John Donne, Richard Crashaw, Edmund Waller, and Robert Herrick, Norman K. Farmer, Jr., convincingly shows that they and other writers of the late sixteenth and early seventeenth centuries in England wrote with a lively and creative sense of the visual sense richly informed by the theory and practice of Renaissance art. Farmer begins by describing the powerful visual matrix that underlies the narrative structure of Sidney's *New Arcadia*. He compares the role of the visual in the poetry of Donne and Ben Jonson, and demonstrates how works by both Thomas Carew and Lord Herbert exhibit poetic invention according to familiar Renaissance pictorial themes. Herrick's *Hesperides* is shown to be the major seventeenth-century poetic application of the Horatian idea *ut pictura poesis*. A special feature of this gracefully written and enlightening volume is Farmer's discussion of Lady Drury's oratory at Hawstead Hall. Published here for the first time are photographs of this uniquely decorated oratory, in which themes from a variety of English and Continental emblem books were painted on the walls of a room apparently designed for private meditation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292787111](#)

- [55] Brendan Lehane. **Legends of Valor.** Time Life Books. 1984.

An illustrated retelling of the exploits of such famous legendary heroes as Cuchulain, Finn Mac Cumal, Sigurd, and the knights of King Arthur's Round Table.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452200](#)

- [56] Michael Long. **Marvell, Nabokov: Childhood and Arcadia.** Oxford University Press. 1984.

This unusual study brings together, for the purpose of illuminating comparison, two writers of apparently different worlds. A seventeenth-century poet and a twentieth-century novelist are found to share images, themes, and attitudes which suggest intriguing correspondences between them: each author helps us to read the other.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198128150](#)

- [57] A.G. Smith. **Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales.** Dover. 1984.

Your imagination and this authentic replica of a medieval castle will carry you back to days when brave knights rode on handsome steeds, great halls echoed sounds of merry feasting, and heraldic banners waved above parapets. Connected through legend and ceremony with the Princes of Wales, Caernarvon Castle was begun in 1283 by Edward I and has stood for seven centuries. Now you can re-create the glory of Caernarvon Castle with this full-color, three-dimensional model accurately rendered on heavy card stock. Complete step-by-step instructions and exploded diagrams explain how to cut, fold, and assemble the walls, towers, gates, courtyard, and ramps. Dozens of armored knights and humbly dressed peasants all drawn to scale are ready to set on ramparts, in courtyards, and around the castle. You'll even find crested flags to fly from parapets. An informative text provides historical information about the castle, its history, and its inhabitants. Model builders, paper crafters of all ages, and anyone interested in medieval history will delight in creating this inexpensive facsimile of one of Europe's mightiest castles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486246639](#)

- [58] Michael Green. **De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn.** Olympic Marketing. 1983.

An illuminated manuscript setting forth the fictional fifteenth-century diary of one Magnalucius, who records his first-hand observations of unicorns along with the facts he has learned about their natural history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894712063](#)

- [59] Gerald of Wales, John O'Meara. **The History and Topography of Ireland.** Penguin Classics. 1983.

Gerald of Wales was among the most dynamic and fascinating churchmen of the twelfth century. A member of one of the leading Norman families involved in the invasion of Ireland, he first visited there in 1183 and later returned in the entourage of Henry II. The resulting *Topographia Hiberniae* is an extraordinary account of his travels. Here he describes landscapes, fish, birds and animals; recounts the history of Ireland's rulers; and tells fantastical stories of magic wells and deadly whirlpools, strange creatures and evil spirits. Written from the point of view of an invader and reformer, this work has been rightly criticized for its portrait of a primitive land, yet it is also one of the most important sources for what is known of Ireland during the Middle Ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [014044238](#)

- [60] John Rhys. **Celtic Folklore: Welsh and Manx.** Harper Collins. 1983.

John Rhys (1840-1915), the son of a Welsh farmer, studied at Oxford and in Germany, and became the first professor of Celtic languages at Oxford in 1877. His research ranged across the fields of linguistics, history, archaeology, ethnology and religion, and his many publications were instrumental in establishing the field of Celtic studies. This two-volume work, published in 1901, had its beginnings in the late 1870s, when Rhys began collecting Welsh folk tales, several of which appear, with English translations, in Volume 1. Volume 2 analyses recurring Welsh themes, including submerged cities, water spirits and rivers; caves, heroes and treasure; place-names and Arthurian legends. It also considers, in a more global context, topics such as name magic, shape shifting, and the fairy as "other". Rhys discusses the difficulties of interpreting folkloric motifs and discovering their origins, and the blurred borders between story and history, myth and superstition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0704504065](#)

- [61] Jeffrey Gantz. **Early Irish Myths and Sagas.** Penguin Classics. 1982.

First written down in the eighth century AD, these early Irish stories depict a far older worldpart myth, part legend and part history. Rich with magic and achingly beautiful, they speak of a land of heroic battles, intense love and warrior ideals, in which the otherworld is explored and men mingle freely with the gods. From the vivid adventures of the great Celtic hero Cu Chulaind, to the stunning "Exile of the Sons of Uisliu" — a tale of treachery, honour and romance — these are masterpieces of passion and vitality, and form the foundation for the Irish literary tradition: a mythic legacy that was a powerful influence on the work of Yeats, Synge and Joyce.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140443975](#)

- [62] Nancy Hathaway. **The Unicorn.** Penguin Books. 1982.

What is this elusive creature with a horn growing from its forehead? Who is this animal with the power to neutralize poison, a fatal attraction to maidens, and the mythic ability to enrich the cultures of Asia, Arabia, and Europe? Of all the legendary animals of art, folklore, and literature, the unicorn is the one with the greatest hold on our imaginations. Other fabulous beasts are clearly inventions, existing only in a mythical landscape of our own collective creation. But the inicorn strikes us as more than imaginary. It seems possible, even probable a creature so likely that it ought to exist. In this magnificently illustrated book, the author takes us on a tour of unicorn lore from China and apan to India, the Near East, and urope from ancient times through the Middle Ages and the Renaissance, and into the present. Tapestries, illuminated manuscripts, sculptures and paintings, zoological illustrations, advertisements, and original art especially commissioned for this book will captivate all of us who are willing to submit to the magical charms of this fabulous and irresistible creature. More beautiful and appealing than the dragon, more mysterious and powerful than the elves and fairies, the unicorn as symbol and as legend is brilliantly brought to life in this colorful history.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140063285](#)

- [63] Gwyn Jones, Thomas Jones. **The Mabinogion.** Dragon's Dream. 1982.

Celtic mythology, Arthurian romance, and an intriguing interpretation of British history — these are just some of the themes embraced by the anonymous authors of the eleven tales that make up the Welsh medieval masterpiece known as the Mabinogion. They tell of Gwydion the shape-shifter, who can create a woman out of flowers; of Math the magician whose feet must lie in the lap of a virgin; of hanging a pregnant mouse and hunting a magical boar. Dragons, witches, and giants live alongside kings and heroes, and quests of honour, revenge, and love are

set against the backdrop of a country struggling to retain its independence. This illustrated edition of a classic fantasy comes with over 50 full-colour paintings by the celebrated artist of "The Lord of the Rings".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [9063329113](#)

- [64] John Michell. **Megalithomania**. Cornell University Press. 1982.

A feast of extraordinary theories and personalities centred around the mysterious standing stones of antiquity. John Michell tells the incredible story of the amazing reactions, ancient and modern, to these prehistoric relics, whether astronomical, legendary, mystical or visionary.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801414792](#)

- [65] Peter Dickinson, Wayne Anderson. **The Flight of Dragons**. Harper Collins. 1981.

This thrilling book combines fact with fantasy, science with romance. In an elegant exposition Peter Dickinson, award-winning novelist, sets out to prove that dragons did exist. The mythology of dragons gives many surprisingly consistent clues as to the size and nature of the beasts. Peter Dickinson has woven these intriguing folk-tales and anecdotes into a riveting thesis on how so great a creature as the dragon actually managed to fly. His theory exactly ties in with reports on dragons' flight patterns, eating habits and family life. He reveals to us the dragon's special reasons for hoarding gold, their distinctive mating and evolutionary cycle, in a romantic yet well-researched and wholly satisfying construction of the dragon's way of life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060110740](#)

- [66] Stephen J. Greenblatt. **Renaissance Self-fashioning: More to Shakespeare**. University of Chicago Press. 1981.

Renaissance Self-Fashioning is a study of sixteenth-century life and literature that spawned a new era of scholarly inquiry. Stephen Greenblatt examines the structure of selfhood as evidenced in major literary figures of the English Renaissance — More, Tyndale, Wyatt, Spenser, Marlowe, and Shakespeare — and finds that in the early modern period new questions surrounding the nature of identity heavily influenced the literature of the era. Now a classic text in literary studies, Renaissance Self-Fashioning continues to be of interest to students of the Renaissance, English literature, and the new historicist tradition, and this new edition includes a preface by the author on the book's creation and influence. "No one who has read [Greenblatt's] accounts of More, Tyndale, Wyatt, and others can fail to be moved, as well as enlightened, by an interpretive mode which is as humane and sympathetic as it is analytical. These portraits are poignantly, subtly, and minutely rendered in a beautifully lucid prose alive in every sentence to the ambivalences and complexities of its subjects." Harry Berger Jr., University of California, Santa Cruz.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226306534](#)

- [67] Peter Haining. **The Irish Leprechaun's Kingdom**. Panther / Granada. 1981.

The world of Banshees, Fairies, Giants, Monsters, Mermaids, Phoucas, Vampires, Werewolves. Witches and many others. Multiple black and white illustrations and text.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0586053239](#)

- [68] Christopher Innes. **Holy Theatre: Ritual and the Avant Garde**. Cambridge University Press. 1981.

Christopher Innes is Distinguished Research Professor at York University, Toronto ... Fellow of the Royal Society of Canada ... he holds the Canada Research Chair in Performance and Culture. Author of fifteen books — translated into eight different languages — he has also published over 120 articles on various aspects of modern drama. His website is www.moderndrama.com.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521225426](#)

- [69] Lewis. **Studies in Medieval Renaissance Literature**. Cambridge University Press. 1980.

This entertaining and learned volume contains book reviews, lectures, and hard to find articles from the late C. S. Lewis, whose constant aim was to show the twentieth century reader how to read and how to understand old books and manuscripts.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [052129701X](#)

- [70] Lanier F. Graham. **The Rainbow Book: Being a Collection of Essays and Illustrations Devoted to Rainbows in Particular, and Spectral Sequences in General**. Random House. 1979.

The artistic, religious, physical, and metaphysical representations, attributes, and forms of the rainbow and spectrum in Eastern and Western cultures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394723651](#)

- [71] Bryan Holme, Richard Doyle, Andrew Lang. **In Fairyland: A Series of Pictures from the Elf-world.** Viking Press. 1979.

Doyle's watercolors of an elf world are presented side by side with Allingham's poem and Lang's fairy tale, both of which were inspired by the 19th-century illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670395056](#)

- [72] Roderick Marshall. **William Morris and his Earthly Paradises.** Compton Press. 1979.

W.B. Yeats, writing of Morris and his works, once said that "if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." • The author examines Morris's use of this image, which becomes ever more recurrent in his later writings, likening it to the Mandala of Oriental mysticism and of Jungian psychoanalysis. His aim is to provide a complete portrait of the inner man, which has so far eluded biographers. The achievements of Morris the socialist reformer, the artist and the poet, have been discussed at length. In this richly documented and illustrated volume, Professor Marshall gives the first account of Morris's spiritual development and his attempt to build a paradise on earth. • Morris brought into English life a note of kindness, calm, balance and even happiness which is still working in us unconsciously. This book explores Morris's personal and artistic convictions through the most important of his literary devices — that of the earthly paradise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0900193719](#)

- [73] Andrew McCall. **The Medieval Underworld.** Trafalgar Square. 1979.

In medieval times there existed an insistence on conformity which bordered on the obsessive. This account explores those times from the viewpoint of the men and women who were seen to be on the margins of society — who either would not, or could not, conform to the conventions of their era. The activities of outlaws, brigands, homosexuals, heretics, witches, Jews, prostitutes, thieves, vagabonds and other "transgressors" are detailed here, as are the punishments — often barbarously savage — which were meted out to them by State and Church. Full of fascinating and unusual characters and facts which greatly enhance our view of the Middle Ages, The Medieval Underworld will enthral anyone interested in medieval social history or the history of crime and punishment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [088029714X](#)

- [74] Katharine Mary Briggs. **The Vanishing People: Fairy Lore and Legends.** Pantheon Books. 1978.

Internationally acclaimed as one of Britain's most respected folklore scholars, Katharine Briggs (1898-1980) was also one of the most popular authors in the field. These "Selected Works provide facsimile editions of her landmark writings, spanning the whole of her publishing career, from 1959 to 1980. she draws upon folklore, oral history, and scholarly research to illustrate the extraordinary range of "others" once believed to live along side humans, though usually invisible. As in many things, different cultures all over the world held amazingly similar beliefs about this topic, considered rather esoteric today. This collection of tales and traditions is fascinating, but perhaps even more valuable is the appendix to The Vanishing People, in which she includes a glossary of the types of fairies (woodwives, water horses, and their like), an index of tale types (visits to fairyland, changelings, etc.), and an index of motifs (taboo, transformation, and magical substances, for instance.) Interesting reading and a great reference.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394502485](#)

- [75] Tristram Potter Coffin. **The Female Hero in Folklore and Legend.** Pocket Books. 1978.

From the beginning of time, man has been in awe of the mysteries of nature which seem to elevate woman to a position much nearer to the gods than any other we know. It is no small wonder, then, that so many legends center on sex. • In The Female Hero in Folklore and Legend, distinguished folklorist Tristram Potter Coffin considers the most legendary women — Cleopatra, Helen of Troy, Guinevere, Eleanor of Aquitaine, Mata Hari, and Sara Bernhardt among them — separating the fact from fiction that surrounds these full-blooded figures who had their faults but nonetheless achieved far-reaching influence over their men and their worlds. • [Internet Archive](#).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671813927](#)

- [76] Brian Froud, Alan Lee, Davis Larkin. **Faeries.** Harry N. Abrams. 1978.

A quarter of a century after its initial publication, and with more than a million copies in print worldwide, Brian Froud and Alan Lee's *Faeries* is a certified fantasy classic. Now, Froud and Lee return to their most enduring and beloved work in this deluxe anniversary edition. This ultimate collectors book features eight new pieces of art by Froud and Lee with the original pencil drawings and watercolors. More than just a reissue, this deluxe revised and updated edition contains essays from both Froud and Lee on the continuing influence of *Faeries*. There is also a foreword by bestselling author Jane Yolen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810909014](#)

- [77] Howard D. Weinbrot. **Augustus Caesar in "Augustan" England: The Decline of a Classical Norm.** Princeton University Press. 1978.

Howard D. Weinbrot challenges the view that the period 1660-1800 is correctly regarded as the "Augustan" age of English literature, a time in which classical Augustan ideals provided a main source of inspiration. Scholars have held that British writers of the Restoration and eighteenth century considered Augustus Caesar to be the model of the wise ruler who enabled political, literary, and moral wisdom to flourish. This book shows on the contrary that classical standards, though often invoked, were often rejected by many informed citizens and writers of the day. Anti-Augustan sentiment consolidated by the 1730s, when both Whig and Tory, court and country, viewed Augustus as the enemy of the mixed and balanced constitution that was responsible for British liberty. Professor Weinbrot focuses in particular on literature and its classical backgrounds, reinterpreting major works by Pope and Gibbon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691063443](#)

- [78] Patrick K. Ford. **The Mabinogi and Other Medieval Welsh Tales.** University of California Press. 1977.

The title Mabinogi refers to the first four stories in this collection of tales from Welsh tradition. They are best known as the "Four Branches of the Mabinogi," and comprise the tales of Pwyll, Branwen, Manawydan, and Math. The remaining stories also spring from the same tree, and together they form a collection that comprises the core of the ancient Welsh mythological cycle. They are also among the best the medieval Celtic literature has to offer. In the first thoroughly revised edition and translation of this world classic since Lady Charlotte Guest's famous Mabinogion went out of print, Mr. Ford has endeavored to present a scholarly document in readable, modern English. Basing his criteria on the latest scholarship in myth, he includes only those stories that have remained unadulterated by the influence of the French Arthurian romances. These are, in addition to the "Four Branches," the tale of "Kulhwch and Olwen," which is rooted in the mythological origins of Arthur, seen here in his role of divine hunter in pursuit of the swine-god; "Lludd and Lleuelis," which reaches beyond its immediate Celtic sources into ancient Indo-European ideologies; and the long unavailable "Tale of Taliesin," which offers insights into Celtic concepts of the archetypal poet-seer and the acquisition of Divine Wisdom.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520034147](#)

- [79] Gerhard Herm. **The Celts: The People Who Came Out of the Darkness.** St. Martin's Press. 1977.

The 2000-year epic story of the North European civilization that rivalled Greece and Rome for richness, diversity and power. The language of the Celts is still spoken by more than two million people in Brittany, Scotland, Ireland and Wales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312127057](#)

- [80] Dorothee Metlitzki. **The Matter of Araby in Medieval England.** Yale University Press. 1977.

This book examines the literary and intellectual relationships between "Piers Plowman" and "The Faerie Queene". It links these two rich and problematical poems by showing their development from a common religious and artistic matrix and by assessing their roles in the evolution of allegory. "A valuable contribution to our understanding of the medieval vernacular literature." – Robert W. Ackerman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300020031](#)

- [81] James Nohrnberg. **The Analogy of "The Faerie Queene".** Princeton University Press. 1977.

This book combines an analysis of The Faerie Queene's, total form with an exposition of its allegorical content.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691063079](#)

- [82] Elizabeth Pepper, John Wilcock. **Magical and Mystical Sites: Europe and the British Isles.** Harper Collins. 1977.

Embark on a magical voyage to the enchanted sites of the ancient world, all associated with legends of mystery and power. From Stonehenge in England to the oracle of Apollo in Greece, *Magical and Mystical Sites* explores the most remarkable and significant places of antiquity — temples, places of learning, monuments, ruins, and sacred groves — and the legends that accompany them. Filled with details of historical

data and local information, this book is a wonderful companion for both the armchair traveler and the actual visitor. *Magical and Mystical Sites* explores the sacred and legendary places of the British Isles, France, Germany, Italy, Spain, Turkey, Greece, and more — places like Delphi, Chartres, and Glastonbury. The discussions are highly readable yet consistently thorough, focusing not only on the lore and legends, but also covering archaeological discoveries, the nature of the old divinities, the relation of the sites to ancient culture and religion, and what these places are like today. Rounded out with excellent photographs and maps, *Magical and Mystical Sites* is a complete historical and practical guide to the sacred sites of Europe and the British Isles. Illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060146141](#)

- [83] Charles Squire. *Celtic Myth and Legend*. Borgo Press. 1975.

For generations, the legends of ancient Britain have captivated readers around the world, and this splendid compilation of tales for readers today offers a perfect introduction to the colorful pageant of Celtic myth. Its wondrous stories range from the oft-told deeds of Arthur and the Knights of the Round Table to the less-familiar adventures of the mighty Finn and his Fenians, Ulster's Champions of the Red Branch, and other heroic figures from the Gaelic pantheon. Tracing the exploits of kings and saints back to their earliest origins, the author reveals the pagan roots beneath medieval Christianity and follows the transformations of the stories into the fairy tales of the Victorian age. Originally published at the turn of the twentieth century, this book was conceived as a handbook to the burgeoning Celtic Renaissance. Its foundation of solid scholarship, conveyed with a minimum of marginal notes, make it reader-friendly and an ideal steppingstone on the path toward the magic cauldron of Celtic myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770305](#)

- [84] Northrop Frye. *The Secular Scripture: A Study of the Structure of Romance*. Harvard University Press. 1973.

Northrop Frye's thinking has had a pervasive impact on contemporary interpretations of our literary and cultural heritage. In his *Anatomy of Criticism*, a landmark in the history of modern critical theory, he demonstrated his genius for mapping out the realm of imaginative creation. In *The Secular Scripture* he turns again to the task of establishing a broad theoretical framework, bringing to bear his extraordinary command of the whole range of literature from antiquity to the present. Romance, a mode of literature trafficking in such plot elements as mistaken identity, shipwrecks, magic potions, the rescue of maidens in distress, has tended to be regarded as hardly deserving of serious consideration; critics praise other aspects of the *Odyssey*, *The Faerie Queene*, Shakespeare's last plays, and Scott's *Waverley* novels, for example, while forgiving the authors' indulgence in childish romantic plots. • Frye, however, discerns in the innumerable romantic narratives of the Western tradition an imaginative universe stretching from an idyllic world to a demonic one, and a pattern of action taking the form of a cyclical descent into and ascent out of the demonic realm. Romance as a whole is thus seen as forming an integrated vision of the world, a "secular scripture" whose hero is man, paralleling the sacred scripture whose hero is God. • The clarity of Northrop Frye's perception, the scope and suggestiveness of his conceptualizing, the wit and grace of his style, have won him universal admiration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0674796756](#)

- [85] Leslie A. Fiedler. *The Stranger in Shakespeare*. Stein & Day. 1972.

In this provocative book, originally published in 1972, Leslie Fiedler turns his critical eye on what he calls the "borderline figure" in Shakespeare's plays and poems. Neither hero nor villain, this figure defines the limits of the human — it is the shadow, the other, the alien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0812814541](#)

- [86] Nora Chadwick, J.X.W.P. Corcoran. *The Celts*. Penguin Books. 1971.

The Celtic period was one of tremendous cultural expansion, the last phase of European material and intellectual development before the Mediterranean world spread northwards over the Continent and linked it to modern times. Nora Chadwick's classic survey traces the rise and spread of the Celts, from their arrival in the British Isles in about the eighth century BC to the gradual transformation of their culture, initially under the Romans and later the Saxons. A new introductory chapter by Barry Cunliffe discusses the origins of the Celts and gives a fascinating overview of the current issues under debate among scholars in the field.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140212116](#)

- [87] George MacDonald. *Phantastes: A Faerie Romance*. Ballantine Books. 1971.

Introduction by C.S. Lewis • In October 1857, George MacDonald wrote what he described as a kind of fairy tale, in the hope that it will pay me better than the more evidently serious work. This was *Phantastes* — one of MacDonald's most important works; a work which so overwhelmed C.S. Lewis that a few hours after he began reading it he knew he "had crossed a great frontier." He said: I have never concealed the fact that I regarded him as my master; indeed I fancy I have never written a book in which I did not quote from him." • J.R.R. Tolkien called his fairy tales "stories of power and beauty". • Madeleine L'Engle said, "Surely, George MacDonald is the grandfather of us all — all of

us who struggle to come to terms with truth through fantasy." • The book is about the narrator's (Anodos) dream-like adventures in fairyland, where he confronts tree-spirits and the shadow, sojourns to the palace of the fairy queen, and searches for the spirit of the earth. The tale is vintage MacDonald, conveying a profound sadness and a poignant longing for death. • In MacDonald's fairy tales, both those for children and (like this one) those for adults, the "fairy land" clearly represents the spiritual world, or our own world revealed in all of its depth and meaning. At times almost forthrightly allegorical, at other times richly dreamlike (and indeed having a close connection to the symbolic world of dreams), this story of a young man who finds himself on a long journey through a land of fantasy is more truly the story of the spiritual quest that is at the core of his life's work, a quest that must end with the ultimate surrender of the self. The glory of MacDonald's work is that this surrender is both hard won (or lost!) and yet rippling with joy when at last experienced. As the narrator says of a heavenly woman in this tale, "She knew something too good to be told." One senses the same of the author himself. – Doug Thorpe • About the Author (1824-1905): The great nineteenth-century innovator of modern fantasy, whose works influenced C.S. Lewis, J.R.R. Tolkien, C.L. Dodgson, and Charles Williams. "I do not write for children," MacDonald once said, "but for the childlike, whether of five, or fifty, or seventy-five".

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345019024](#)



Figure 10.3: *The Faerie Queene's Hellenore, with 'jolly Satyrs'* (Victorian illustrator: E. Corbould, 1859) [\[Wikipedia: Public Domain\]](#)

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
628	2019	Froud	Brian Froud's World of Faerie
628	2014	Tolkien	Tolkien on Fairy-Stories
629	2013	Bane	Encyclopedia of Fairies in World Folklore and Mythology
629	2013	Zipes	Irresistible Fairy Tale: The Cultural and Social History of a Genre
629	2012	Mortimer	Time Traveller's Guide to Elizabethan England
629	2008	Moorey	Fairy Bible: The Definitive Guide to the World of Fairies
629	2007	Eco	On Ugliness
630	2005	Flieger	Interrupted Music: The Making of Tolkien's Mythology
630	2002	Godwin	Pagan Dream of the Renaissance
630	2001	Daston	Wonders and the Order of Nature, 1150-1750
631	2001	Flieger	A Question of Time: J.R.R. Tolkien's Road to Faerie
631	2001	Hadfield	Cambridge Companion to Spenser
631	2001	Hamilton	Spenser: The Faerie Queene
631	2001	Purkiss	At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things
632	2001	Spenser	Faerie Queene
632	2000	Asimov	Faeries: Isaac Asimov's magical worlds of fantasy
632	2000	Doniger	Bedtrick: Tales of Sex and Masquerade
632	2000	Keightley	World Guide to Gnomes, Fairies, Elves & Other Little People
632	2000	Silver	Strange and Secret Peoples: Fairies and Victorian Consciousness
633	1999	Braden	Petrarchan Love and the Continental Renaissance
633	1999	Miles	Classical Mythology in English Literature: A Critical Anthology
633	1999	Phillpotts	Faeryland Companion
633	1999	Zipes	When Dreams Came True: Classical Fairy Tales and Their Tradition
634	1998	Froud	Good Faeries/Bad Faeries
634	1996	Erickson	Mapping The Faerie Queene: Quest Structures and the World of the Poem
634	1996	Jones	Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research
634	1995	Certeau	Mystic Fable, Volume One: The Sixteenth and Seventeenth Centuries
634	1994	Lukacher	Daemoniac Figures: Shakespeare and the Question of Conscience
634	1994	McKillip	Celtic Designs
635	1994	Roberts	Shakespearean Wild: Geography, Genus, and Gender
635	1993	Conner	Blossom of Bone: Reclaiming the connections between homoeroticism and the sacred
635	1992	Dames	Mythic Ireland
635	1991	hOgain	Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition
635	1991	Matthews	Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland
636	1991	Matthews	British and Irish Mythology: An Encyclopedia of Myth and Legend
636	1990	Kieckhefer	Magic in the Middle Ages
636	1989	Bettelheim	Uses of Enchantment: The Meaning and Importance of Fairy Tales
636	1989	Duffy	Erotic World of Faery
636	1989	Lawner	I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance
637	1989	Poole	Tragedy: Shakespeare and the Greek Example
637	1989	Sullivan	Welsh Celtic Myth in Modern Fantasy
637	1988	Ferry	Art of Naming
637	1988	Matthews	Mabon and the Mysteries of Britain: An Exploration of the Mabinogion
637	1988	Zipes	Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization
637	1987	Miller	Poetic License: Authority and Authorship in Medieval and Renaissance Contexts
638	1986	Herendeen	From Landscape to Literature: The River and the Myth of Geography
638	1986	Kenner	Mechanic Muse

638	1986	Llywelyn	Bard: The Odyssey of the Irish
638	1986	Palsson	Seven Viking Romances
638	1986	Westwood	Albion, A Guide To Legendary Britain
638	1985	Darton	Stories of Romance: From The Age of Chivalry
638	1985	Gose	World of the Irish Wonder Tale
639	1985	Layard	Celtic Quest: Sexuality and Soul in Individuation
639	1984	Farmer	Poets and the Visual Arts in Renaissance England
639	1984	Lehane	Legends of Valor
639	1984	Long	Marvell, Nabokov: Childhood and Arcadia
639	1984	Smith	Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales
640	1983	Green	De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn
640	1983	Wales	History and Topography of Ireland
640	1983	Rhys	Celtic Folklore: Welsh and Manx
640	1982	Gantz	Early Irish Myths and Sagas
640	1982	Hathaway	Unicorn
640	1982	Jones	Mabinogion
641	1982	Michell	Megalithomania
641	1981	Dickinson	Flight of Dragons
641	1981	Greenblatt	Renaissance Self-fashioning: More to Shakespeare
641	1981	Haining	Irish Leprechaun's Kingdom
641	1981	Innes	Holy Theatre: Ritual and the Avant Garde
641	1980	Lewis	Studies in Medieval Renaissance Literature
641	1979	Graham	Rainbow Book: Being a Collection of Essays and Illustrations Devoted to Rainbows in Particular, and Spectral Sequences in General
642	1979	Holme	In Fairyland: A Series of Pictures from the Elf-world
642	1979	Marshall	William Morris and his Earthly Paradises
642	1979	McCall	Medieval Underworld
642	1978	Briggs	Vanishing People: Fairy Lore and Legends
642	1978	Coffin	Female Hero in Folklore and Legend
642	1978	Froud	Faeries
643	1978	Weinbrot	Augustus Caesar in "Augustan" England: The Decline of a Classical Norm
643	1977	Ford	Mabinogi and Other Medieval Welsh Tales
643	1977	Herm	Celts: The People Who Came Out of the Darkness
643	1977	Metlitzki	Matter of Araby in Medieval England
643	1977	Nohnberg	Analogy of "The Faerie Queene"
643	1977	Pepper	Magical and Mystical Sites: Europe and the British Isles
644	1975	Squire	Celtic Myth and Legend
644	1973	Frye	Secular Scripture: A Study of the Structure of Romance
644	1972	Fiedler	Stranger in Shakespeare
644	1971	Chadwick	Celts
644	1971	MacDonald	Phantastes: A Faerie Romance



Figure 10.4: *The mythical land of Hyperborea — mapped as an Arctic Continent (Mercator, 1596)* [Wikipedia: Public Domain]

10.2 Atlantis and Lost Worlds

- [1] Bob Curran. **Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced.** ReadHowYouWant.com. 2009.

Discover The Secret Places That Time Forgot. • "Dr. Bob Curran has given us a comprehensive encyclopedia of fantastic places straddling the nebulous borderlands between fact and fantasy." – Frank Joseph, author of *Opening the Ark of the Covenant* • "Learned and erudite, yet written in an accessible and exceptionally read-able style, this book is invaluable for those interested in the mysteries of vanished civilizations." – Brian Haughton, author of *Hidden History* • There are places that turn up in literature or in film — mystical and legendary places whose names may be familiar, but about which we know little. We nod knowingly at the reference, but are often left wondering about places such as Atlantis, the lost land overwhelmed by the sea, or El Dorado, the fabulous city that vanished somewhere in the South American jungles. • Other names are more evocative — the Garden of Eden, the mystic Isle of Avalon, and Davy Jones's Locker. But did such places actually exist and, if so, where were they, and what really happened? What are the traditions and legends associated with them? • In this fascinating book, historian Dr. Bob Curran sets out to find the answers by journeying to the far-flung corners of the world and to the outer reaches of human imagination. Inside you will: • Climb the high mountains in search of the mythical Shangri-La. • Navigate the deep swamps and jungles in a quest for the Seven Cities of Gold. • Travel to the depths of the dark oceans to look for sunken lands such as Lemuria and Lyonesse. • Experience unspeakable danger in a realm rarely visited by men — the subterranean lair of Judaculla. • Uncover the secrets of Heliopolis, Yggdrasil, Hy-Brasil, the Kingdom of Prester John, and the Hollow Hills. • Filled with lavish illustrations by acclaimed artist Ian Daniels, *Lost Lands, Forgotten Realms* takes you on a wonderful and sometimes terrifying journey combining mythological and legendary tales with historical fact. • Psychologist and historian Dr. Bob Curran has traveled the world in the study of mythology and folklore, which he has also extensively written and lectured about. He is the author of *Vampires*, *encyclopedia of the Undead*, *Celtic Lore and Legend*, and *Walking With the Green Man*. He lives in Northern Ireland with his wife and family. Ian Daniels has illustrated book covers for Marion Zimmer Bradley, Orson Scott Card, and Poul Anderson. His illustration projects include *Vampires*, *Encyclopedia of the Undead*, *Dragonlore*, and *Gargoyles*.

cover nearestlib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn 1442967587

- [2] Lynnette Porter, David Lavery. **Unlocking the Meaning of LOST: An Unauthorized Guide**. Sourcebooks. 2006.

From the moment the eye opened, we have been captivated by [the mysterious world of LOST](#). Each week the survivors face challenges and questions that are eerie as they are haunting real. For the first time, *Unlocking the Mysteries of Lost* takes an in-depth look at the island and its castaways, exploring the secrets behind their search for answers and meaning. Going deep into the heart of Lost, this essential guide for the true fan explores such questions as: • What does it mean to be lost? What does it take to be found? • Does Mr. Eko or Locke hold the spiritual key to the island? • How does one determine faith in the face of fate? • Does technology save or doom the Lost generation?

Unlocking the Meaning of Lost also features the most extensive guide yet to the mysteries and secrets, such as: • Secrets found in *The Stand* and other texts • Clues hidden in Lost websites • Extensive glossary of characters and symbols • Complete character sketches and connections • Mysteriously similar names • The most credible theories • How the creators connect with fans online.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1402207263](#)

- [3] David Standish. **Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface**. Da Capo Press. 2006.

Beliefs in mysterious underworlds are as old as humanity. But the idea that the earth has a hollow interior was first proposed as a scientific theory in 1691 by Sir Edmond Halley (of comet fame), who also suggested that there might be life down there as well. *Hollow Earth* traces the many surprising, marvelous, and just plain weird permutations his ideas have taken over the centuries. Both Edgar Allan Poe and (more famously) Jules Verne picked up the torch in the nineteenth century, the latter with his science fiction epic *A Journey to the Center of the Earth*. The notion of a hollow earth even inspired a religion at the turn of the twentieth century — Koreshanity, which held not only that the earth was hollow, but also that were all living on the inside. Utopian novels and adventures abounded at this same time, including L. Frank Baum's hollow earth addition to the *Oz* series and Edgar Rice Burroughs's *Pellucidar* books chronicling a stone-age hollow earth. In the 1940s an enterprising science-fiction magazine editor convinced people that the true origins of flying saucers lay within the hollow earth, relics of an advanced alien civilization. And there are still devout hollow earthers today, some of whom claim there is a New Age utopia lurking beneath the earth's surface, with at least one entrance near Mt. Shasta in California. *Hollow Earth* travels through centuries and cultures, exploring how each eras relationship to the idea of a hollow earth mirrored its hopes, fears, and values. Illustrated with everything from seventeenth-century maps to 1950s pulp art to movie posters and more, *Hollow Earth* is for anyone interested in the history of strange ideas that just won't go away.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306813734](#)

- [4] David King. **Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World**. Harmony. 2005.

The untold story of a fascinating Renaissance man on an adventurous hunt for a lost civilizationan epic quest through castles, courts, mythologies, and the spectacular world of the imagination. What do Zeus, Apollo, and the gods of Mount Olympus have in common with Odin, Thor, and the gods of Valhalla? What do these, in turn, have to do with the shades of Hades, the pharaohs of Egypt, and the glories of fabled Atlantis? In 1679, Olof Rudbeck stunned the world with the answer: They could all be traced to an ancient lost civilization that once thrived in the far north of Rudbeck's native Sweden. He would spend the last thirty years of his life hunting for the evidence that would prove this extraordinary theory. Chasing down clues to that lost golden age, Rudbeck combined the reasoning of Sherlock Holmes with the daring of Indiana Jones. He excavated what he thought was the acropolis of Atlantis, retraced the journeys of classical heroes, opened countless burial mounds, and consulted rich collections of manuscripts and artifacts. He eventually published his findings in a 2,500-page tome titled *Atlantica*, a remarkable work replete with heroic quests, exotic lands, and fabulous creatures. Three hundred years later, the story of Rudbeck's adventures appears in English for the first time. It is a thrilling narrative of discovery as well as a cautionary tale about the dangerous dance of genius and madness.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1400047528](#)

- [5] Michael Bywater. **Lost Worlds: What Have We Lost, & Where Did it Go?**. Granta Books. 2004.

Works of art disappear, species are extinguished, books are lost, cities drown, things once thought immortal suddenly aren't there at all. Whole libraries of knowledge, and whole galleries of secrets are gone. Our culture, our knowledge, and all our lives are shadows cast by what went before. We are defined, not by what we have, but by what we have lost along the way. *Lost Worlds* is a glossary of the missing, a cabinet of absent curiosities. No mere miscellany, it weaves a web of everything we no longer have. – Michael Bywater, "Lost Worlds" columnist for the *Independent* on Sunday, teaches at Cambridge University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1862077010](#)

- [6] Alberto Manguel, Gianni Guadalupi. **The Dictionary of Imaginary Places**. Houghton Mifflin Harcourt. 2000.

Describes and visualizes over 1,200 magical lands found in literature and film, discussing such exotic realms as Atlantis, Tolkien's Middle Earth, and Oz. • From Atlantis to Xanadu and beyond, this Baedeker of make-believe takes readers on a tour of more than 1,200 realms invented by storytellers from Homer's day to our own. • Here you will find Shangri-La and El Dorado; Utopia and Middle Earth; Wonderland and Freedonia. Here too are Jurassic Park, Salman Rushdie's Sea of Stories, and the fabulous world of Harry Potter. • The history and behavior of the inhabitants of these lands are described in loving detail, and are supplemented by more than 200 maps and illustrations that depict the lay of the land in a host of elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, Dictionary is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156008726](#)

- [7] Diskin Clay, Andrea L. Purvis. **Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis.** Focus. 1999.

Four Island Utopias provides a convenient compilation of four key texts, important for the understanding of utopian thinking in the ancient world and middle ages, along with maps and an extensive introduction to Classical Utopian thought. Ideal for courses in utopian thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158510005](#)

- [8] Robert Sullivan. **Atlantis Rising: The True Story of a Submerged Land — Yesterday and Today.** Simon & Schuster. 1999.

Plato started it. Plato was the one who first reported the existence of a vast island with immense mountains, verdant valleys and fruit "fair and wondrous and in infinite abundance." This magnificent Aegean Eden surrounded a capital of fabulous stone buildings, a busy, bustling heaven on earth. And then, the Cataclysm. Panic spread across the island as Atlantis's volcano shook off its long dormancy. The mountain erupted, and the island was overwhelmed, engulfed. The sea smoothed over, and the continent and its occupants were gone forever. Or were they? Enter Robert Sullivan, who first rose to international prominence with his breakthrough research on Santa Claus. In Atlantis Rising, Sullivan reveals evidence even more startling than that contained in his myth-shattering Flight of the Reindeer: The True Story of Santa Claus and His Christmas Mission. Set upon his Atlantean quest by Amos S. Eno, executive director of the National Fish and Wildlife Foundation, and lured further and further on by the mysterious oceanographer who calls himself "Atwater," Sullivan is able to separate historical truth from mere legend, fact from fiction, science from silliness. Delving into the historical record, then into secret files that have long been under lock and key at the famous Woods Hole Oceanographic Institute, he discovers rare transcripts, documents, maps and, incredibly, photographs. They are all here in Atlantis Rising, along with dozens of paintings by the renowned natural-history artist Glenn Wolff. It adds up to an astonishing tale and a powerful moral. Atlantis lives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684855240](#)

- [9] Richard Ellis. **Imagining Atlantis.** Alfred A. Knopf. 1998.

Ever since Plato created the legend of the lost island of Atlantis, it has maintained a uniquely strong grip on the human imagination. For two and a half millennia, the story of the city and its catastrophic downfall has inspired people — from Francis Bacon to Jules Verne to Jacques Cousteau — to speculate on the island's origins, nature, and location, and sometimes even to search for its physical remains. It has endured as a part of the mythology of many different cultures, yet there is no indisputable evidence, let alone proof, that Atlantis ever existed. What, then, accounts for its seemingly inexhaustible appeal? Richard Ellis plunges into this rich topic, investigating the roots of the legend and following its various manifestations into the present. He begins with the story's origins. Did it arise from a common prehistorical myth? Was it a historical remnant of a lost city of pre-Columbians or ancient Egyptians? Was Atlantis an extraterrestrial colony? Ellis sifts through the "scientific" evidence marshaled to "prove" these theories, and describes the mystical and spiritual significance that has accrued to them over the centuries. He goes on to explore the possibility that the fable of Atlantis was inspired by a conflation of the high culture of Minoan Crete with the destruction wrought on the Aegean world by the cataclysmic eruption, around 1500 B.C., of the volcanic island of Thera (or Santorini). A fascinating historical and archaeological detective story, Imagining Atlantis is a valuable addition to the literature on this essential aspect of our mythohistory.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0679446028](#)

- [10] Amy Boesky. **Founding Fictions: Utopias in Early Modern England.** University of Georgia Press. 1997.

A cultural history of utopian writing in early modern England, Founding Fictions traces the development of the genre from the publication of Thomas More's Utopia (1516) through Aphra Behn's Oroonoko (1688). Amy Boesky sees utopian literature rising alongside new social institutions that helped shape the modern English nation. While utopian fiction explicitly advocates a reorganization of human activity, which appears liberal or progressive, utopias represent reform in self-critical or qualitative ways. Early modern utopias, Boesky demonstrates, are less blueprints for reform than they are challenges to the very possibility of improvement. After an initial discussion of More's Utopia, Boesky devotes subsequent chapters to Francis Bacon's New Atlantis, the Civil War Utopias of Gabriel Plattes, Samuel Gott, and Gerrard

Winstanley, Margaret Cavendish's Blazing-world, and Henry Neville's Isle of Pines. Relating the English public school to More's Utopia, and early modern laboratories to Bacon's New Atlantis, Boesky shows how utopists explored the formation of cultural identity through new institutional models. Utopias of the 1640s and 1650s are read against new emphasis on work as the panacea for social ills; Cavendish's Blazing-world is seen as reproducing and reassessing restoration centers of authority in the court and theater; and finally, Neville's Isle of Pines and Behn's Oroonoko are read as interrogating the authorities of the English colony. Despite widely divergent backgrounds, says Boesky, these utopists shared a sense that national identity was shaped less by individuals than by institutions, which they praise for producing trained and trainable citizens instilled with the values of the modern state: obedience, discipline, and order. While the utopia tells its story partly to justify the goals of colonialism and to enforce differences in class, gender, and race, it also tells a concurrent and less stable story that criticizes these ventures and exposes their limitations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0820318329](#)

- [11] Donald S. Johnson. **Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were.** Walker. 1996.

Phantom Islands of the Atlantic tells the strange tales of seven lands, conjured out of myth, human error, and occasionally a captain's hubris but nonetheless appearing on maps for centuries — even though many of them never actually existed. Writing with an intimate knowledge of the Atlantic, Donald S. Johnson sheds light on each island's dark origins and solves the mystery of its cartographic life through an intricate exploration of history and myth. From the Isle of Demons, born of a fable created by pious Christians, to the elusive Buss Island, the creation of an ambitious explorer, these islands are a fascinating legacy of the Age of Discovery. Beautifully illustrated with dozens of maps and engravings, Phantom Islands of the Atlantic brings these fanciful lands to life in a remarkable historical odyssey into the human spirit of exploration.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802713203](#)

- [12] Lewis Spence. **The History of Atlantis.** Gramercy. 1996.

Scottish journalist and Nationalist James Lewis Thomas Chalmers Spence (1874-1955) examined the geographic, seismological, archaeological, and paleontological evidence for the existence in prehistoric times of a mid-Atlantic continent or large island, reported in Plato's "Critias" to have sunk beneath the waves due to the evils of her populace. • CONTENTS: Introduction • The Sources of Atlantean History: Plato • The Sources of Atlantean History: from the 4th Century BC Onwards • Atlantean Historical Sources Examined • The Geography of Atlantis • The Races of Atlantis • The Stone Age in Atlantis • The Kings of Atlantis • Atlantis in Britain • The Traditions of Atlantis • Life in Atlantis • The Atlantean State and Polity • Religions of Atlantis • Animal Life of Atlantis • The Colonies of Atlantis • The Atlantean Culture-Complex.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517181614](#)

- [13] Geoffrey Ashe. **Atlantis: Lost Lands, Ancient Wisdom.** Thames & Hudson. 1992.

Atlantis, the island-continent that vanished under the sea, is one of the most haunting themes of legend. Described by Plato more than two thousand years ago, it is, seemingly, a philosophic myth; yet one recounted with a magnificence and a wealth of detail which have convinced many that it must have had some reality. Prehistorians have seen Atlantis as the fountain-head of all civilization; mystics have had revelations about it; archeologists have claimed to locate it — sometimes in surprising places. But one fact little realized is that Plato's genius indirectly created a different myth from that which he intended — a unique case history in the workings of the human spirit as it searches for origins and the dawn of wisdom.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500810397](#)

- [14] Eberhard Zangger. **The Flood from Heaven: Deciphering the Atlantis Legend.** William Morrow. 1992.

A geoarchaeologist compiles the results of his fieldwork in the Mediterranean to reveal the true nature of Plato's story of Atlantis and to disclose the location of the legendary continent believed to have been drowned in the ocean. 20,000 first printing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0688113508](#)

- [15] James Harpur. **Atlas of Legendary Places.** Weidenfeld Nicolson. 1989.

Where physical beauty combines with legend, myth and history, it creates an atmosphere that defies rational explanation. Such enchanted places have long been an inspiration for poets, painters and architects. Their inherent magnetism continues to draw thousands of visitors every year. The Atlas of Legendary Places is a celebration of this ancient heritage and charts a journey that begins where legend, myth and history meet. The reader is introduced to timeless landscapes such as Mount Fuji and Hawaii's Halekala Crater; the sacred wonder of Stonehenge and the Serpent Mount in Ohio; the eternal realms of Avalon and Atlantis; and such awe-inspiring holy places as the Potala Palace in Tibet and Mont. St. Michel. With over 250 color illustration beautifully reproduced in an oversize format.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1555843352

- [16] John F. Michell. **The Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology.** Harper Collins. 1988.

The Dimensions of Paradise were known to ancient civilizations as the harmonious numerical standards that were the underpinning of the created world. John Michell's quest for these standards provides vital clues for understanding: • the dimensions and symbolism of Stonehenge • the plan of Atlantis and reason for its fall • the numbers behind the sacred names of Christianity • the form of St. John's vision of the New Jerusalem • the name of the man with the number 666 • the foundation plan of Glastonbury and other sanctuaries. These symbols suggest a potential for personal, cultural and political regeneration in our new century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062505874

- [17] Ignatius Donnelly. **Atlantis: The Antediluvian World.** Random House Value. 1985.

1950. The most important book of its time (1882) on the subject of Atlantis. The author claims there once existed in the Atlantic Ocean, opposite the mouth of the Mediterranean Sea, a large island, which was the remnant of an Atlantic continent, and known to the ancient world as Atlantis, that Atlantis was the region where man first rose from a state of barbarism to civilization, that the gods and goddesses of the ancient Greeks, the Phoenicians, the Hindus, and the Scandinavians were simply the kings, queens, and heroes of Atlantis, that the mythologies of Egypt and Peru represented the original religion of Atlantis, which was sun-worship, etc., etc. Illustrated with photographs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517490021

- [18] Robert Holdstock, Malcolm Edwards. **Lost Realms.** Salem House. 1985.

Discusses the strange countries, cities, continents, and islands described in myths, legends, fairy tales, folklore, and fantasy stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0881620750

- [19] Marshall Sahlins. **Islands of History.** University of Chicago Press. 1985.

Marshall Sahlins centers these essays on islands — Hawaii, Fiji, New Zealand — whose histories have intersected with European history. But he is also concerned with the insular thinking in Western scholarship that creates false dichotomies between past and present, between structure and event, between the individual and society. Sahlins's provocative reflections form a powerful critique of Western history and anthropology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226733572

- [20] Stephan Michael Sechi. **The Lexicon: Atlas of the Lost World of Atlantis.** Bard Games. 1985.

The Lexicon is the cyclopedia and atlas of the Atlantean world, and the second book of Bard Games' Atlantean Trilogy (the companion volumes being The Arcanum and The Bestiary). Together, the three books provide a highly detailed setting for fantasy role-playing; separately, any of the three books may be used to add variety and color to an ongoing campaign. 136 pages + fold-out map.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0961070709

- [21] Charles Berlitz. **Atlantis: The Eighth Continent.** Putnam Adult. 1984.

For thousands of years before the beginning of recorded history the legends tell us a powerful civilization flourished in the middle of the Atlantic Ocean. This breathtakingly advanced island continent boasted splendid cities, golden temples, crowded seaports from which the far-reaching influence of Atlantis spread to the rest of the world, until its destruction in an overwhelming cataclysm. Now, based on careful study of scientific undersea research, Charles Berlitz proves that Atlantis is not legend but fact and unravels a mystery even more startling than the Bermuda Triangle! • What message lies buried with the mighty stone structures deep beneath the Atlantic? • What profound revelations about Atlantis have come to us from beyond the Earth? • Was Atlantis destroyed in an ancient nuclear war? • What great centers of Atlantean culture yet await discovery? With dozens of never-before-seen photographs and over 50 drawings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0399128921

- [22] Malcolm Edwards, Robert Holdstock. **Realms of Fantasy.** Olympic Marketing. 1983.

This companion volume to "Alien Landscapes" is a spectacular voyage of exploration, in words and pictures, through the fabulous landscapes of the immensely popular and fecund world of fantasy fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385188889

- [23] Harry Harrison. **Stonehenge: Where Atlantis Died**. Pinnacle Books. 1983.

A Titanic Age of Iron Heroes and Bronze Swords, which forged a New World Order.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0523480733

- [24] Thomas Wentworth Higginson. **Tales of the Enchanted Islands of the Atlantic**. Chelsea House. 1983.

Preface Hawthorne in his Wonder Book has described the beautiful Greek myths and traditions, but no one has yet made similar use of the wondrous tales that gathered for more than a thousand years about the islands of the Atlantic deep. Although they are a part of the mythical period of American history, these hazy legends were altogether disdained by the earlier historians; indeed, George Bancroft made it a matter of actual pride that the banning of the American annals was bare and literal. But in truth no national history has been less prosaic as to its earlier traditions, because every visitor had to cross the sea to reach it, and the sea has always been, by the mystery of its horizon, the fury of its storms, and the variableness of the atmosphere above it, the foreordained land of romance. • In all ages and with all sea-going races there has always been something especially fascinating about an island amid the ocean. Its very existence has — for all explorers — an air of magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0877542724

- [25] John F. Michell. **The New View over Atlantis**. Harper Collins. 1983.

Across much of the earth's surface are ancient earthworks and stone monuments built for an unknown purpose. Their shared features suggest that they were originally part of a world wide system; and John Michell argues that they served the elemental science of the archaic civilization which Plato referred to as Atlantis. In this connection the most significant modern discovery is that of "leys", the mysterious network of straight lines which link the ancient places of Britain and have their counterparts in China, Australia, South America and widely elsewhere.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0062505785

- [26] H.R. Stahel. **Atlantis Illustrated**. Grosset & Dunlap. 1982.

Foreword by Isaac Asimov • Poseidon's Rings • The Building of the Palace • Ring road system • Pillars of Heracles • Temple of Poseidon • Grove of Poseidon • Tale of Thera.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0448160617

- [27] Phillis Young Forsyth. **Atlantis. The Making of Myth**. McGill-Queen's University Press / Croom Helm. 1980.

A scholarly treatment of the Atlantis myth. In a critical synthesis of later proposals concerning Atlantis, Forsyth uses resources of modern geology to refute some theories and uphold others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0709910002

- [28] James Howard Wellard. **The Search for Lost Cities**. Constable. 1980.

Extinct cities: Sodom and Gomorrah • Marib • Mohenjo-Daro • Angkor • Calleva Atrebatum • Copan • Sirwah • ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0094631409

- [29] Francis Hitching. **The Mysterious World: An Atlas of the Unexplained**. Henry Holt. 1979.

Factual knowledge and unorthodox thought are combined in a profusely illustrated encyclopedia exploring eighty of the most perplexing mysteries of all time, including the accomplishments of ancient civilizations and geographical and solar phenomena.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0030440319

- [30] Thomas Wentworth Higginson. **Tales of Atlantis and the Enchanted Islands**. Newcastle. 1977.

Twenty legends revolving around islands of the Atlantic, including the British Isles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0878770429

- [31] James Bramwell. **Lost Atlantis**. Newcastle. 1974.

Gathers the ancient legends and the views of scientists, occultists, scholars and mystics into a truly modern reading that finds Atlantis a living reality close to all. Rediscover the true and miraculous birthplace of mankind.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0878770232](#)

- [32] L. Sprague De Camp, Catherine Crook De Camp. **Citadels of Mystery**. Ballantine Books. 1973.

Clues to the ways of the ancient knowledge are found in the ruins of twelve civilizations. • Twelve of the most famous and best-kept mysteries of the ancient world, including: Stonehenge • King Arthur's castle • The Pyramids • Atlantis • Troy. Includes site descriptions, histories, and current theories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345032152](#)

- [33] John Mitchell. **The View Over Atlantis**. Ballantine. 1973.

We all live within the ruins of an ancient structure whose vast size has hitherto rendered it invisible.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345028813](#)

- [34] Raymond H. Ramsay. **No Longer on the Map**. Viking Adult. 1972.

El Dorado: Man and Myth • Terra Australis Quasi Cognita • The Very Strange Case of Friesland • Two Irish Questions: Saint Brendan and Breasil • Various Islands, Some of Them Devilish • From Seven Cities to None • That Elusive Northwest Passage • The Unknown Northern Land • The Peregrinations of Greenland • The Maybe of Mayda • Three Special Cases • Appendices: Places No Longer on the Map • Sunken Islands Near Iceland • Evidences of Irish Colonization in America • Example of Climatic Zone System of Geography • Possible Equatorial Crossings in Pre-Portuguese Times • Classical Quotations Taken as Referring to America • Bouvet Island.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670514330](#)

- [35] L. Sprague de Camp. **Lost Continents**. Dover. 1970.

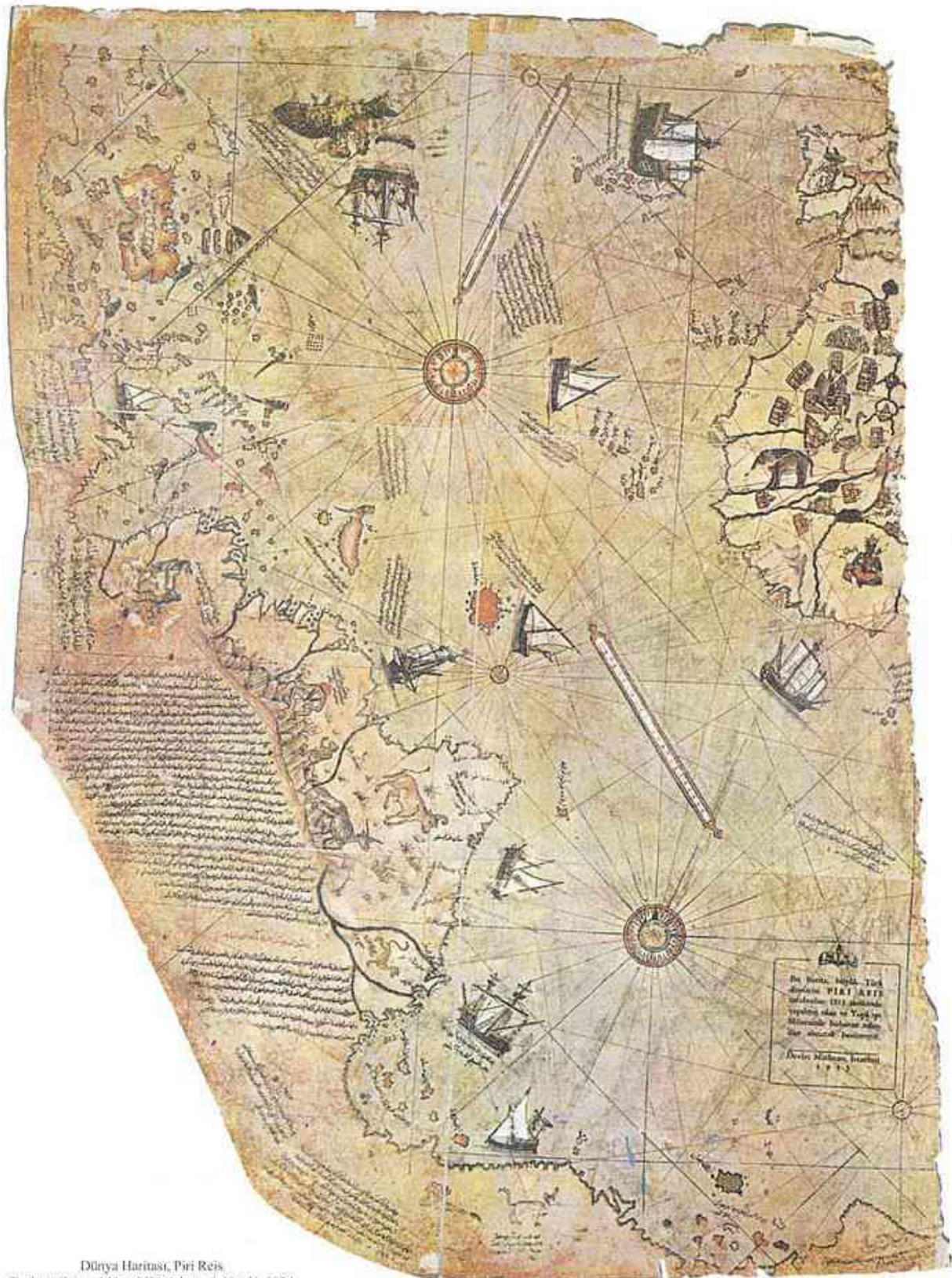
A leading authority examines the facts and fancies behind the Atlantis theme in history, science, and literature. Sources include the classical works from which Plato drew his proposal of the existence of an island continent, Sir Thomas More's Utopia, the Lemurian Continent theory, K. T. Frost's equation of Atlantis with Crete, and many other citations of Atlantis in both famous and lesser-known literature. Related legends are also recounted and refuted, and reports include accounts of actual expeditions searching for the sunken continent and attempts to prove its existence through comparative anatomy and zoology.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486226689](#)

- [36] A.G. Galanopoulos, Edward Bacon. **Atlantis: Truth Behind the Legend**. Thomas Nelson & Sons. 1969.

The author argues for the existence of fabled Atlantis but not in the Atlantic Ocean! • Thera Island (Greece).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0171470222](#)



Dünya Haritası, Piri Reis
 Topkapı Sarayı Müzesi Kütüphanesi, No. H. 1824
 The World Map, Piri Reis
 Library of Topkapı Palace Museum, No. H. 1824

Figure 10.5: Coastal Map of the New World, showing both sides of the Atlantic (Piri Reis, 1513) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
648	2009	Curran	Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced
649	2006	Porter	Unlocking the Meaning of LOST: An Unauthorized Guide
649	2006	Standish	Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface
649	2005	King	Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World
649	2004	Bywater	Lost Worlds: What Have We Lost, & Where Did it Go?
649	2000	Manguel	Dictionary of Imaginary Places
650	1999	Clay	Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis
650	1999	Sullivan	Atlantis Rising: The True Story of a Submerged Land — Yesterday and Today
650	1998	Ellis	Imagining Atlantis
650	1997	Boesky	Founding Fictions: Utopias in Early Modern England
651	1996	Johnson	Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were
651	1996	Spence	History of Atlantis
651	1992	Ashe	Atlantis: Lost Lands, Ancient Wisdom
651	1992	Zangger	Flood from Heaven: Deciphering the Atlantis Legend
651	1989	Harpur	Atlas of Legendary Places
652	1988	Michell	Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology
652	1985	Donnelly	Atlantis: The Antediluvian World
652	1985	Holdstock	Lost Realms
652	1985	Sahlins	Islands of History
652	1985	Sechi	Lexicon: Atlas of the Lost World of Atlantis
652	1984	Berlitz	Atlantis: The Eighth Continent
652	1983	Edwards	Realms of Fantasy
653	1983	Harrison	Stonehenge: Where Atlantis Died
653	1983	Higginson	Tales of the Enchanted Islands of the Atlantic
653	1983	Michell	New View over Atlantis
653	1982	Stahel	Atlantis Illustrated
653	1980	Forsyth	Atlantis. The Making of Myth
653	1980	Wellard	Search for Lost Cities
653	1979	Hitching	Mysterious World: An Atlas of the Unexplained
653	1977	Higginson	Tales of Atlantis and the Enchanted Islands
653	1974	Bramwell	Lost Atlantis
654	1973	Camp	Citadels of Mystery
654	1973	Mitchell	View Over Atlantis
654	1972	Ramsay	No Longer on the Map
654	1970	Camp	Lost Continents
654	1969	Galanopoulos	Atlantis: Truth Behind the Legend

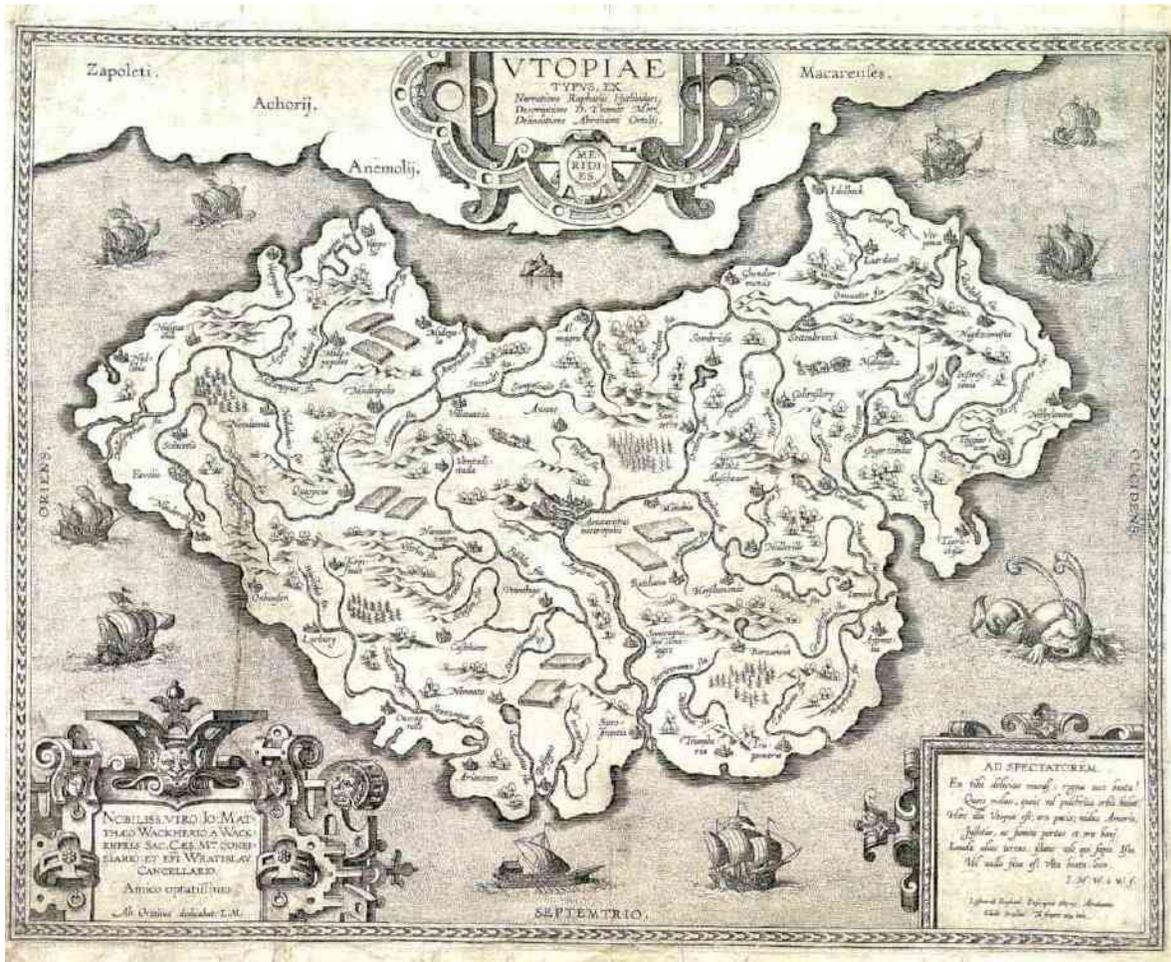


Figure 10.6: *Map of Utopia* (Ortelius, ca. 1595) [Wikipedia: Public Domain]

10.3 Utopias

[1] Keira V. Williams. *Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture*. LSU Press. 2019.

With this remarkable study, historian Keira V. Williams shows how fictional matriarchies — produced for specific audiences in successive eras and across multiple media — constitute prescriptive, solution-oriented thought experiments directed at contemporary social issues. In the process, *Amazons in America* uncovers a rich tradition of matriarchal popular culture in the United States. • Beginning with late-nineteenth-century anthropological studies, which theorized a universal prehistoric matriarchy, Williams explores how representations of women-centered societies reveal changing ideas of gender and power over the course of the twentieth century and into the present day. She examines a deep archive of cultural artifacts, both familiar and obscure, including L. Frank Baum’s *The Wizard of Oz* series, Progressive-era fiction like Charlotte Perkins Gilman’s utopian novel *Herland*, the original 1940s *Wonder Woman* comics, midcentury films featuring nuclear families, and feminist science fiction novels from the 1970s that invented prehistoric and futuristic matriarchal societies. While such texts have, at times, served as sites of feminist theory, Williams unpacks their cyclical nature and, in doing so, pinpoints some of the premises that have historically hindered gender equality in the United States. • Williams also delves into popular works from the twenty-first century, such as Tyler Perry’s *Madea* franchise and DC Comics/Warner Bros.’ globally successful film *Wonder Woman*, which attest to the ongoing presence of matriarchal ideas and their capacity for combating patriarchy and white nationalism with visions of rebellion and liberation. *Amazons in America* provides an indispensable critique of how anxieties and fantasies about women in power are culturally expressed, ultimately informing a broader discussion about how to nurture a stable, equitable society.

cover nearest lib Abe A Arev BN BF 1ed DDG eB G Ga Gb Gi Gs YT Get Gut IB LV R SF W Wa Wc Wisbn 080717047X

[2] Robert Nozick. *Anarchy, State, and Utopia: a Foundational Text of Libertarian Thought*. Basic Books. 2013.

First published in response to John Rawls' *A Theory of Justice*, Robert Nozick's *Anarchy, State, and Utopia* has become a defining text of classic libertarian thought. Challenging and ultimately rejecting liberal, socialist, and conservative agendas, Nozick boldly asserts that the rights of individuals are violated as a state's responsibilities increase—and that the only way to avoid these violations is the creation of a minimalist state limited to the enforcement of contracts and to protection against force, fraud, and theft. • Translated into 100 languages, winner of the National Book Award, and named one of the 100 Most Influential Books since World War II by the Times Literary Supplement, *Anarchy, State and Utopia* remains one of the most theoretically trenchant and philosophically rich defenses of economic liberalism to date. With an introduction by philosopher Thomas Nagel, this edition brings Nozick and his work to a new generation of readers. • The final section, on Utopia, argues that Utopia is a journey and not a destination.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465051006](#)

- [3] Richard Tuerk. ***Oz in Perspective: Magic and Myth in the L. Frank Baum Books***. McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. The Wonderful Wizard of Oz, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as *Little Wizard Stories of Oz* and *The Woggle-Bug Book*, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [4] David Standish. ***Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface***. Da Capo Press. 2006.

Beliefs in mysterious underworlds are as old as humanity. But the idea that the earth has a hollow interior was first proposed as a scientific theory in 1691 by Sir Edmond Halley (of comet fame), who also suggested that there might be life down there as well. *Hollow Earth* traces the many surprising, marvelous, and just plain weird permutations his ideas have taken over the centuries. Both Edgar Allan Poe and (more famously) Jules Verne picked up the torch in the nineteenth century, the latter with his science fiction epic *A Journey to the Center of the Earth*. The notion of a hollow earth even inspired a religion at the turn of the twentieth century — Koreshanity, which held not only that the earth was hollow, but also that were all living on the inside. Utopian novels and adventures abounded at this same time, including L. Frank Baum's hollow earth addition to the Oz series and Edgar Rice Burroughs's *Pellucidar* books chronicling a stone-age hollow earth. In the 1940s an enterprising science-fiction magazine editor convinced people that the true origins of flying saucers lay within the hollow earth, relics of an advanced alien civilization. And there are still devout hollow earthers today, some of whom claim there is a New Age utopia lurking beneath the earth's surface, with at least one entrance near Mt. Shasta in California. *Hollow Earth* travels through centuries and cultures, exploring how each eras relationship to the idea of a hollow earth mirrored its hopes, fears, and values. Illustrated with everything from seventeenth-century maps to 1950s pulp art to movie posters and more, *Hollow Earth* is for anyone interested in the history of strange ideas that just won't go away.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0306813734](#)

- [5] Tom Stoppard. ***Voyage: The Coast of Utopia, Part I***. Faber & Faber Plays. 2002.

This play is one of three sequential, self-contained plays which tell the story of some of the main actors in the drama of Russian radical opposition in the years pivoted on the European revolutions of 1848. The trilogy spans the early 1830s and the late 1860s, the period of activity of Alexander Herzen, the founder of Russian populism. Herzen's career intersected several others of equal interest, including those of Michael Bakunin, the progenitor of anarchism who challenged Marx for the political souls of the masses; of the writer Ivan Turgenev; and of Vissarion Belinsky, the brilliant, erratic young critic whose name continued to reverberate through the Bolshevik ascendancy 70 years after his early death.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0571216617](#)

- [6] Tom Stoppard. ***Shipwreck: The Coast of Utopia Part II***. Faber & Faber Plays. 2002.

This play is one of three sequential, self-contained plays which tell the story of some of the main actors in the drama of Russian radical opposition in the years pivoted on the European revolutions of 1848. The trilogy spans the early 1830s and the late 1860s, the period of activity of Alexander Herzen, the founder of Russian populism. Herzen's career intersected several others of equal interest, including those of Michael Bakunin, the progenitor of anarchism who challenged Marx for the political souls of the masses; of the writer Ivan Turgenev; and of Vissarion Belinsky, the brilliant, erratic young critic whose name continued to reverberate through the Bolshevik ascendancy 70 years after his early death.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0571216633](#)

- [7] Tom Stoppard. **Salvage: The Coast of Utopia Part III**. Faber & Faber Plays. 2002.

This play is one of three sequential, self-contained plays which tell the story of some of the main actors in the drama of Russian radical opposition in the years pivoted on the European revolutions of 1848. The trilogy spans the early 1830s and the late 1860s, the period of activity of Alexander Herzen, the founder of Russian populism. Herzen's career intersected several others of equal interest, including those of Michael Bakunin, the progenitor of anarchism who challenged Marx for the political souls of the masses; of the writer Ivan Turgenev; and of Vissarion Belinsky, the brilliant, erratic young critic whose name continued to reverberate through the Bolshevik ascendancy 70 years after his early death.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [057121665X](#)

- [8] Herman Pleij, Diane Webb. **Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life**. Columbia University Press. 2001.

Imagine a dreamland where roasted pigs wander about with knives in their backs to make carving easy, where grilled geese fly directly into one's mouth, where cooked fish jump out of the water and land at one's feet. The weather is always mild, the wine flows freely, sex is readily available, and all people enjoy eternal youth. Such is Cockaigne. Portrayed in legend, oral history, and art, this imaginary land became the most pervasive collective dream of medieval times — an earthly paradise that served to counter the suffering and frustration of daily existence and to allay anxieties about an increasingly elusive heavenly paradise. Illustrated with extraordinary artwork from the Middle Ages, Herman Pleij's *Dreaming of Cockaigne* is a spirited account of this lost paradise and the world that brought it to life. Pleij takes three important texts as his starting points for an inspired of the panorama of ideas, dreams, popular religion, and literary and artistic creation present in the late Middle Ages. What emerges is a well-defined picture of the era, furnished with a wealth of detail from all of Europe, as well as Asia and America. Pleij draws upon his thorough knowledge of medieval European literature, art, history, and folklore to describe the fantasies that fed the tales of Cockaigne and their connections to the central obsessions of medieval life.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231117027](#)

- [9] John Carey. **The Faber Book of Utopias**. Faber & Faber Non-Fiction. 2000.

An anthology of schemes, stories and ideas which people have dreamt of as Utopia. Provides a picture of the hopes and desires of the age in which each Utopia was conceived. The anthology encompasses many noble and selfless schemes but also reveals a trail of folly, tyranny and attempts at social control.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0571203175](#)

- [10] Alberto Manguel, Gianni Guadalupi. **The Dictionary of Imaginary Places**. Houghton Mifflin Harcourt. 2000.

Describes and visualizes over 1,200 magical lands found in literature and film, discussing such exotic realms as Atlantis, Tolkien's Middle Earth, and Oz. • From Atlantis to Xanadu and beyond, this Baedeker of make-believe takes readers on a tour of more than 1,200 realms invented by storytellers from Homer's day to our own. • Here you will find Shangri-La and El Dorado; Utopia and Middle Earth; Wonderland and Freedonia. Here too are Jurassic Park, Salman Rushdie's Sea of Stories, and the fabulous world of Harry Potter. • The history and behavior of the inhabitants of these lands are described in loving detail, and are supplemented by more than 200 maps and illustrations that depict the lay of the land in a host of elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, *Dictionary* is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156008726](#)

- [11] Diskin Clay, Andrea L. Purvis. **Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis**. Focus. 1999.

Four Island Utopias provides a convenient compilation of four key texts, important for the understanding of utopian thinking in the ancient world and middle ages, along with maps and an extensive introduction to Classical Utopian thought. Ideal for courses in utopian thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 158510005

- [12] Alan H. Sommerstein. **Aristophanes: Ecclesiazusae**. Aris & Phillips. 1998.

Ecclesiazusae, probably produced in 391 BC, is at once a typically Aristophanic fantasy of gender inversion, obscenity and farce, the earliest surviving work in the western Utopian tradition, and the source of a blueprint for a communist society on which Plato may well have drawn in his *Republic*. This edition attempts to set the play, more closely than has usually been done, against the political background at the time of its production, when Athens has just spurned what proved to be the last opportunity to escape from a war it did not have the resources to fight, and to define the details of staging as precisely as the text will allow. Text with facing translation, commentary and notes.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0856687081

- [13] Amy Boesky. **Founding Fictions: Utopias in Early Modern England**. University of Georgia Press. 1997.

A cultural history of utopian writing in early modern England, *Founding Fictions* traces the development of the genre from the publication of Thomas More's *Utopia* (1516) through Aphra Behn's *Oroonoko* (1688). Amy Boesky sees utopian literature rising alongside new social institutions that helped shape the modern English nation. While utopian fiction explicitly advocates a reorganization of human activity, which appears liberal or progressive, utopias represent reform in self-critical or qualitative ways. Early modern utopias, Boesky demonstrates, are less blueprints for reform than they are challenges to the very possibility of improvement. After an initial discussion of More's *Utopia*, Boesky devotes subsequent chapters to Francis Bacon's *New Atlantis*, the *Civil War Utopias* of Gabriel Plattes, Samuel Gott, and Gerrard Winstanley, Margaret Cavendish's *Blazing-world*, and Henry Neville's *Isle of Pines*. Relating the English public school to More's *Utopia*, and early modern laboratories to Bacon's *New Atlantis*, Boesky shows how utopists explored the formation of cultural identity through new institutional models. Utopias of the 1640s and 1650s are read against new emphasis on work as the panacea for social ills; Cavendish's *Blazing-world* is seen as reproducing and reassessing restoration centers of authority in the court and theater; and finally, Neville's *Isle of Pines* and Behn's *Oroonoko* are read as interrogating the authorities of the English colony. Despite widely divergent backgrounds, says Boesky, these utopists shared a sense that national identity was shaped less by individuals than by institutions, which they praise for producing trained and trainable citizens instilled with the values of the modern state: obedience, discipline, and order. While the utopia tells its story partly to justify the goals of colonialism and to enforce differences in class, gender, and race, it also tells a concurrent and less stable story that criticizes these ventures and exposes their limitations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0820318329

- [14] Peter Lamborn Wilson. **Pirate Utopias: Moorish Corsairs & European Renegadoes**. Autonomedia. 1995.

From the 16th to the 19th century, Moslem corsairs from the Barbary Coast ravaged European shipping and enslaved many thousands of unlucky captives. During this period, however, thousands of Europeans also converted to Islam and joined the pirate "holy war". Were these men (and women) the scum of the seas, apostates, traitors — "Renegadoes"? Or did they abandon and betray Christendom as a praxis of social resistance? Peter Lamborn Wilson focuses on the corsairs' most impressive accomplishment, the independent Pirate Republic of Sale, in Morocco, in the 17th century. Corsairs, sufis, pederasts, "irresistible" Moorish women, slaves, adventurers, Irish rebels, heretical Jews, British spies, a Moorish pirate in old New York, and radical workingclass heroes all populate a book which intends to entertain and to make a point about insurrectionary communities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1570270244

- [15] Timothy O. Benson. **Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy**. Los Angeles County Museum. 1994.

The notion of utopia exists in every culture, capturing shared dreams and common goals. This book—prepared to accompany the exhibition *Expressionist Utopias* mounted at the Los Angeles County Museum in 1993—explores how the optimistic themes of utopia and fantasy sustained faith among artists and architects in the power of art to shape a better world during the tumultuous World War I era in Germany. The exhibition's curator, Timothy O. Benson along with David Frisby, Reinhold Heller, Anton Kaes, Wolf Prix, and Iain Boyd White present the diverse manifestations of the utopia metaphor in its progression throughout Expressionism from Arcadian to manmade utopias. This work includes a new chapter on the spectacular installation created for the exhibition by the Viennese architectural firm Coop Himmelblau. "Expressionist Utopias demonstrates how artists such as Wassily Kandinsky, Paul Klee, Ernst Ludwig Kirchner, Hans Poelzig, and Erich Mendelsohn "transformed their expectations of a natural paradise into the promise of a man-made cultural utopia." Their work set the stage for the pragmatism that emerged in the art and architecture of the 1920s. The themes of paradise, metropolis, and architectural fantasy lent continuity to expressionism from its beginnings in 1905 to its outgrowth in the film and stage productions of the 1920s." (*Journal of the Print World*) "This beautifully appointed volume of essays by five leading scholars offers an in-depth examination of an often overlooked aspect of German Expressionism—its utopian dimension and imagery." (Milka T. Bliznakov, *Utopian Studies*) "[A] brilliant fusion of art and architecture." (Michael Webb, *Los Angeles Architect*) "A very smart catalogue. ... [It] deflates smug expectations and inflates insight."

(William Wilson, Los Angeles Times) Author Biography: Timothy O. Benson is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0295973242](#)

- [16] James Gilbert. **Perfect Cities: Chicago's Utopias of 1893**. University of Chicago Press. 1993.

In this elegant and sensitive look at the milieu of the World's Columbian Exposition of 1893, James Gilbert examines the three utopias that were designed to bring order to the chaos of urban life: The World's Fair itself, George Pullman's community for his workers, and Dwight Moody's evangelical crusade. Gilbert draws upon a rich selection of fiction, collective biography, architecture, photographs, and souvenir books to show how these experiments each acted as a middle-class prescription for coming to terms with the new cultural diversity and competition resulting from the disruptive forces of technological change, commercial enterprise, and pluralism. • "Mr. Gilbert's splendid book opens the door on a conflicted past, and provides an indispensable perspective on the troubled and troubling struggle we face today between old and new, unity and diversity." – Alan Trachtenberg, New York Times • "Perfect Cities is a remarkable account of a struggle for cultural definition. Chronicling the byplay between cultural homogeneity and heterogeneity, unity and diversity, James Gilbert not only throws light on Chicago's past but also provides insight that can be applied to the cultural debates of our own time." – Adria Bernardi, Chicago Tribune • "What Gilbert has done is to enable the reader to experience the grand utopian visions of the times, yet at the same time see the cantankerous reality that made the visions impossible." – Henry Kisor, Chicago Sun-Times.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226293181](#)

- [17] Stephen M. Fjellman. **Vinyl Leaves: Walt Disney World and America**. Westview Press. 1992.

Walt Disney World is a pilgrimage site filled with utopian elements, craft, and whimsy. Its a pedestrians world, where the streets are clean, the employees are friendly, and the trains run on time. All of its elements are themed, presented in a consistent architectural, decorative, horticultural, musical, even olfactory tone, with rides, shows, restaurants, scenery, and costumed characters coordinated to tell a consistent set of stories. It is beguiling and exasperating, a place of ambivalence and ambiguity. In Vinyl Leaves Professor Fjellman analyzes each ride and theater show of Walt Disney World and discusses the history, political economy, technical infrastructure, and urban planning of the area as well as its relationship with Metropolitan Orlando and the state of Florida. Vinyl Leaves argues that Disney, in pursuit of its own economic interests, acts as the muse for the allied transnational corporations that sponsor it as well as for the world of late capitalism, where the commodity form has colonized much of human life. With brilliant technological legerdemain, Disney puts visitors into cinematically structured stories in which pieces of American and world culture become ideological tokens in arguments in favor of commodification and techno-corporate control. Culture is construed as spirit, colonialism and entrepreneurial violence as exotic zaniness, and the Other as child. Exhaustion and cognitive overload lead visitors into the bliss of Commodity Zen — the characteristic state of postmodern life. While we were watching for Orwell, Huxley rode into town, bringing soma, cable, and charge cards and wearing mouse ears. This book is the story of our commodity fairylad.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813314720](#)

- [18] James Gurney. **Dinotopia: A Land Apart From Time**. Turner. 1992.

A classic lost world of high adventure and discovery, philosophy and humor, Dinotopia is more than a book — it's a state of mind: a world where humans and an ancient race of dinosaurs have lived for centuries in amicable interdependence. This world is discovered by a scientist and his young son, who find themselves shipwrecked in this strange and wonderful land. 160 full-color illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1878685767](#)

- [19] Lauren Berlant. **The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life**. University of Chicago Press. 1991.

Examining the complex relationships between the political, popular, sexual, and textual interests of Nathaniel Hawthorne's work, Lauren Berlant argues that Hawthorne mounted a sophisticated challenge to America's collective fantasy of national unity. She shows how Hawthorne's idea of citizenship emerged from an attempt to adjudicate among the official and the popular, the national and the local, the collective and the individual, utopia and history. At the core of Berlant's work is a three-part study of *The Scarlet Letter*, analyzing the modes and effects of national identity that characterize the narrator's representation of Puritan culture and his construction of the novel's political present tense. This analysis emerges from an introductory chapter on American citizenship in the 1850s and a following chapter on national fantasy, ranging from Hawthorne's early work "Alice Doane's Appeal" to the Statue of Liberty. In her conclusion, Berlant suggests that Hawthorne views everyday life and local political identities as alternate routes to the revitalization of the political and utopian promises of modern national life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226043770](#)

- [20] Ernst Bloch, Jack Zipes, Frank Mecklenberg. **The Utopian Function of Art and Literature: Selected Essays.** MIT Press. 1989.

These essays in aesthetics by the philosopher Ernst Bloch belong to the tradition of cultural criticism represented by Georg Lukcs, Theodor Adorno, and Walter Benjamin. Bloch's fascination with art as a reflection of both social realities and human dreams is evident in them. Whether he is discussing architecture or detective novels, the theme that drives the work is always the same — the striving for "something better," for a "homeland" that is more socially aware, more humane, more just. The book opens with an illuminating discussion between Bloch and Adorno on the meaning of utopia; then follow 12 essays written between 1930 and 1973, on topics as diverse as aesthetic theory, genres such as music, painting, theater, film, opera, poetry, and the novel, and perhaps most important, popular culture in the form of fairy tales, detective stories, and dime novels. Ernst Bloch (1885-1977) was a profoundly original and unorthodox philosopher, social theorist, and cultural critic. The MIT Press has previously published his *Natural Law and Human Dignity* and his magnum opus, *The Principle of Hope*. *The Utopian Function of Art and Literature* is included in the series *Studies in Contemporary German Social Thought*, edited by Thomas McCarthy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262521393](#)

- [21] Robert Fishman. **Bourgeois Utopias: The Rise And Fall of Suburbia.** Basic Books. 1989.

A noted urban historian traces the story of the suburb from its origins in nineteenth-century London to its twentieth-century demise in decentralized cities like Los Angeles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465007473](#)

- [22] Thomas More, George M. Logan, Robert M. Adams. **More: Utopia.** Cambridge University Press. 1989.

This is a fully revised edition of what is already one of the most successful volumes in the entire series of Cambridge Texts in the History of Political Thought. This revision incorporates the many refinements to the translation of *Utopia* undertaken for the dual-language scholarly edition published by Cambridge in 1995, and Professor Logan has also updated the editorial commentary and introduction to take account of scholarship published since the first Cambridge Texts edition of *Utopia* appeared in 1989. This Logan-Adams edition is firmly established as the most accurate, accessible and student-friendly rendition of *Utopia* currently available. All the usual series features are included, with a concise introduction, chronology of More's life, and notes for further reading. This revised rendition should introduce further generations of students to *Utopia*, one of the most influential books in the western philosophical and literary tradition, and one of the supreme achievements of Renaissance humanism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521347971](#)

- [23] Gavin Macrae-Gibson. **The Secret Life of Buildings: An American Mythology for Modern Architecture.** MIT Press. 1988.

Not since the 1920s has American architecture undergone such fundamental changes as those which are revitalizing the profession today. But in this period of great artistic fertility and unrest, there has yet to emerge a critical theory capable of analyzing the conditions and examining the attitudes by which our architecture is being redefined. Gavin Macrae-Gibson is the first of a generation of architects educated in the 1970s to construct a method of criticism powerful enough to interpret this new architecture. The theory is built upon a close reading of seven works, all completed in the 1980s: Frank Gehry's Gehry House in Santa Monica, Peter Eisenman's House El Even Odd, Cesar Pelli's Four Leaf Towers in Houston, Michael Graves' Portland Public Service building, Robert Stern's Bozzi residence in East Hampton, Allan Greenberg's Manchester Superior Courthouse in Connecticut, and Venturi, Rauch and Scott Brown's Gordon Wu Hall at Princeton. The author uses urban plans, and architectural drawings and photographs to reveal the layers of meaning present in each building, including the deepest layer — its secret life. At this level the buildings have in common the fact that their meaning is derived from the realities of an imperfect present and no longer from the anticipation of a utopian future. Gavin Macrae-Gibson is a practicing architect. He has been Visiting Lecturer in Architectural Theory at Yale University since 1982, and has taught and lectured widely throughout the United States and Canada. A Graham Foundation Book. The Graham Foundation Architecture Series Two decades ago, the Graham Foundation for Advanced Study in the Fine Arts published Robert Venturi's epoch-making *Complexity and Contradiction in Architecture* in association with the Museum of Modern Art. Now the foundation is renewing its commitment to architectural literature by announcing the first two titles of a new series it is launching with The MIT Press. The aim is to publish books that are of crucial importance to the theory and practice of architecture, and that will enhance the understanding of architecture as a humanist discipline. The series will feature original texts by contemporary architects, historians, theorists, and critics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262631180](#)

- [24] Kristin Ross, Terry Eagleton. **The Emergence of Social Space: Rimbaud and the Paris Commune.** University of Minnesota Press. 1988.

The 1870s in France — Rimbaud's moment, and the subject of this book — is a decade virtually ignored in most standard histories of France. Yet it was the moment of two significant spatial events: France's expansion on a global scale, and, in the spring of 1871, the brief existence of the Paris Commune — the construction of revolutionary urban space. Arguing that space, as a social fact, is always political and strategic, Kristen Ross has written a book that is at once history and geography of the Communes anarchist culture — its political language and social relations, its values, strategies, and stances. Central to her analysis of the Commune as social space and oppositional culture is a close textual reading of Arthur Rimbaud's poetry. His poems — a common thread running through the book — are one set of documents among many in Ross's recreation of the Commune experience. Rimbaud, Paul Lafargue, and the social geographer Elisee Reclus serve as emblematic figures moving within and on the periphery of the Commune; in their resistance to the logic and economy of a capitalist conception of work, in their challenge to work itself as a term of identity, all three posed a threat to the existing order. Ross looks at these and other emancipator notions as aspects of Commune life, each with an analogous strategy in Rimbaud's poetry. Applying contemporary theory to a wealth of little-known archival material, she has written a fresh, persuasive, and original book.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816616876](#)

- [25] Lyman Tower Sargent. **British and American Utopian Literature, 1516-1985: an annotated, chronological bibliography.** Garland Publishers. 1988.

Vol. 831 of the Garland library of the Humanities.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0824006941](#)

- [26] Ernst Bloch, Jack Zipes, Frank Mecklenburg. **The Utopian Function of Art and Literature: Selected Essays.** MIT Press. 1987.

These essays in aesthetics by the philosopher Ernst Bloch belong to the tradition of cultural criticism represented by Georg Lukacs, Theodor Adorno, and Walter Benjamin. Bloch's fascination with art as a reflection of both social realities and human dreams is evident in them. Whether he is discussing architecture or detective novels, the theme that drives the work is always the same — the striving for "something better," for a "homeland" that is more socially aware, more humane, more just. The book opens with an illuminating discussion between Bloch and Adorno on the meaning of utopia; then follow 12 essays written between 1930 and 1973, on topics as diverse as aesthetic theory, genres such as music, painting, theater, film, opera, poetry, and the novel, and perhaps most important, popular culture in the form of fairy tales, detective stories, and dime novels. Ernst Bloch (1885-1977) was a profoundly original and unorthodox philosopher, social theorist, and cultural critic. The MIT Press has previously published his *Natural Law and Human Dignity* and his magnum opus, *The Principle of Hope*. The *Utopian Function of Art and Literature* is included in the series *Studies in Contemporary German Social Thought*, edited by Thomas McCarthy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262022702](#)

- [27] Tom Moylan. **Demand the Impossible: Science Fiction and the Utopian Imagination.** Routledge. 1987.

Although published in 1986, *Demand the Impossible* was written from inside the oppositional political culture of the 1970s. Reading works by Joanna Russ, Ursula K. Le Guin, Marge Piercy, and Samuel R. Delany as indicative texts in the intertext of utopian science fiction, Tom Moylan originated the concept of the critical utopia as both a periodizing and conceptual tool for capturing the creative and critical capabilities of the utopian imagination and utopian agency. This *Ralahine Classics* edition includes the original text along with a new essay by Moylan (on Aldous Huxley's *Island*) and a set of reflections on the book by leading utopian and science fiction scholars.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416000223](#)

- [28] Peter Alexander, Roger Gill. **Utopias.** Open Court. 1984.

Colston Conference (Bristol, 1983) • The history of Utopia: the chronology of nowhere – J.C. Davis • Need, nature and nowhere – Ruth Levitas • Grimm's Utopia: motives and justifications – Peter Alexander • The design of a perfect society – C. West Churchman • Consensus in social decision-making: why is it Utopian? – Keith Graham • Millennium and Utopia – J.F.C. Harrison • Economic and social innovation in Utopia – Barbara Goodwin • Utopias: the technological and educational dimension – W.H.G. Armytage • Utopia in three dimensions: the ideal city and the origins of modern design – Robert Fishman • In England's green and pleasant land – Roger Gill • Collectivism, community and commitment: America's religious communal Utopias from the Shakers to Jonestown – Donald E. Pitzer • Uses of Utopia – Alasdair Morrison • Marxism and Utopianism – Steven Lukes • A world with Utopias or without them? – Milan Shimechka • The necessity of Utopia – Mark Holloway • Utopian thought: a framework for social, economic and physical planning – Peter Hall • The grasshopper: posthumous reflections on Utopia / Bernard Suits.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087548364X](#)

- [29] J.C. Davis. **Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700.** Cambridge University Press. 1983.

While great interest has been shown recently in the nature of utopian thought and its significance in western development, much of the discussion has been marked by imprecision and generality. This book opens with an attempt to give clarity, substance and precision to the definition of utopia by isolating its characteristics in contrast with those of other forms of ideal society. The value of these distinctions is shown in a detailed re-examination of the sixteenth-century European writers who developed the re-emergent form of utopia. As a whole, the book brings the discussion of utopian thought closer to the mainstream concerns of the history of political ideas, and provides a major study for all those working in the fields of sixteenth- and seventeenth-century political and social thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521275512](#)

- [30] Rosalind H. Williams. **Dream Worlds: Mass Consumption in Late Nineteenth Century France.** University of California Press. 1982.

In *Dream Worlds*, Rosalind Williams examines the origins and moral implications of consumer society, providing a cultural history of its emergence in late nineteenth-century France.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520043553](#)

- [31] Thomas Campanella, D.J. Donno. **City of the Sun: A Poetical Dialogue.** University of California Press. 1981.

Among Renaissance utopias, *The City of the Sun* is perhaps second in importance only to More's more famous work. There are striking similarities between Campanella's utopia and More's, but also striking differences which reflect both changed historical circumstances and the highly original nature of Campanella's thought. *La Citta del Sole* is one of many books written by Tommaso Campanella — philosopher, scientist, astrologer, and poet — while imprisoned in Naples for his part in rebellion against the Spanish and ecclesiastical authorities who ruled his native Calabria. This first faithful and complete English translation by Daniel J. Donno is presented opposite the critically established Italian text, with essential explanatory notes and an introductory essay. Students of Italian culture, of the history of science, and of political, philosophical, and religious thought will welcome the publication of this authoritative edition of Campanella's best-known work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0520040341](#)

- [32] Stephen J. Greenblatt. **Renaissance Self-fashioning: More to Shakespeare.** University of Chicago Press. 1981.

Renaissance Self-Fashioning is a study of sixteenth-century life and literature that spawned a new era of scholarly inquiry. Stephen Greenblatt examines the structure of selfhood as evidenced in major literary figures of the English Renaissance — More, Tyndale, Wyatt, Spenser, Marlowe, and Shakespeare — and finds that in the early modern period new questions surrounding the nature of identity heavily influenced the literature of the era. Now a classic text in literary studies, *Renaissance Self-Fashioning* continues to be of interest to students of the Renaissance, English literature, and the new historicist tradition, and this new edition includes a preface by the author on the book's creation and influence. "No one who has read [Greenblatt's] accounts of More, Tyndale, Wyatt, and others can fail to be moved, as well as enlightened, by an interpretive mode which is as humane and sympathetic as it is analytical. These portraits are poignantly, subtly, and minutely rendered in a beautifully lucid prose alive in every sentence to the ambivalences and complexities of its subjects." Harry Berger Jr., University of California, Santa Cruz.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226306534](#)

- [33] Roderick Marshall. **William Morris and his Earthly Paradises.** Compton Press. 1979.

W.B. Yeats, writing of Morris and his works, once said that "if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." • The author examines Morris's use of this image, which becomes ever more recurrent in his later writings, likening it to the Mandala of Oriental mysticism and of Jungian psychoanalysis. His aim is to provide a complete portrait of the inner man, which has so far eluded biographers. The achievements of Morris the socialist reformer, the artist and the poet, have been discussed at length. In this richly documented and illustrated volume, Professor Marshall gives the first account of Morris's spiritual development and his attempt to build a paradise on earth. • Morris brought into English life a note of kindness, calm, balance and even happiness which is still working in us unconsciously. This book explores Morris's personal and artistic convictions through the most important of his literary devices — that of the earthly paradise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0900193719](#)

- [34] Manfredo Tafuri. **Architecture and Utopia: Design and Capitalist Development.** MIT Press. 1979.

Written from a neo-Marxist point of view by a prominent Italian architectural historian, *Architecture and Utopia* leads the reader beyond architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce and the marketplace. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural experiments of the 1920s, the place of the avant-garde in the plastic arts, and the uses and pitfalls of seismological approaches to architecture, and assesses the prospects of socialist alternatives.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0262700204](#)

- [35] David Lowenthal, Martyn J. Bowden. **Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright.** Oxford University Press. 1976.

These eight essays on geographical ideas explore the impact of environmental beliefs on human thought and action, and ultimately on the environment itself. The themes range from devotion to sacred shrines in China to the renunciation of relics in America, from Coronado's exploration of the Southwest to Harvard students' excursions in the White Mountains, from views of utopia to images of the afterworld, and from attitudes toward presumed aridity in the Great Plains to academic fashions in the study of historical geography.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195019709](#)

- [36] John Ferguson. **Utopias of the Classical World: Aspects of Greek and Roman Life.** Cornell University Press. 1975.

Survey of Utopianism in classical thought. Starts with Homer, then considers the ideal commonwealths of Plato and the important thinkers of the century of the Hellenistic Age. After discussing Jewish Messianism, concludes with St. Augustine's *The City of God*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801409322](#)

- [37] Paul Kagan. **New World Utopias: A Photographic History of the Search for Community.** Penguin Books. 1975.

A photographic survey of communal life in the American West from 1870 to the time of publication. Nearly 300 photographs, many never before published. Some were discovered by Paul Kagan among the remains of vanished communities, others taken by Kagan himself. The photographs and accompanying text bring vividly to life political, religious and occult communities from Fountaingrove and Icaria Speranza to Pisgah Grande and the Tassajara Zen Mountain Center. All hold valuable lessons for the world of the future.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0140039031](#)

- [38] Thomas More, Robert M. Adams. **Utopia.** W.W. Norton. 1975.

First published in 1516, *Utopia* depicts an imaginary society free of private property, sexual discrimination and religious intolerance. Its radical humanism has had a dramatic effect on modern history and the challenge of its vision is as persistent today as it was in the Renaissance.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393092569](#)

- [39] St. Thomas More, Craig R. Thompson. **The Yale Edition of The Complete Works of St. Thomas More: Volume 3, Part 1, Translations of Lucian.** Yale University Press. 1974.

The Yale Edition of The Complete Works of St. Thomas More: Volume 3, Part 1, Translations of Lucian.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0300014724](#)

- [40] Richard Gerber. **Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century.** McGraw Hill. 1973.

Traces the modern dystopian novel from H.G. Wells — from the late-Nineteenth to the mid-Twentieth Century.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0070231575](#)

- [41] L. Sprague de Camp. **Lost Continents.** Dover. 1970.

A leading authority examines the facts and fancies behind the Atlantis theme in history, science, and literature. Sources include the classical works from which Plato drew his proposal of the existence of an island continent, Sir Thomas More's *Utopia*, the Lemurian Continent theory, K. T. Frost's equation of Atlantis with Crete, and many other citations of Atlantis in both famous and lesser-known literature. Related legends

are also recounted and refuted, and reports include accounts of actual expeditions searching for the sunken continent and attempts to prove its existence through comparative anatomy and zoology.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486226689](#)

- [42] Robert C. Elliott. **Shape of Utopia: Studies in a Literary Genre**. University of Chicago Press. 1970.

Upon its original publication in 1970, Robert C. Elliott's *The Shape of Utopia* influenced both some of the major scholars of an emerging utopian and science fiction studies, including Darko Suvin, Louis Marin and Fredric Jameson, and authors of new utopian fiction ranging from Ursula K. Le Guin to Kim Stanley Robinson. The book establishes a deep genetic link between utopia and satire, and offers scintillating readings of classic works by Thomas More, Jonathan Swift, Nathaniel Hawthorne, Aldous Huxley and others. It charts the rise of an insidious fear of utopia that comes to characterize the first half of the twentieth century and investigates some of the aesthetic problems raised by the efforts to portray a utopian society, before concluding with brilliant speculations on the emerging practice of anti-anti-utopia — the reinvention of utopia for contemporary times. This Ralahine Classics edition also includes a new introduction by Phillip E. Wegner which situates the book in its context and argues for its continued significance today; a 1971 review of the book by the late author of utopian science fiction, Joanna Russ; and an opening tribute by one of Elliott's former students, Kim Stanley Robinson.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0226205002](#)

- [43] J.F.C. Harrison. **Quest for the New Moral World: Robert Owen and the Owenites in Britain and America**. Simon & Schuster. 1969.

A biography of Robert Owen — the originator of the Owenism movement, which founded a number of utopian communities, including New Harmony in Indiana. • Owen had many progressive ideas involving education, learning through play and experimentation, and women's rights. Owenism inspired development of a number of Socialist communities. • Philanthropic origins • the Definition of Socialism • the Transmission of Owenism (Millennialism, Education) • building the new moral order at New Lanark • Anatomy of a Movement • the Owenite Legacy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684133113](#)

- [44] Lewis Mumford. **The Story of Utopias**. Penguin Books. 1962.

The Story of Utopias, written and edited in 1922, is a unique work, in which Lewis Mumford makes the analysis of historical utopias, based on the distinction between utopias of escape and utopias of reconstruction, including these most classic literary utopias, Plato Edward Bellamy, through Thomas More, Bacon, Campanella and others. Utopian way of life, every man enjoys the opportunity to be a man because no one has the possibility to be a monster. The main purpose of man is to grow up to the limit of the stature of its kind. Lewis Mumford (1895-1990) was an American historian, sociologist, philosopher of technology, and literary critic. Particularly noted for his study of cities and urban architecture, he had a broad career as a writer.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670001120](#)

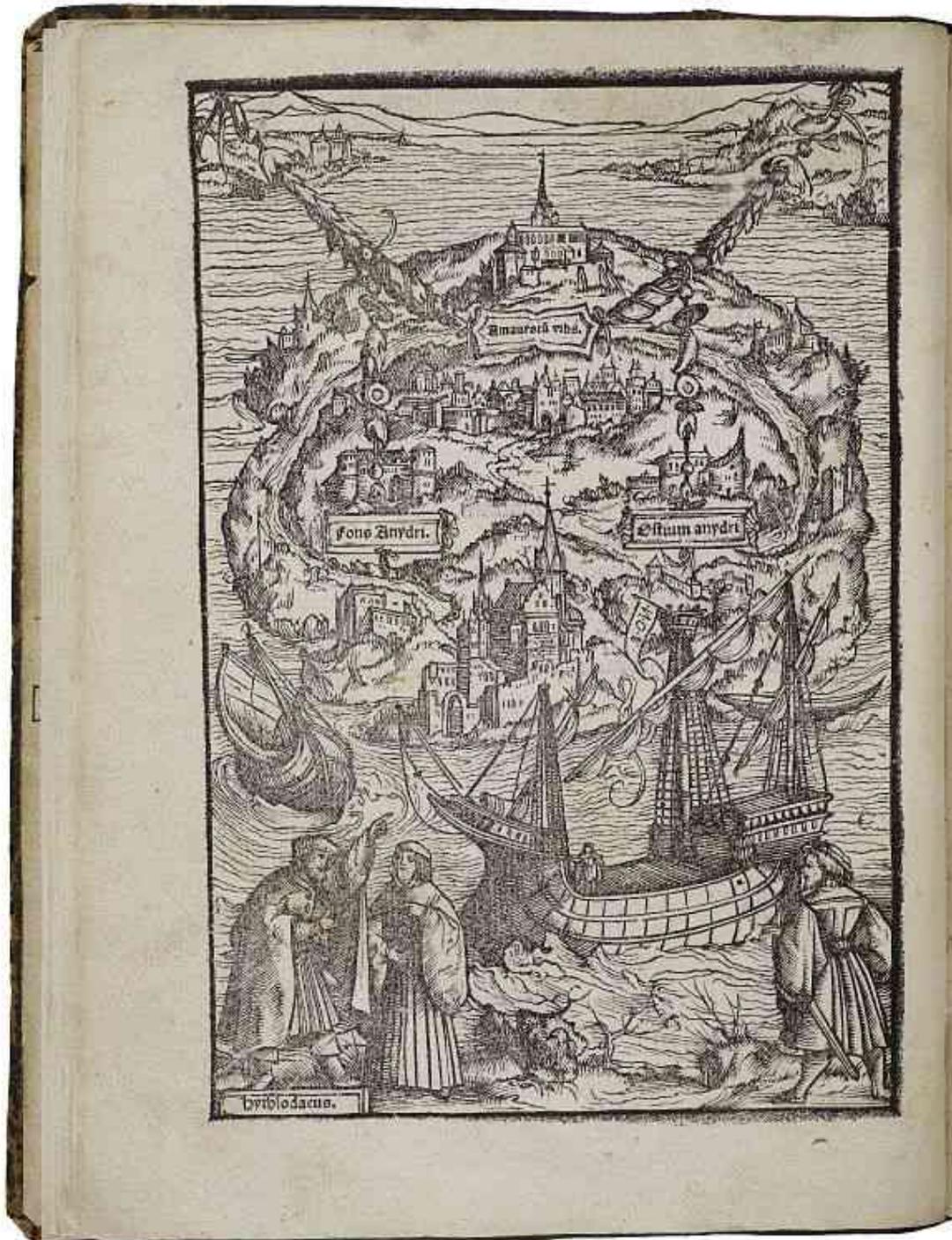
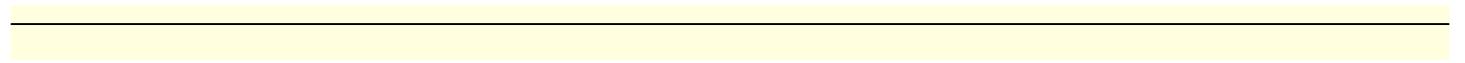


Figure 10.7: *The Utopia of Thomas More (Ambrosius Holbein, 1518)* [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
657	2019	Williams	Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture
657	2013	Nozick	Anarchy, State, and Utopia: a Foundational Text of Libertarian Thought
658	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
658	2006	Standish	Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface
658	2002	Stoppard	Voyage: The Coast of Utopia, Part I
658	2002	Stoppard	Shipwreck: The Coast of Utopia Part II
659	2002	Stoppard	Salvage: The Coast of Utopia Part III
659	2001	Pleij	Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life
659	2000	Carey	Faber Book of Utopias
659	2000	Manguel	Dictionary of Imaginary Places
659	1999	Clay	Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis
660	1998	Sommerstein	Aristophanes: Ecclesiazusae
660	1997	Boesky	Founding Fictions: Utopias in Early Modern England
660	1995	Wilson	Pirate Utopias: Moorish Corsairs & European Renegadoes
660	1994	Benson	Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy
661	1993	Gilbert	Perfect Cities: Chicago's Utopias of 1893
661	1992	Fjellman	Vinyl Leaves: Walt Disney World and America
661	1992	Gurney	Dinotopia: A Land Apart From Time
661	1991	Berlant	Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life
662	1989	Bloch	Utopian Function of Art and Literature: Selected Essays
662	1989	Fishman	Bourgeois Utopias: The Rise And Fall of Suburbia
662	1989	More	More: Utopia
662	1988	Macrae-Gibson	Secret Life of Buildings: An American Mythology for Modern Architecture
662	1988	Ross	Emergence of Social Space: Rimbaud and the Paris Commune
663	1988	Sargent	British and American Utopian Literature, 1516-1985: an annotated, chronological bibliography
663	1987	Bloch	Utopian Function of Art and Literature: Selected Essays
663	1987	Moylan	Demand the Impossible: Science Fiction and the Utopian Imagination
663	1984	Alexander	Utopias
664	1983	Davis	Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700
664	1982	Williams	Dream Worlds: Mass Consumption in Late Nineteenth Century France
664	1981	Campanella	City of the Sun: A Poetical Dialogue
664	1981	Greenblatt	Renaissance Self-fashioning: More to Shakespeare
664	1979	Marshall	William Morris and his Earthly Paradises
664	1979	Tafari	Architecture and Utopia: Design and Capitalist Development
665	1976	Lowenthal	Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright
665	1975	Ferguson	Utopias of the Classical World: Aspects of Greek and Roman Life
665	1975	Kagan	New World Utopias: A Photographic History of the Search for Community
665	1975	More	Utopia
665	1974	More	Yale Edition of The Complete Works of St. Thomas More: Volume 3, Part 1, Translations of Lucian
665	1973	Gerber	Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century
665	1970	Camp	Lost Continents
666	1970	Elliott	Shape of Utopia: Studies in a Literary Genre
666	1969	Harrison	Quest for the New Moral World: Robert Owen and the Owenites in Britain and America
666	1962	Mumford	Story of Utopias



Chapter 11

Modern Worlds

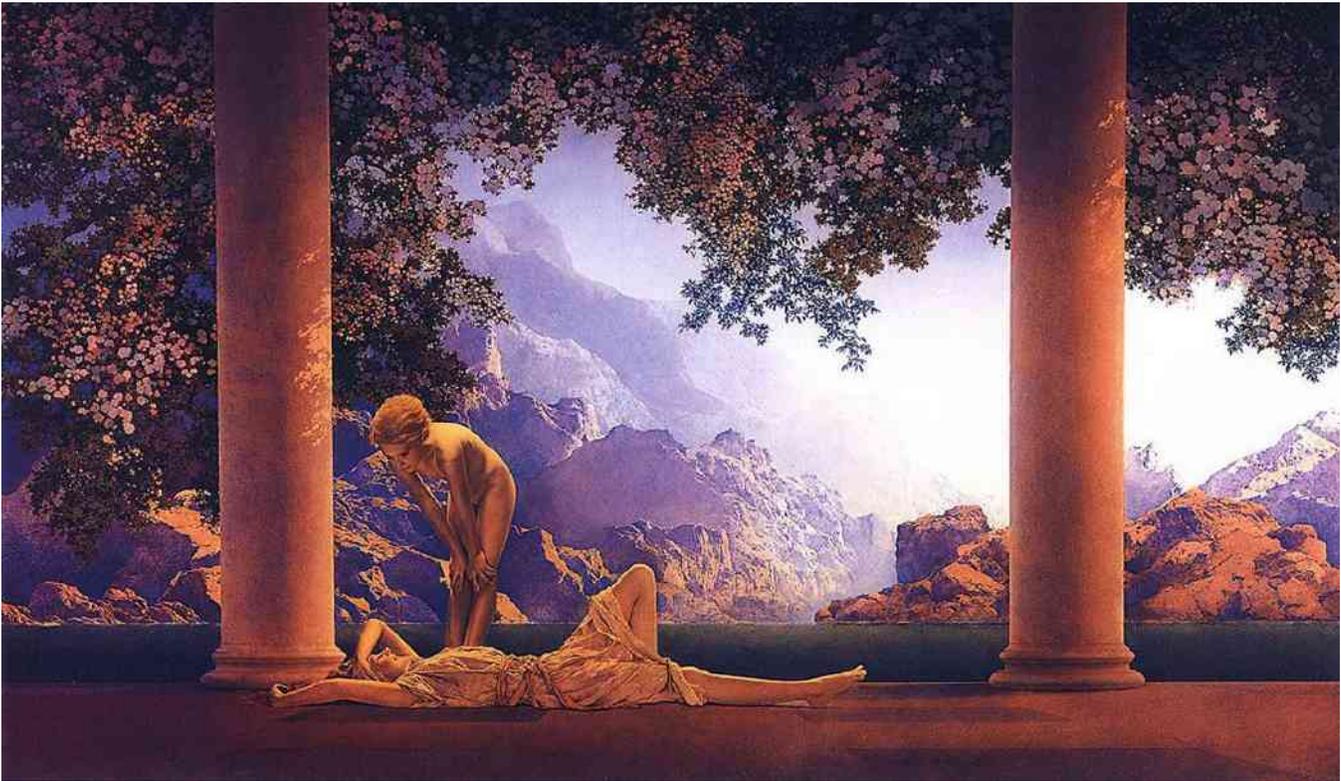


Figure 11.1: *The World of Daybreak* (Parrish, 1922) [\[Wikipedia: Public Domain-1923\]](#)

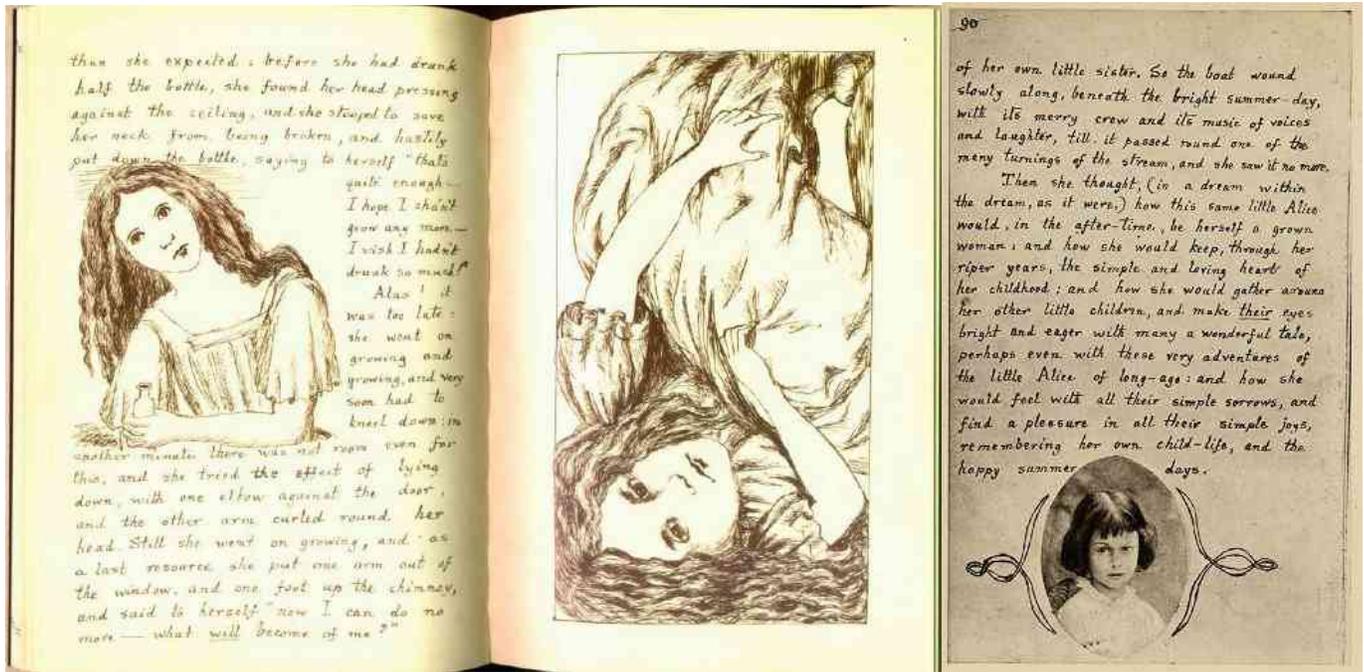


Figure 11.2: *Dodgson's portraits of Alice in his 1864 Alice Under Ground & her photo on the last page* [Wikipedia: Public Domain]

11.1 Wonderland

- [1] Lewis Carroll, Martin Gardner, Mark Burstein, John Tenniel. **The Annotated Alice: 150th Anniversary Deluxe Edition.** W.W. Norton. 2015.

Celebrating the 150th anniversary of Alice's Adventures in Wonderland comes this richly illustrated and expanded collector's edition of Martin Gardner's *The Annotated Alice*. One summer afternoon in 1862, the Rev. Charles Lutwidge Dodgson took a rowboat out on the Thames. With him were three young friends from the Liddell family — the sisters Lorina, Edith, and Alice. Dodgson often spun fairy tales on these boating trips to pass the time, and on this particular afternoon the story was particularly well received by Alice, who afterwards entreated him to write it down for her. Dodgson recalled the pivotal moment thusly: "In a desperate attempt to strike out some new line of fairy-lore, I had sent my heroine straight down a rabbit-hole, to begin with, without the least idea what was to happen afterwards." The tale, initially titled *Alice's Adventures Under Ground*, became *Alice's Adventures in Wonderland*, which Dodgson published in 1865 as Lewis Carroll. So began the journey, now in its 150th year, of one of the most beloved stories of all time. *The Annotated Alice: 150th Anniversary Deluxe Edition* compiles over half a century of scholarship by leading Carrollian experts to reveal the history and full depth of the Alice books and their enigmatic creator. This volume brings together Martin Gardner's legendary original 1960 publication, *The Annotated Alice*; his follow-ups, *More Annotated Alice* and the *Definitive Edition*; his continuing explication through the *Knight Letter* magazine; and masterly additions and updates edited by Mark Burstein, president emeritus of the Lewis Carroll Society of North America. In these pages Lewis Carroll's mathematical riddles and curious wordplay, ingeniously embedded throughout the Alice works, are delightfully decoded and presented in the margins, along with original correspondence, amusing anecdotal detours, and fanciful illustrations by Salvador Dali, Beatrix Potter, Ralph Steadman, and a host of other famous artists. Put simply, this anniversary edition of *The Annotated Alice* is the most comprehensive collection of Alice materials ever published in a single volume. May it serve as a beautiful and enduring tribute to the charming, utterly original "new line of fairy-lore" that Lewis Carroll first spun 150 years ago. The deluxe anniversary edition of *The Annotated Alice* includes:

- A rare, never-before-published portrait of Francis Jane Lutwidge, Lewis Carroll's mother
- Over 100 new or updated annotations, collected since the publication of Martin Gardner's *Definitive Edition* of *The Annotated Alice* in 1999
- More than 100 new illustrations, in vibrant color, by Salvador Dali, Beatrix Potter, Ralph Steadman, and 42 other artists and illustrators, in addition to the original artwork by Sir John Tenniel
- A preface by Mark Burstein, president emeritus of the Lewis Carroll Society of North America, and all of Gardner's introductions to other editions
- A filmography of every Alice-related film by Carroll scholar David Schaefer
- 225 color and black-and-white illustrations.

[cover](#) [nearestlib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393245438](#)

- [2] Cary Marshall Jones Elza. **Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity**. ProQuest. 2013.

[ProQuest view](#) • This dissertation focuses on the figure of the boundary-crossing girl in late nineteenth and early twentieth century popular culture. She begins to appear in popular texts of the mid-nineteenth century with Lewis Carroll's Alice in Wonderland, and continues to play an important role in negotiating the tensions between spirituality and technology in modernity. From Alice, to Wendy in Peter Pan, to Dorothy in The Wizard of Oz, this figure looms large in not just children's literature and entertainment, but popular culture in general. • I look at some lesser-known adaptations of these canonical texts: the early Alice films in 1903, 1910, and 1915; J.M. Barrie's screenplay adaptation of his wildly successful play; L. Frank Baum's multimedia stage productions and film versions of Oz; and Walt Disney's Alice Comedies, a series of live-action/animated shorts that ran from 1923-1927, kicking off his career. • Through analysis of these adaptations, this dissertation contributes to, and diverges from, previous work on modernity, gender, spirituality, and media technology. While work has been done on how women serve as avatars or representations of spirituality or the imaginary (as mediums, for instance), and on the use of female figures to represent emerging technologies, the figure I look at crisscrosses both of these roles and functions to manage the paradoxes and tensions which arise from competing images of femininity and modernity. • The use of a pre-pubescent, unfixed, blank slate of a character as a protagonist enables the producers of these texts to engage in spectacular feats of world-building, using cutting-edge technologies to produce imaginary lands with not just unprecedented realism, but the authenticity, innocence, and even spiritual nature associated with the little girl in late nineteenth and early twentieth-century Western culture. • These representations of boundary-crossing girls and the imaginary lands they inhabit evolve alongside developments in religious and occult thought, philosophy, psychology, and consumer culture; looking at the narrative of girls in imaginary worlds allows me to trace the relationships between these discourses and the use of new media technologies over a significant period of change in Western society. • 433 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1267988428](#)

- [3] J.M. Barrie, Maria Tatar. **The Annotated Peter Pan**. W.W. Norton. 2011.

"Peter Pan is a great and refining and uplifting benefaction to this sordid and money-mad age." – Mark Twain • One hundred years after J.M. Barrie published the novel Peter and Wendy, Maria Tatar revisits a story that, like Alice in Wonderland, bridges the generations, animating both adults and children with its kinetic energy. The adventures of the Darling children with Peter Pan and Tinkerbell in Neverland are the seminal tale of escape and fantasy. Inspired by Barrie's real-life adventures with the five Llewelyn Davies boys he adopted, the story of Peter Pan has a deep and controversial history of its own that comes alive in Tatar's new edition. This brilliantly designed volume — with period photographs, full-color images by iconic illustrators, commentary on stage and screen versions, and an array of supplementary material, including Barrie's screenplay for a silent film — will draw readers into worlds of incandescent beauty, flooding them with the radiance of childhood wonder and the poignancy of what we lose when we grow up. 125 black-and-white and 125 four-color illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393066002](#)

- [4] Marina Warner. **Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self**. Oxford University Press. 2002.

Metamorphosis is a dynamic principle of creation, vital to natural processes of generation and evolution, growth and decay, yet it also threatens personal identity if human beings are subject to a continual process of bodily transformation. Shape-shifting also belongs in the landscape of magic, witchcraft, and wonder, and enlivens classical mythology, early modern fairy tales and uncanny fictions of the nineteenth and twentieth centuries. In *Fantastic Metamorphoses, Other Worlds*, acclaimed novelist and critic Marina Warner explores the metaphorical power of metamorphoses in the evocation of human personality. Beginning with Ovid's great poem, *The Metamorphoses*, as the founding text of the metamorphic tradition, she takes us on a journey of exploration, into the fantastic art of Hieronymous Bosch, the legends of the Taino people, the life cycle of the butterfly, the myth of Leda and the Swan, the genealogy of the Zombie, the pantomime of Aladdin, the haunting of doppelgangers, the coming of photography, and the late fiction of Lewis Carroll. Beautifully illustrated and elegantly written, *Fantastic Metamorphoses, Other Worlds* is sure to appeal to all readers interested in mythology, art, and literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0198187262](#)

- [5] Nick Denchfield, Alex Vining. **Alice's Pop-up Wonderland**. Macmillan Children's Books. 2000.

Open out the pop-up carousel and enter the world of Alice in Wonderland. Move her through her encounters with the characters who live in this dream world, and experience her adventures by pulling tabs, moving the press-out pieces and playing the fold-down croquet game.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0333901134](#)

- [6] Lewis Carroll, Martin Gardner, John Tenniel. **The Annotated Alice: The Definitive Edition**. W.W. Norton. 1999.

The culmination of a lifetime of scholarship, *The Annotated Alice* is a landmark event in the rich history of Lewis Carroll and cause to celebrate the remarkable career of Martin Gardner. For over half a century, Martin Gardner has established himself as one of the world's leading authorities on Lewis Carroll. His *Annotated Alice*, first published in 1959, has over half a million copies in print around the world

and is beloved by both families and scholars for it was Gardner who first decoded many of the mathematical riddles and wordplay that lay ingeniously embedded in Carroll's two classic stories, *Alice's Adventures in Wonderland* and *Through the Looking Glass*. Forty years after this groundbreaking publication, Norton is proud to publish the Definitive Edition of *The Annotated Alice*, a work that combines the notes of Gardner's 1959 edition with his 1990 volume, *More Annotated Alice*, as well as additional discoveries drawn from Gardner's encyclopedic knowledge of the texts. Illustrated with John Tenniel's classic, beloved art along with many recently discovered Tenniel pencil sketches *The Annotated Alice* will be Gardner's most beautiful and enduring tribute to Carroll's masterpieces yet. Color, two-tone, and black-and-white photos and illustrations throughout.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393048470](#)

- [7] Carolyn Sigler. **Alternative Alices: Visions and Revisions of Lewis Carroll's Alice**. University Press of Kentucky. 1997.

Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871) are among the most enduring works in the English language. In the decades following their publication, writers on both sides of the Atlantic produced no fewer than two hundred imitations, revisions, and parodies of Carroll's fantasies for children. Carolyn Sigler has gathered the most interesting and original of these responses to the Alice books, many of them long out of print. Produced between 1869 and 1930, these works trace the extraordinarily creative, and often critical, response of diverse writers. These writers — male and female, radical and conservative — appropriated Carroll's structures, motifs, and themes in their Alice-inspired works in order to engage in larger cultural debates. Their stories range from Christina Rossetti's angry subversion of Alice's adventures, *Speaking Likenesses* (1874), to G.E. Farrow's witty fantasy adventure, *The Wallypug of Why* (1895), to Edward Hope's hilarious parody of social and political foibles, *Alice in the Delighted States* (1928). Anyone who has ever followed Alice down the rabbit hole will enjoy the adventures of her literary siblings in the wide Wonderland of the human imagination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813109329](#)

- [8] Graeme Baese. **Lewis Carroll's Jabberwocky: A Book of Brillig Dioramas**. Harry N. Abrams. 1996.

Base's full-color illustrated version of Lewis Carroll's poem has perfectly captured the spirit of the classic verse from *Through the Looking Glass* — inventive, fantastically detailed, and shyly humorous. Now, Base has created these ingenious dioramas, 3D renderings of his illustrations are full of surprises and delights.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0810935201](#)

- [9] Jackie Wullschlager. **Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne**. Free Press. 1996.

Between 1865 and 1930, five writers who could not grow up transformed their longing for childhood into a literary revolution. Lewis Carroll, Edward Lear, J. M. Barrie, Kenneth Grahame, and A. A. Milne stand at the center of a golden age of Victorian and early twentieth-century children's literature. From the vibrantly imagined stories of *Alice in Wonderland* to the enchanted, magical worlds of *Peter Pan* and *Winnie-the-Pooh*, these five writers made the realms of fantasy they envisioned an enduring part of our everyday culture. We return to these classics again and again, for enjoyment as children and for the consolation and humor they offer adults. In *Inventing Wonderland*, Jackie Wullschlager explores the lives behind the fantasies of these remarkable writers as well as the cultural and social forces which helped shape their visions. As Wullschlager shows, each writer was not only childlike, but also born into a society which made a cult of childhood. In another age, their interests might have made them minor talents, but in Victorian and Edwardian England, they were mainstream writers in touch with the mood of a nation, working with the unconscious force of a whole society behind them. In this captivating, richly illustrated multiple biography, Jackie Wullschlager draws on the letters, memoirs, and diaries of these five writers and reveals how their fixations with childhood had much to do with adult fears, self-doubts, and nostalgia in a changing society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0684822865](#)

- [10] Margaret Weiss. **Fantastic Alice**. Ace Books. 1995.

Today's masters of modern fantasy pay tribute to *Alice in Wonderland* and its inspired creator, Lewis Carroll, in this all-new anthology. Includes outlandishly wonderful tales by ... • Esther M. Friesner • Roger Zelazny • Janet Asimov • Tobin Larson • Jody Lynn Nye • Janet Pack • Lawrence Watt-Evans • Kevin T. Stein • Jane M. Lindskold • Bruce Holland Rogers • Lawrence Schimel • Gary A. Braunbeck • Peter Crowther • Connie Hirsch • Mickey Zucker Reichert • Lisa Mason • Robin Wayne Bailey • Introduction by Margaret Weiss.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0441002536](#)

- [11] Martin Gardner. **More Annotated Alice: Alice's Adventures in Wonderland & Through the Looking Glass**. Random House. 1990.

The creator of The Annotated Alice returns with a completely new, fully illustrated and annotated edition of the Alice books. This handsome and authoritative volume will continue to surprise and delight Lewis Carroll fans for years to come.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394585712

- [12] William Warren Bartley. **Lewis Carroll's Symbolic Logic**. Clarkson Potter. 1986.

Lewis Carroll presents a delightfully light-hearted approach to logic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0517533634

- [13] Raymond M. Smullyan, Greer Fitting, Martin Gardner. **Alice in Puzzle-Land: A Carrollian Tale for Children Under Eighty**. William Morrow. 1986.

"A charming and challenging adventure." Wordplay, the Crossword Blog of The New York Times • Alice and her friends return for another romp through Wonderland and the Looking-Glass with these eighty-eight puzzles, paradoxes, and logic problems. Raymond M. Smullyan's characters speak and behave like the originals, and their puzzles abound in typical Carrollian word play, logic problems, and dark philosophical paradoxes. Isaac Asimov described this book as "amusing, entertaining, and surprisingly educational. And it might just send you back to reread Alice." Readers of all ages will delight in the charming stories and the wealth of ingenious puzzles. Written by a distinguished mathematician and creator of popular puzzle books, this volume requires no background in formal logic. The puzzles become progressively more complex, and complete solutions appear at the end. Puzzle authority Martin Gardner provides an Introduction to the text, which is enhanced by sixty charming illustrations. "An ingenious book," declared the Boston Globe, "magnificent for those who like conundrums, amusing for those who don't, and a tribute in itself to the genius of Lewis Carroll".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0688007481

- [14] Michael Hancher. **The Tenniel Illustrations to the "Alice" Books**. Ohio State University Press. 1985.

John Tenniel was one of the most popular book illustrators of Victorian England when approached to illustrate the first edition of "Alice" in the 1860s. At first, it was Tenniel's illustrations that recommended the book; Lewis Carroll's name has only become more well known since. Thousands of children and adults alike will recognize his drawings, which for many have become the definitive representations of Alice and her adventures.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0814204082

- [15] Lewis Carroll, Martin Gardner, James Tanis, John Dooley, Henry Holiday, Charles Mitchell, Selwyn H. Goodacre. **Lewis Carroll's The Hunting of the Snark: The Annotated Snark**. William Kaufmann. 1982.

A nonsense poem recounting the adventures of the Bellman and his crew and their challenges hunting a Snark.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 091323236X

- [16] Peter Laughlan Heath, Lewis Carroll. **The Philosopher's Alice: Alice's Adventures in Wonderland and Through the Looking-Glass**. St. Martin's Press. 1982.

Recounts Alice's experiences in two fantasy worlds, and discusses the concepts in logic and philosophy that have been distorted in those worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312605188

- [17] Robert S. Phillips. **Aspects of Alice: Lewis Carroll's dreamchild as seen through the critics' looking-glasses**. Vintage Books. 1977.

From review — "This book contains a wide range of essays about Lewis Carroll's "Alice in Wonderland" Some of them are badly dated, but are nonetheless useful as a way of tracing the development of how we see both Alice and her author. Others are less valuable.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394723449

- [18] Jean Gattegno. **Lewis Carroll: Fragments of a looking-glass**. Crowell. 1976.

"Biography" of Lewis Carroll in the form of essays on many topics: Alice • Assets and expenditure • Celibacy • Christ church • Correspondence • Dodo • Early years • Family • Girl-friendships • Illustrators • Inventions and games • Juvenilia • The Liddells •

Macmillan's • Mathematics • Notables • Occultism • Oxford • Papa and mama • Photography • Politics • Priest or layman? • Profession: teaching • Prudery • Pseudonym • Religion • Rugby • Russian • Sexuality • Sickness and health • Theater • Trains • Tristan d'Acunha • Uggug • Victoria • Vivisection • Zeno's paradox.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0690010281](#)

[19] Lewis Carroll, Donald J. Gray. [Alice in Wonderland](#). W.W. Norton. 1971.

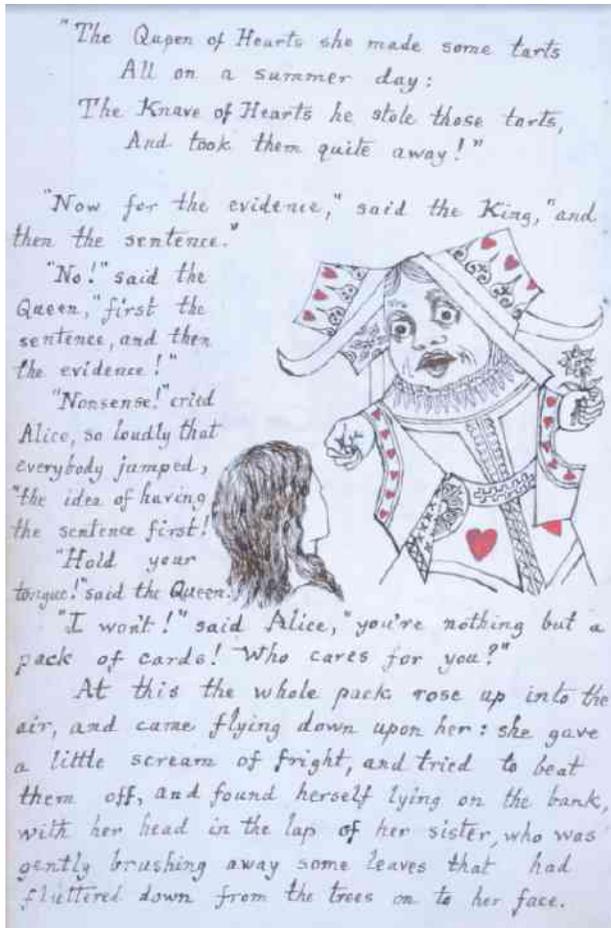
When Alice tumbles down, down, down a rabbit-hole one hot summer's afternoon in pursuit of a White Rabbit she finds herself in Wonderland. And there begin the fantastical adventures that will see her experiencing extraordinary changes in size, swimming in a pool of her own tears and attending the very maddest of tea parties. For Wonderland is no ordinary place and the characters that populate it are quite unlike anybody young Alice has ever met before. In this imaginary land she encounters the savagely violent Queen, the Lachrymose Mock Turtle, the laconic Cheshire Cat and the hookah-smoking Caterpillar, each as surprising and outlandish as the next. Alice's adventures have made her the stuff of legend, the child heroine par excellence, and ensured that Carroll's book is the best loved and most widely read in children's literature. Charles Lutwidge Dodgson, celebrated under his pseudonym Lewis Carroll, was born in 1832, the third in a large and talented family of eleven children. His fascination with word games, puzzles and writing was evident from an early age. He was educated at Rugby School and then Christ Church, Oxford, where he was later appointed lecturer in mathematics and subsequently spent the rest of his life. Alongside his academic life he pursued a career both as a writer and an accomplished amateur photographer. His most famous works are Alice's Adventures in Wonderland (1865), its sequel Through the Looking Glass and What Alice Found There (1871) and The Hunting of the Snark (1876). He died, unmarried, in 1898. The handsome volumes in The Collectors Library present great works of world literature in a handy hardback format. Printed on high-quality paper and bound in real cloth, each complete and unabridged volume has a specially commissioned afterword, brief biography of the author and a further-reading list. This easily accessible series offers readers the perfect opportunity to discover, or rediscover, some of the world's most endearing literary works. The volumes in The Collector's Library are sumptuously produced, enduring editions to own, to collect and to treasure.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393099776](#)

[20] Thomas Fensch. [Alice in Acidland](#). A.S. Barnes. 1970.

If you love Lewis Carroll, or if you remember the hippie days — the flower power generation — of the 1960s, you'll love Alice in Acidland. Was Alice's Adventures in Wonderland really a drug trip? Men who cleaned top hats in the days of Charles Dodgson's England used solutions of mercury, which caused brain damage: thus mad as a hatter. Could the caterpillar really have been smoking something hallucinogenic in his waterpipe? Charles Dodgson may have passed Thomas DeQuincey on the streets of London — after all — this was generally the same era that DeQuincey wrote Confessions of an English Opium Eater. Originally published in 1970, Alice in Acidland suggests that Alice's experiences — and the curiuser and curiuser animals that she encounters — echo the LSD trips of the hippie 1960s — and could easily have been visualized by Thomas DeQuincey and the mad hatters of Lewis Carroll's time ... The author suggests this all with tongue-firmly-in-cheek. We think.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0498074773](#)



The Queen has come! And isn't she angry

Figure 11.3: *Dodgson's original 1864 Queen of Hearts* [British Library: Public Domain] vs. *Tenniel's 1890 Queen* [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
672	2015	Carroll	Annotated Alice: 150th Anniversary Deluxe Edition
673	2013	Elza	Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity
673	2011	Barrie	Annotated Peter Pan
673	2002	Warner	Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self
673	2000	Denchfield	Alice's Pop-up Wonderland
673	1999	Carroll	Annotated Alice: The Definitive Edition
674	1997	Sigler	Alternative Alices: Visions and Revisions of Lewis Carroll's Alice
674	1996	Baese	Lewis Carroll's Jabberwocky: A Book of Brillig Dioramas
674	1996	Wullschlager	Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne
674	1995	Weiss	Fantastic Alice
674	1990	Gardner	More Annotated Alice: Alice's Adventures in Wonderland & Through the Looking Glass
675	1986	Bartley	Lewis Carroll's Symbolic Logic
675	1986	Smullyan	Alice in Puzzle-Land: A Carrollian Tale for Children Under Eighty
675	1985	Hancher	Tenniel Illustrations to the "Alice" Books
675	1982	Carroll	Lewis Carroll's The Hunting of the Snark: The Annotated Snark
675	1982	Heath	Philosopher's Alice: Alice's Adventures in Wonderland and Through the Looking-Glass
675	1977	Phillips	Aspects of Alice: Lewis Carroll's dreamchild as seen through the critics' looking-glasses
675	1976	Gattegno	Lewis Carroll: Fragments of a looking-glass
676	1971	Carroll	Alice in Wonderland
676	1970	Fensch	Alice in Acidland

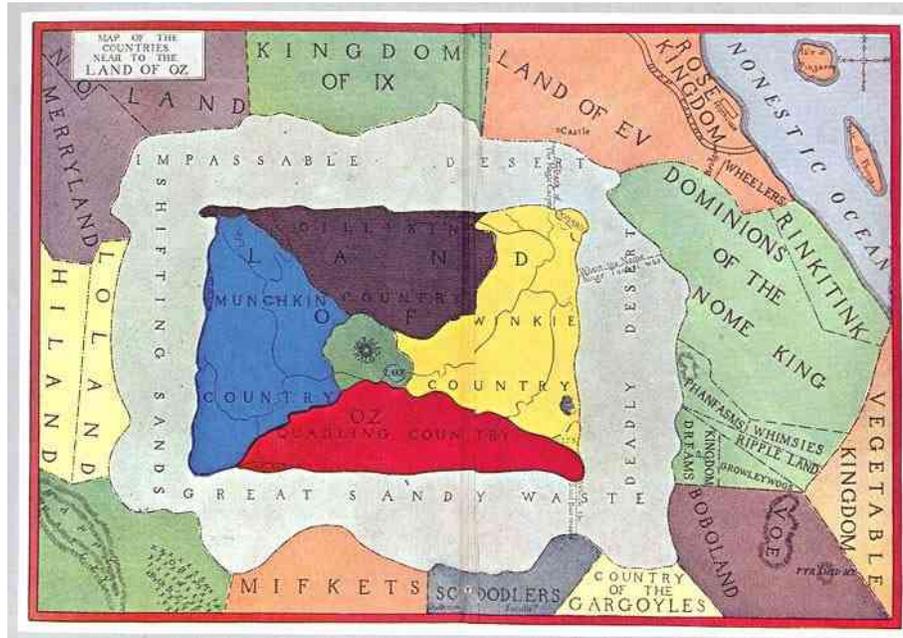


Figure 11.4: *Map of Oz, with surrounding countries* (Neill, 1914) [Wikipedia: Public Domain-1923]

11.2 Oz

- [1] Alissa Burger. *The Wizard of Oz as American myth: a critical study of six versions of the story, 1900-2007*. McFarland. 2012.

Since the publication of L. Frank Baum's *The Wonderful Wizard of Oz* in 1900, authors, filmmakers, and theatrical producers have been retelling and reinventing this uniquely American fairy tale. This volume examines six especially significant incarnations of the story: Baum's original novel, the MGM classic *The Wizard of Oz* (1939), Sidney Lumet's African American film musical *The Wiz* (1978), Gregory Maguire's novel *Wicked: The Life and Times of the Wicked Witch of the West* (1995), Stephen Schwartz and Winnie Holzman's Broadway hit *Wicked: A New Musical* (2003), and the Syfy Channel miniseries *Tin Man* (2007). A close consideration of these works demonstrates how versions of Baum's tale are influenced by and help shape notions of American myth, including issues of gender, race, home, and magic, and makes clear that the *Wizard of Oz* narrative remains compelling and relevant today.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [078646643X](#)

- [2] Evan I. Schwartz. *Finding Oz: How L. Frank Baum Discovered the Great American Story*. Houghton Mifflin Harcourt. 2009.

Finding Oz tells the remarkable tale behind one of the world's most enduring and best loved stories. Offering profound new insights into the true origins and meaning of L. Frank Baum's 1900 masterwork, it delves into the personal turmoil and spiritual transformation that fueled Baum's fantastical parable of the American Dream. • Prior to becoming an impresario of children's adventure tales — the J. K. Rowling of his age — Baum failed at a series of careers and nearly lost his soul before setting out on a journey of discovery that would lead to the Land of Oz. Drawing on original research, Evan Schwartz debunks popular misconceptions and shows how the people, places, and events in Baum's life gave birth to his unforgettable images and characters. The Yellow Brick Road was real, the Emerald City evoked the Chicago World's Fair of 1893, and Baum's mother-in-law, the radical women's rights leader Matilda Joslyn Gage, inspired his dual view of witches — as good and wicked. • A narrative that sweeps across late nineteenth-century America, *Finding Oz* ultimately reveals how failure and heartbreak can sometimes lead to redemption and bliss, and how one individual can ignite the imagination of the entire world. • 400 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [054752773X](#)

- [3] Richard Tuerk. *Oz in Perspective: Magic and Myth in the L. Frank Baum Books*. McFarland. 2007.

When moviegoers accompany Dorothy through the gates of the Emerald City, they may think they have discovered all there is to see of Oz — but as real friends of the Wizard know, more lies behind the curtain. *The Wonderful Wizard of Oz*, on which the 1939 film was based, was only the first of 14 Oz books. Together these works constitute a series rich in allusions to a broad range of literary traditions, including fairy tale, myth, epic, the picaresque novel, and visions of utopia. Reflecting on L. Frank Baum's entire series of full-length Oz books, this study

introduces readers to the great folklorist who created not only Dorothy and friends, but countless wonderful characters who still await discovery. Close analysis of each book invites readers to search Baum's fascinating stories for meaning and mythical quality. Progressing chronologically through the canon, the author discusses literary devices and important thematic implications in each book, arguing that Baum wrote for the pleasure of both children and adults, both to provide entertainment and to teach moral lessons. Of particular significance is the argument, sustained over several chapters, that Baum modeled his Oz books on classic mythical patterns, rewriting Oz history in nearly every book to produce a different set of backgrounds and a different conception of utopia for his imaginary kingdom. This variety of backgrounds and archetypes gives Baum's books a truly universal appeal. Examinations of his non-Oz books and his other Oz works, such as *Little Wizard Stories of Oz* and *The Woggle-Bug Book*, illuminate the discussion of the Oz novels.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786428996](#)

- [4] David Cote. **Wicked: The Grimmerie, a Behind-the-Scenes Look at the Hit Broadway Musical.** Hachette Books. 2005.

Wicked is not just a musical, it is a phenomenon. Every week, 15,000 people pack New York's Gershwin Theatre to see the show. The most successful musical on Broadway in 2004, Wicked is based on the bestselling novel of the same name by Gregory Maguire. It tells the story of Elphaba, the headstrong Wicked Witch of the West, and Glinda, the good witch, growing up in the Land of Oz. The show has cast a spell on fans, many of whom return for second and third viewings. In 2005, the show begins an extensive tour across the United States and Canada, hitting major cities such as Toronto, Chicago, Los Angeles, San Francisco, Washington, D.C., and many more. This beautifully packaged, whimsical keepsake is designed to resemble the Grimmerie, an ancient book of spells that Elphaba uses in the show. Wicked: The Grimmerie offers fans a behind-the-curtains peek at the musical, profiles of the cast and creative team, and inside stories, with full-color photographs throughout. Some of the irresistible special features include an "Ozian" glossary, spells, an illustrated family tree, and a step-by-step look at how Elphaba gets green before each show — everything fans need to relive the Broadway experience day after day.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1401308201](#)

- [5] Linda Sunshine. **All Things Oz: The Wonder, Wit, and Wisdom of The Wizard of Oz.** Clarkson Potter. 2003.

Welcome to the Land of Oz and the imagination of L. Frank Baum. Welcome to The Willard Carroll Collection, a world-renowned archive of more than 30,000 Wizard of Oz items. For the first time ever, editor Linda Sunshine has collected excerpts from Baums fourteen Oz novels, poems, short stories, and song lyrics and married them to art from around the world, some dating as far back as 1899. Here are 352 pages of stunning illustrations (some never before published in this country) and profoundly wise text that honors the ideals of home, heart, intellect, and bravery. Be prepared for wizards, witches, winged monkeys, a hungry tiger, a rainbow fairy, the Munchkins, the Fuddles, and the beloved characters who have become cultural icons: Dorothy, Toto, the Scarecrow, the Tin Man, and the Cowardly Lion. In the Land of Oz, anything is possible, Baum tells us in *Ozma of Oz* (1907). For it is a wonderful fairy country. Ever since *The Wonderful Wizard of Oz* was first published, we've been entranced with life in Oz. More than a hundred years later, *All Things Oz* comes to earth to reignite the imagination and offer safe passage back to the land over the rainbow. Open this book and let the journey begin.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1400048486](#)

- [6] Ranjit S. Dighe. **The Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory.** Praeger. 2002.

The Historian's Wizard of Oz synthesizes four decades of scholarly interpretations of L. Frank Baum's classic children's novel as an allegory of the Gilded Age political economy and a comment on the gold standard. The heart of the book is an annotated version of *The Wizard of Oz* that highlights the possible political and monetary symbolism in the book by relating characters, settings, and incidents in it to the historical events and figures of the 1890s, the decade in which Baum wrote his story. Dighe simultaneously values the leading political interpretations of Oz as useful and creative teaching tools, and consolidates them in a sympathetic fashion; yet he rejects the commonly held, and by now well-debunked, view that those interpretations reflect Baum's likely motivations in writing the book. The result is a unique way for readers to acquaint themselves with a classic of children's literature that is a bit different and darker than the better-known film version. Students of history and economics will find two great stories: the dramatic rise and fall of monetary populism and William Jennings Bryan and the original rendering of a childhood story that they know and love. This study draws on several worthy versions of the Oz-as-Populist-parable thesis, but it also separates the reading of Baum's book in this manner from Baum's original intentions. Despite an incongruence with Baum's intent, reading the story as a parable continues to provide a remarkable window into the historical events of the 1890s and, thus, constitutes a tremendous teaching tool for historians, economists, and political scientists. Dighe also includes a primer on gold, silver, and the American monetary system, as well as a brief history of the Populist movement.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0275974197](#)

- [7] Katharine M. Rogers. **L. Frank Baum: Creator of Oz: A Biography.** St. Martin's Press. 2002.

Since it was first introduced over a hundred years ago in *The Wonderful Wizard of Oz*, L. Frank Baum's world of Oz has become one of the most enduring and beloved creations in children's literature. It has influenced numerous prominent writers and intellectuals, and become a lasting part of the culture itself. L. Frank Baum was born in 1856 in upstate New York, the seventh child of a very successful barrel-maker and later oil producer. However, Baum's own career path was a rocky one. Beginning as an actor, Baum tried working as a traveling salesman, the editor of a small town newspaper and the publisher of a trade journal on retailing, failing to distinguish himself in any occupation. His careers either failed to provide a sufficient living for his beloved wife Maud and their children or were so exhausting as to be debilitating. In the 1890's, L. Frank Baum took the advice of his mother-in-law, suffragist leader Matilda Gage, and turned his attention to trying to sell the stories he'd been telling to his sons and their friends. After a few children's books published with varying success, he published *The Wonderful Wizard of Oz* in 1900 and it quickly became a bestseller and has remained so ever since. In this first full-length adult biography of Baum, Rogers discusses some of the aspects that made his work unique and has likely contributed to Oz's long-lasting appeal, including Baum's early support of feminism and how it was reflected in his characters, his interest in Theosophy and how it took form in his books, and the celebration in his stories of traditional American values. Grounding his imaginative creations, particularly in his fourteen Oz books, in the reality of his day, Katharine M. Rogers explores the fascinating life and influences of America's greatest writer for children.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [031230174X](#)

- [8] Eric Shanower, L. Frank Baum. [The Salt Sorcerer of Oz and Other Stories](#). Hungry Tiger Press. 2002.

More news from Oz? That's right! It seems that exciting adventures are continually occurring in the marvelous Land of Oz. So much has happened that this book contains not just one Oz adventure, but six. Within these pages, you'll encounter friends you may already know — Dorothy Gale, the Glass Cat, the Patchwork Girl, and Kabumpo the Elegant Elephant of Oz, to name a few. But you'll meet some new characters here, too — the Salt Sorcerer, a green bear named Fardels, an ancient catfish named Uncle Chester, and — the author's favorite — Amanda. So come travel with Eric Shanower from the sun-dappled darkness of the Forest of Gugu to the burning Deadly Desert to the glorious Emerald City. The magic of Oz seems to be everlasting. In *The Salt Sorcerer of Oz*, Kabumpo the Elegant Elephant of Oz is back, and he's facing elephant-sized troubles. But just maybe the mysterious Salt Sorcerer can keep Kabumpo from getting all wet as they hunt for the Crystal Corkscrew. In *Dorothy and the Mushroom Queen*, the girl from Kansas takes the Glass Cat and Flicker on a journey to hidden caverns beneath the Land of Oz where they find the amazing Mushroom Queen. In *The Final Fate of the Frogman*, Woot the Wanderer discovers whatever happened to the Frogman of Oz. In *Gugu and the Kalidahs*, a renegade Kalidah, one of those fierce beasts with tiger heads and bear bodies, menaces the Forest of Gugu. In *The Balloon-Girl of Oz*, the Patchwork Girl of Oz undergoes unexpected inflation. In *The Silver Jug*, one of Glinda's handmaidens just can't seem to stay out of mischief, until Glinda presents her with more mischief than she can handle! In polished prose and pictures — plus a pack of poems — Eric Shanower presents the latest events from Oz for the pleasure of readers everywhere!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1929527063](#)

- [9] L. Frank Baum, Robert Sabuda. [The Wonderful Wizard of Oz: A Commemorative Pop-up](#). Little Simon. 2001.

Robert Sabuda has created a resplendent pop-up version of *The Wonderful Wizard of Oz* to celebrate the 100th anniversary of the original publication. This glorious edition is told in a shorter version of L. Frank Baum's original text, with artwork in the style of W. W. Denslow. With sparkling touches of colored foil and Emerald City eyeglasses, this classic tale is certain to find an honored place on the family bookshelf.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0689817517](#)

- [10] Robert Gilmore. [The Wizard of Quarks: A Fantasy of Particle Physics](#). Copernicus. 2001.

Thousands of readers who were delighted by the adventures and science content of *Alice in Quantumland* are in for another treat. This time physicist Robert Gilmore takes us on a journey with Dorothy, following the yellow building block road through the land of the Wizard of Quarks. Using characters and situations based on the *Wizard of Oz* story, we learn along the way about the fascinating world of particle physics. Classes of particles, from quarks to leptons are shown in an atomic garden, where atoms and molecules are produced. See how Dorothy, The Tin Geek, and the Cowardly Lion experience the bizarre world of subatomic particles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0387950710](#)

- [11] Gita Dorothy Morena. [The Wisdom of Oz: Reflections of a Jungian Sandplay Therapist](#). Frog Books. 2001.

In *The Wisdom of Oz*, psychotherapist Gita Dorothy Morena expands upon the metaphors of America's most beloved fairy tale, *The Wonderful Wizard of Oz*. Morena, great-granddaughter of L. Frank Baum, offers unique insight into Oz as she describes the story's influence on her life and her work as a Jungian Sandplay therapist. In this publication, timed to commemorate the 100-year anniversary of *The Wonderful Wizard of Oz*, Morena celebrates her great-grandfather's literary gift to the world and explores passageways to psychological healing through the archetypes of Oz.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1583940367](#)

- [12] L. Frank Baum, Michael Patrick Hearn, W.W. Denslow, Martin Gardner. **The Annotated Wizard of Oz.** W.W. Norton. 2000.

In celebration of the 100th anniversary of its publication, a beautifully illustrated annotation of "The Wizard of Oz", complete with an exact reproduction of the original 1900 edition. The Wonderful Wizard of Oz is the quintessential American fairy tale. Michael Patrick Hearn, the world's leading Oz scholar, now provides a fascinating new annotation that not only reacquaints readers with the Tin Woodman, Scarecrow, and Cowardly Lion, but also illuminates the colorful background of this treasured American classic. This edition explores numerous contemporary references, provides character sources, and explains the actual meaning of the word "Oz." A facsimile of the rare 1900 first edition appears with the original drawings by W.W. Denslow, as well as 25 previously unpublished illustrations. There is a bibliography of L. Frank Baum's published work, every notable "Oz" edition, and the stage and cinematic productions from 1939's The Wizard of Oz, to the 1974 Broadway hit, The Wiz. A beautiful, awe-inspiring work, "The Annotated Wizard of Oz" is an enduring tribute to the timeless joy of "The Wizard of Oz", and a classic to rival Baum's own.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393049922](#)

- [13] Roger S. Baum, Victoria Seitzinger. **The Green Star of Oz: A Special Oz Story.** Overmountain Press. 2000.

A new Oz adventure by great-grandson of L. Frank Baum, the author of The Wizard Of Oz and originator of the Oz stories. Filled with several full page illustrations, both black and white and color.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1570721610](#)

- [14] Peter Glassman. **Oz: The Hundredth Anniversary Celebration.** Harper Collins. 2000.

Can it really be one hundred years ago that a little girl from Kansas rode a tornado to a wondrous land called Oz? The adventures of Dorothy and her friends have enthralled generations of readers over the last century. Now, in Oz: The Hundredth Anniversary Celebration, thirty beloved children's book authors and artists pay tribute to the enchanted land that has done so much to nourish our imaginations, to make us laugh, and to inspire us. In words and images, these great storytellers and illustrators pay homage to an American classic. From a joyous vision of skipping down the Yellow Brick Road alongside Toto ... to moving memories of turning to Oz as a source of comfort during wartime ... to warm tales of parents and children shoring the pleasure of discovering a magical world together, these reflections celebrate all that is most special about Oz. Oz has proved to be an image of hope in the most difficult of circumstances, and the vivid words of L. Frank Baum have entranced even the most reluctant of young readers. Appropriately then, in addition to offering tributes to Dorothy, the Scarecrow, Tin Woodman, Cowardly Lion, and their friends, Oz: The Hundredth Anniversary Celebration honors reading itself. Proceeds from the sale of this book will be donated to Reading Is Fundamental (RIF), which brings diverse literacy activities and free, new books to three and a half million children every year.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [068815915X](#)

- [15] Marc Levinthal, John Skipp. **The Emerald Burrrito of Oz.** Babbage Press. 2000.

It's years past the Millennium and somehow the worlds of Earth and Oz have begun to commingle. It starts when Glinda the Good Witch becomes President and before long munchkins are working at fast food restaurants.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1930235178](#)

- [16] Jay Scarfone, William Stillman. **The Wizard of Oz: The Film Classic Comes to Life With Sound and Stunning Three-Dimension.** Piggy Toes Press. 2000.

Follow The Yellow Brick Road ... All the excitement of the world's most beloved film unfolds in three-dimensional splendor as you join Dorothy, the Scarecrow, the Tin Man, the Cowardly Lion — and Toto, too — on their journey to Oz. Over 50 photos from the classic movie are engineered into unforgettable scenes like the Twister, Munchkinland, the Haunted Forest and Emerald City. And the CD includes favorite songs from the original soundtrack, so you can click your heels to the beat while getting swept up in the amazing detail of this collectible book!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1581170580](#)

- [17] Mark Evan Swartz. **Oz before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939.** Johns Hopkins University Press. 2000.

Swartz reminds us in that various stage and screen dramatizations of Baum's story preceded and influenced the 1939 film. This richly illustrated book contains many rare photographs, film stills, sketches, theater programs, and movie advertisements from the different productions. Piecing together the Chicago and Broadway stage productions (1902-3) from contemporary reviews, surviving script pages, and

published song lyrics, Swartz shows how Baum and his many collaborators worked to transform the book into a popular theatrical attraction — often requiring significant alterations to the original story.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801864771](#)

- [18] Willard Carroll, John Fricke. **100 Years of Oz: A Century of Classic Images.** Stewart, Tabori & Chang. 1999.

In 1900 L. Frank Baum published "The Wonderful Wizard of Oz" and since then, the never-out-of-print book has spawned thirty-nine sequels, five silent movies, innumerable stage productions (the first in 1902), a radio series, countless animated cartoons, and perhaps the greatest MGM musical of all time. Translated into virtually every language on the planet, the story and characters have appeared on everything from peanut butter jars and lunch boxes to postage stamps and Christmas ornaments. There are more than 2,500 members of the Oz Club, and three times a year, conventions of Oz fans draw upwards of 75,000 visitors. Everything Oz is in such demand that merchandise rarely makes it past private collectors to flea markets or antique fairs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1556709404](#)

- [19] Sheldon Cashdan. **The Witch Must Die: The Hidden Meaning of Fairy Tales.** Basic. 1999.

In *The Witch Must Die*, Sheldon Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Not since Bettelheim's *The Uses of Enchantment* has the underlying significance of fantasy and fairy tales been so insightfully and entertainingly mined.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0465008968](#)

- [20] William Stillman, Jay Scarfone. **The Wizardry of Oz.** Gramercy. 1999.

The Wizard of Oz is one of the most popular and beloved motion pictures of all time. Seen by over one billion people worldwide since its 1939 premiere, Oz is an indelible part of our national consciousness — as much a part of our earliest childhood memories as it is an experience to be shared with succeeding generations. Why does *The Wizard of Oz* endure despite modern advances in film make-up and special effects? This new book explores the construction of Oz at the height of Hollywood's golden age, and under the auspices of film's greatest studio. Written by the nation's leading Oz authorities, and with a Foreword by the Cowardly Lions make-up man, *The Wizardry of Oz* is a fascinating trip over the rainbow — from concept to realization. For the first time in print, details about Oz's make-ups, costumes and special effects are revealed, accompanied by rare stills, Technicolor test frames, and blueprints. Actual costumes and props — now priceless treasures — are presented from the archives of memorabilia collectors, supplemented with never-before-conducted interviews with Oz's cast and crew. Included are behind-the-scenes stories of the stars — Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton — as they worked on the film • more than 260 color and black-and-white illustrations • a list of the films of one of Oz's "biggest" stars — Toto • the complete credits for the film, augmented from the M-G-M archives • and a bibliography. The book is a must for anyone who's ever hummed, "We're off to see the Wizard, the Wonderful Wizard of Oz!" Here then is *The Wizard of Oz* from the ground up — brick by yellow brick!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517203332](#)

- [21] Suzanne Rahn. **Masterwork Studies Series: Wizard of Oz.** Twayne. 1998.

In this study, we learn about the long series of Oz books that Baum went on to write. They became not only the most popular fantasy series in the history of children's literature, but the most controversial as well. In revealing the critical history of the first novel, and its sequels, Rahn cites the defenders of Oz. These critics whose appreciative essays comprise the earliest critical analyses of Baum's work, include, among others, Ray Bradbury and Gore Vidal. Later pieces by writers like Osmond Beckwith and Salman Rushdie complete the picture to give us a wide variety of the critical perspectives on and literary importance of Baum's classic fairy tale. *The Wizard of Oz: Shaping an Imaginary World*, is an invaluable reference for teachers and students alike on the elementary, secondary, and university levels. Complete with a detailed chronology and annotated bibliography, this timely assessment also addresses both recent scholarship and the popular concerns of modern readers (and viewers) drawn to this worldwide favorite among American masterpieces.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805786236](#)

- [22] Michael O. Riley. **Oz and beyond: the fantasy world of L. Frank Baum.** University of Kansas Press. 1997.

Long before Judy Garland sang "Over the Rainbow", the denizens of Oz had already captivated the American reading public. The quintessential American fairy tale, L. Frank Baum's "The Wonderful Wizard of Oz" has had a singular influence on our culture since it first appeared in 1900. Yet, as Michael Riley shows, Baum's achievement went far beyond this one book, or even the 13 others he wrote about that magic kingdom. The Land of Oz was just one in a whole continent of fantasy countries whose histories, geographies and citizens Baum developed in detail over the course of his writing career. In this "Other-world", Baum created a full-scale mythology that foreshadowed

Tolkien's Middle Earth in its imaginative detail. Taking us on an entertaining tour of this endearing and unforgettable Other-world, Riley illuminates Baum's richly creative imagination in the Oz books and other works of fantasy, like the much neglected "Life and Adventures of Santa Claus". He restores for many readers Baum's original conception of Oz as it existed long before other writers were hired to continue the immensely popular series following Baum's death in 1919. Equally important, he shows us how Oz and its companion countries evolved over time, as Baum repeatedly responded to a loyal readership clamouring for an endless supply of Oz stories. While there have been other studies of Baum, this is the one that examines his Other-world in its entirety. "Oz and Beyond" provides a comprehensive analysis of all of Baum's fantasy creations and his evolution as a fantasy writer, demonstrating that Baum had a more consistent and disciplined imagination than is generally recognized. It also explains the influence of Baum's childhood and adult experiences on his writing and illuminates his philosophy concerning nature, civilization and industrialization. Oz's enduring influence on American culture is indisputable — witness its endless replication in books, films, musicals and theme parks. In returning to the original source of that influence, Riley serves as our guide to that land over the rainbow and inspires renewed appreciation for a great writer's magical vision.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [070060832X](#)

- [23] L. Frank Baum, Nancy Tystad Koupal. **Our Landlady**. University of Nebraska Press. 1996.

It is widely known that L. Frank Baum spent several years in South Dakota before moving to Chicago, where he wrote the Oz books that made him famous ... Koupal carefully lays out the complexities and ambiguities of Baum's thinking by providing us with the full texts of Baum's columns published weekly in the "Aberdeen Saturday Pioneer" between January 1890 and February 1891, and by adding her own commentary and a glossary to place these writings in context. • "Entitled "Our Landlady", the column described in a generally humorous vein the conversations and activities of four fictional characters — the landlady and three of her regular boarders — and a wide variety of prominent local residents of Aberdeen" – Great Plains Quarterly • "Readers will be grateful to Koupal for this amusing and edifying supplement to our understanding of one of the giants of American popular culture" – Western Historical Quarterly • "Baum's humor is of the biting kind ... Readers of Our Landlady will find the beginnings of Baum's wonderful world of humor as well as an informative look at life in a prairie state" – South Dakota History • "Koupal is an admirable editor. It's hard to see how the work could be improved" – The Baum Bugle • Nancy Tystad Koupal is a native of Mitchell, South Dakota, and serves as director of the Research and Publishing Program at the South Dakota State Historical Society.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803212216](#)

- [24] L. Frank Baum, John R. Neill. **The Patchwork Girl of Oz**. Harper Collins. 1995.

In this dazzling tale, L. Frank Baum proves once again his power to delight and enchant readers of all ages. Follow the adventures of a charming new band of characters as they explore the wondrous land of Oz and discover that you learn more by traveling than by staying at home. Forced to venture out of the dark forest, Unc Nunkie and Ojo the Unlucky call on the Crooked Magician, who introduces them to his latest creation: a living girl made out of patchwork quilts and cotton stuffing. But when an accident leaves beloved Unc Nunkie a motionless statue, it is up to Ojo to save him. In his search for the magic ingredients that will restore his uncle to life, Ojo is joined by the Patchwork Girl and by the conceited Glass Cat, who boasts of her hard ruby heart, the resourceful Shaggy Man, and the lovable block-headed Woozy, whose tail hairs are just one of the things Ojo needs to rescue Une Nunkie. As they travel to the Emerald City, home of the wise and powerful Ozma, they meet Dorothy, the kind and sensible girl from Kansas; the gallant Scarecrow; and, of course, Toto. But no one proves more loyal than the spirited Patchwork Girl, who, although she was brought to life as a servant, is determined to see the wide world for herself. The Patchwork Girl of Oz has captivated readers for over eighty years. Now, in this stunning new edition — featuring all fifty-one of John R. Neill's original full-color plates as well as eighty black-and-white illustrations — a whole new generation can discover the beauty and wonder of Oz that have made this classic series an enduring favorite. Follow the adventures of a charming band of characters as they join Dorothy and the Scarecrow to explore the wondrous Land of Oz. Meet a living girl made out of patchwork quilts, a conceited Glass Cat, and the lovable block-headed Woozy. A favorite for over eighty years, this stunning facsimile of the rare fist edition features all fifty-one of Neill's full-color plates as well as eighty black-and-white illustrations. A of Wonder Classic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0688133541](#)

- [25] L. Frank Baum, Donald Abbott. **Dot and Tot of Merryland**. Books of Wonder. 1994.

Her real name is Evangeline Josephine Freeland — but she has had the nickname Dot since before she can remember, and never calls herself anything else. Dot has free run of Roselawn, a country estate her father bought in hopes the outdoor life will restore her health. And run freely is exactly what she does, day after day, with ever greater spring to her steps, and with ever greater appetite. One morning, finishing her breakfast and scampering out upon the Lawn, Dot notices a tiny path leading through a high, thick hedge. "I'll explore!" she says to herself, and scoots herself through ... to behold a tiny vine-covered cottage, and, on the path leading to it, a little boy with a broad-brimmed straw hat. The boy is the gardener's son, Tot — who proves a wonderful playmate from the start ... and a fine partner in adventures: for the two are swept away on a boat, and find themselves casting up in a strange place they never knew existed — Merryland!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0929605373](#)

- [26] Matthew Philips, Julia Philips, Julia. **The Witches of Oz**. Capall Bann. 1994.

A highly practical guide to Wicca based on a blend of Gardnerian and Alexandrian ritual. This work is a compendium on the ancient and modern craft of Wicca with emphasis on a no nonsense approach to the practical aspects, including Handfasting (marriage). 151 pages, illustrated.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1898307180

- [27] Jack Zipes. **Fairy Tale as Myth/Myth as Fairy Tale**. University Press of Kentucky. 1994.

Explores the historical rise of the literary fairy tale as genre in the late seventeenth century. In his examinations of key classical fairy tales, Zipes traces their unique metamorphoses in history with stunning discoveries that reveal their ideological relationship to domination and oppression. Tales such as Beauty and the Beast, Snow White and the Seven Dwarves, and Rumpelstiltskin have become part of our everyday culture and shapers of our identities. In this lively work, Jack Zipes explores the historical rise of the literary fairy tale as genre in the late seventeenth century and examines the ideological relationship of classic fairy tales to domination and oppression in Western society. The fairy tale received its most "mythic" articulation in America. Consequently, Zipes sees Walt Disney's Snow White as an expression of American male individualism, film and literary interpretations of L. Frank Baum's The Wizard of Oz as critiques of American myths, and Robert Bly's Iron John as a misunderstanding of folklore and traditional fairy tales. This book will change forever the way we look at the fairy tales of our youth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813108349

- [28] Angelica Shirley Carpenter, Jean Shirley. **L. Frank Baum: Royal Historian of Oz**. Lerner Group. 1992.

A biography of the author of "The Wizard of Oz", who invented a new kind of fairy tale, uniquely modern and American.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0822549107

- [29] Salman Rushdie, Melvyn Bragg, Richard Maltby. **The Wizard of Oz**. British Film Institute. 1992.

"The Wizard of Oz was my very first literary influence," writes Salman Rushdie in his account of the great MGM children's classic. At the age of ten he had written a story, "Over the Rainbow," about a colorful fantasy world. But for Rushdie The Wizard of Oz is more than a children's film, and more than a fantasy. It's a story whose driving force is the inadequacy of adults, where the weakness of grown-ups forces children to take control of their own destinies. Rushdie rejects the conventional view that its fantasy of escape from reality ends with a comforting return to home, sweet home. On the contrary, it is a film that speaks to the exile. The Wizard of Oz shows that imagination can become reality, that there is no such place like home, or rather that the only home is the one we make for ourselves. • Rushdie's brilliant insights into a film more often seen than written about are rounded off with a typically scintillating new short story, "At the Auction of the Ruby Slippers," about the day when Dorothy's red shoes are knocked down to \$15,000 at a sale of MGM props. • Author Biography: Salman Rushdie's books, from Midnight's Children to The Satanic Verses, have been read around the world. His recent book — Haroun and the Sea of Stories, Imaginary Homelands 1981-90, and The Moor's Last Sigh — have enhanced his reputation as one of our most important contemporary writers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0851703003

- [30] Paul Nathanson, Katherine K. Young. **Over the Rainbow: The Wizard of Oz As a Secular Myth of America**. State University of New York Press. 1991.

Over the Rainbow shows how Dorothy's passage from Kansas to Oz and back again recapitulates paradigmatic stories of both America and Christianity. Defining human identity on three symbolic levels (individual, collective, and cosmic), Nathanson shows that The Wizard of Oz has come to be a secular myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0791407101

- [31] Richard Roberts. **Wind and the Wizard**. Vernal Equinox Press. 1990.

This time-travel novel is the first book in which a writer's characters actually go into other books and interact with the characters therein. Compared to James Joyce's Finnegans Wake as a book as "actually, unbelievably breaks new ground," Richard Roberts' The Wind & the Wizard has characters who venture into other books, affecting the "past" events and characters of those books so that they are changed by the new characters which Roberts has introduced. When the protagonist Bertie's monkey opens The Wind and the Willows, Bertie and Bongo suddenly find themselves in the English countryside before a car in which are seated Toad, Rat, Mole and Badger. How or why they came to be there is a mystery of space/time, but they must solve it in order to return to their own time and space. In so doing, Bertie learns his purpose as he next proceeds in the first volume into The Water-babies, Peter Pan, and Robin Hood. Forty illustrations by the artist Jo Gill.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 094238007X

- [32] John Fricke, Jay Scarfone, William Stillman. [The Wizard of Oz: The Official 50th Anniversary Pictorial History](#). Warner Books. 1989.

The official illustrated tribute features never-before-seen production photographs culled from private collections and exclusive access to MGM archives. Publication is scheduled to coincide with the 50th anniversary of its theatrical release.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0446514462](#)

- [33] Noel Langley, Florence Ryerson, Edgar Allan Woolf, Michael Patrick Hearn. [The Wizard of Oz: The Screen Play](#). Dell / Delta. 1989.

1989 book, paperback, published to commemorate the 50th anniversary of the world's most beloved motion picture. The script was published for the first time. Every word of the dialogue and the complete lyrics of every song is included, plus much more than is evident from a viewing of the famous movie.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385297602](#)

- [34] Madonna Kolbenschlag. [Lost in the Land of Oz: The Search for Identity and Community in American Life](#). Harper Collins. 1988.

Explores the American dream — the belief that hard work and willpower always produce success — while considering the many for whom the dream fails and the role of culture, gender, systems, relationships, and religions in upholding the myth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [006064768X](#)

- [35] L. Frank Baum. [The Wizard of Oz](#). Schocken. 1987.

Introduction Folklore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creations. Yet the old time fairy tale, having served for generations, may now be classed as "historical" in the children's library; for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident. Having this thought in mind, the story of "The Wonderful Wizard of Oz" was written solely to please children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out. – L. Frank Baum Chicago, April, 1900.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805238123](#)

- [36] Brendan Lehane. [Wizards and Witches](#). Time Life Books. 1984.

A beautifully illustrated compendium of classic tales about Wizards and Witches.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0809452049](#)

- [37] L. Frank Baum, Mary Cowles Clark. [The Life and Adventures of Santa Claus](#). Greenwich House. 1983.

A holiday classic from the author of *The Wizard of Oz* • Where did Santa Claus come from? In this classic tale from Oz scribe L. Frank Baum, the beloved symbol of Christmas is removed from his conventional trappings and placed into the world of imaginative folklore. From his humble beginnings in an enchanted forest of mythical creatures to his toy deliveries to all the world's children, *The Life and Adventures of Santa Claus* is a must read for all ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517420627](#)

- [38] Monica Bayley, W.W. Denslow. [The Wonderful Wizard of Oz Cook Book](#). MacMillan. 1981.

Recipes based on references to food in "The Wonderful Wizard of Oz."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0027085309](#)

- [39] L. Frank Baum. [American Fairy Tales](#). Dover. 1978.

In Chicago, an ordinary key unlocks a magical trunk packed with robbers and a pie. In Boston, five magical bon-bons make an ordinary senator, an ordinary professor, an ordinary girl and her ordinary parents do the most extraordinary things! A young cowboy lassoes Father Time; the dummy in Mr. Floman's department store window comes to life; and a tiny beetle gives a New England farmer and his wife a pump which pumps not water, but gold! Author of the much-loved Oz books, L. Frank Baum transforms the familiar with his magical mix of humor and enchantment. Most of the twelve stories in this delightful collection are set in America where, so it seems, modern fairies, knooks, and ryls are always causing the most astonishing things to happen! These tales will enchant both young and old. When American Fairy Tales first appeared, Baum's reputation as a storyteller had already been established by *The Wonderful Wizard of Oz*, written in 1900. The twelve stories in this collection were originally syndicated weekly in at least five newspapers during the first half of 1901. The first book edition, which this facsimile reprints, came out later that year.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486236439](#)

- [40] L. Frank Baum. **Master Key: An Electrical Fairy Tale.** Dover. 1977.

Lyman Frank Baum (May 15, 1856 — May 6, 1919) is one of America's most read authors, and he is widely considered one of the premier authors of children's books. Baum wrote dozens of novels and short stories, as well as hundreds of poems, and he even foresaw technological innovations such as computers, televisions and mobile phones, all of which made their way into his writing. Baum, however, is still best known and best regarded for *The Wonderful Wizard of Oz*, and several other titles that took place in the fantasy world of Oz. Every American is familiar with Dorothy and Toto, and Oz has been adapted for movies, screenplays, and more ever since.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486233820](#)

- [41] David L. Greene, Dick Martin. **The Oz Scrapbook.** Random House. 1977.

Whereas *The Annotated Wizard of Oz* is a good reference for the first Oz book specifically, this is a good reference for the whole Oz phenomenon, from Baum to later authors, from books to stage plays and films. • The book opens with a description of L. Frank Baum himself; biographical details, his history of books, the writing of the 14 Oz books, his relations with illustrators, and his involvement with stage plays and films based on Oz. This section, like the whole book, is illustrated with many black & white illustrations, b&w photographs, and a few color plates. • The second chapter describes the ongoing Oz phenomenon taken over by Ruth Plumly Thompson and some later Oz authors, and includes pictures of the dustjackets of some of these books as well as many other illustrations. • The third chapter deals specifically of course John R. Neill. There are also samples of illustrations from foreign language translations and adaptations of the Oz series. • *The Wiz* of 1975. And the last short chapter spends some space to Oz pages + 16 unnumbered pages of color plates.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394410548](#)

- [42] L. Frank Baum. **The Life and Adventures of Santa Claus.** Dover. 1976.

Delightfully original modern classic, with 167 illustrations, of tales about Santa Claus — by L. Frank Baum, author of the Oz books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486232972](#)

- [43] L. Frank Baum. **John Dough and the Cherub.** Dover. 1974.

The adventures of John Dough, the human-sized gingerbread man brought to life by an Arab elixir, and Chick, the world's first incubator baby, as they travel from the Island of Phreex to the kingdom of Hilo.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486229785](#)

- [44] L. Frank Baum, Michael Patrick Hearn, W.W. Denslow. **The Annotated Wizard of Oz: The Wonderful Wizard of Oz.** Clarkson N. Potter. 1973.

A special edition of Dorothy's journey down the yellow brick road to the Emerald City of Oz containing detailed textual notes and eighty-two pages of introductory historical material.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517500868](#)

- [45] L. Frank Baum, Frank Ver Beck. **The Magical Monarch of Mo.** Dover. 1968.

Adventures in a land even stranger than Oz. Best Baum not in Oz series. 118 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0486218929](#)

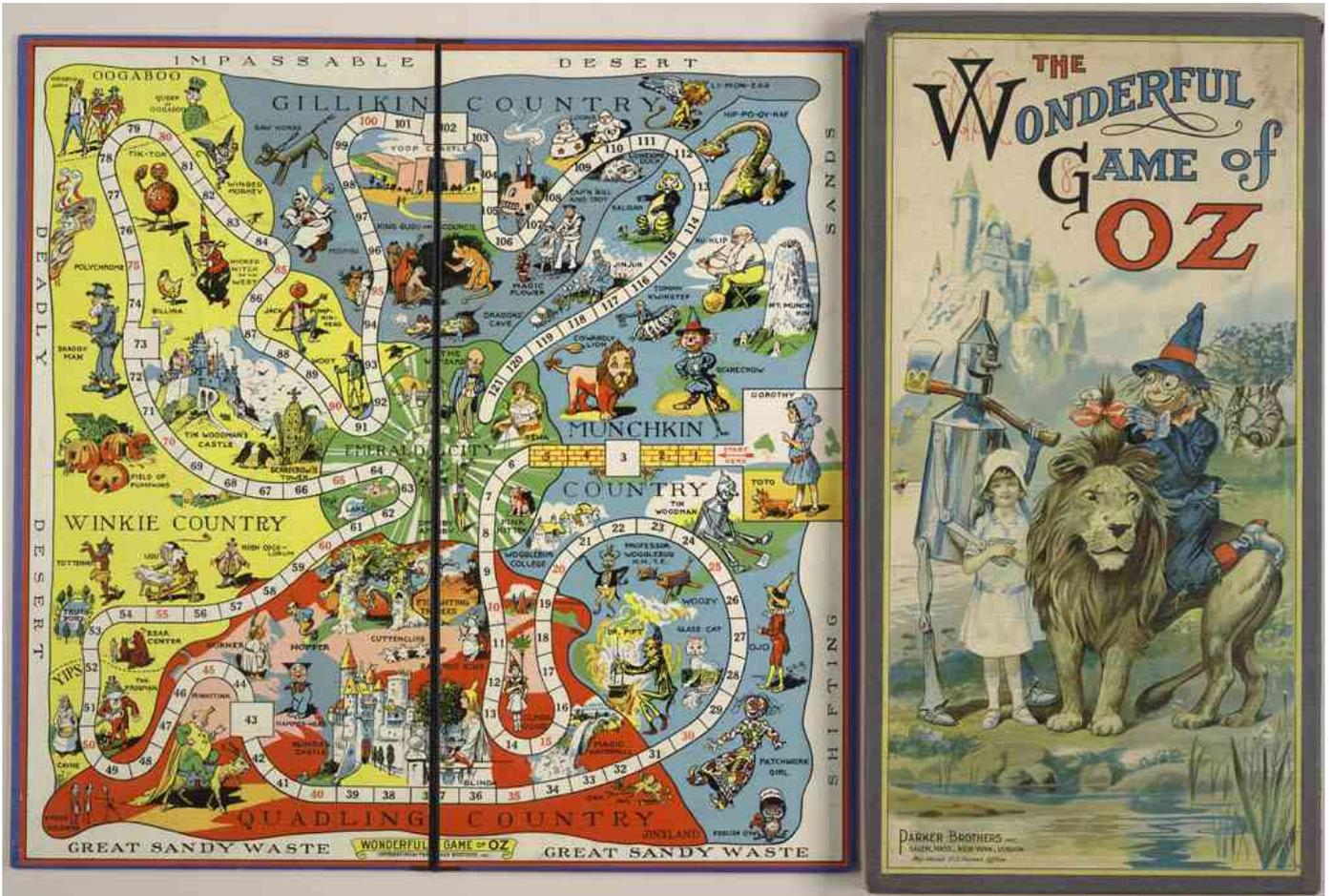


Figure 11.5: *The Wonderful Game of Oz* (Parker Brothers, 1921) — with map transposed [Library of Congress: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
679	2012	Burger	Wizard of Oz as American myth: a critical study of six versions of the story, 1900-2007
679	2009	Schwartz	Finding Oz: How L. Frank Baum Discovered the Great American Story
679	2007	Tuerk	Oz in Perspective: Magic and Myth in the L. Frank Baum Books
680	2005	Cote	Wicked: The Grimmerie, a Behind-the-Scenes Look at the Hit Broadway Musical
680	2003	Sunshine	All Things Oz: The Wonder, Wit, and Wisdom of The Wizard of Oz
680	2002	Dighe	Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory
680	2002	Rogers	L. Frank Baum: Creator of Oz: A Biography
681	2002	Shanower	Salt Sorcerer of Oz and Other Stories
681	2001	Baum	Wonderful Wizard of Oz: A Commemorative Pop-up
681	2001	Gilmore	Wizard of Quarks: A Fantasy of Particle Physics
681	2001	Morena	Wisdom of Oz: Reflections of a Jungian Sandplay Therapist
682	2000	Baum	Annotated Wizard of Oz
682	2000	Baum	Green Star of Oz: A Special Oz Story
682	2000	Glassman	Oz: The Hundredth Anniversary Celebration
682	2000	Levinthal	Emerald Burrito of Oz
682	2000	Scarfone	Wizard of Oz: The Film Classic Comes to Life With Sound and Stunning Three-Dimension
682	2000	Swartz	Oz before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939
683	1999	Carroll	100 Years of Oz: A Century of Classic Images
683	1999	Cashdan	Witch Must Die: The Hidden Meaning of Fairy Tales
683	1999	Stillman	Wizardry of Oz
683	1998	Rahn	Masterwork Studies Series: Wizard of Oz
683	1997	Riley	Oz and beyond: the fantasy world of L. Frank Baum
684	1996	Baum	Our Landlady
684	1995	Baum	Patchwork Girl of Oz
684	1994	Baum	Dot and Tot of Merryland
685	1994	Philips	Witches of Oz
685	1994	Zipes	Fairy Tale as Myth/Myth as Fairy Tale
685	1992	Carpenter	L. Frank Baum: Royal Historian of Oz
685	1992	Rushdie	Wizard of Oz
685	1991	Nathanson	Over the Rainbow: The Wizard of Oz As a Secular Myth of America
685	1990	Roberts	Wind and the Wizard
686	1989	Fricke	Wizard of Oz: The Official 50th Anniversary Pictorial History
686	1989	Langley	Wizard of Oz: The Screen Play
686	1988	Kolbenschlag	Lost in the Land of Oz: The Search for Identity and Community in American Life
686	1987	Baum	Wizard of Oz
686	1984	Lehane	Wizards and Witches
686	1983	Baum	Life and Adventures of Santa Claus
686	1981	Bayley	Wonderful Wizard of Oz Cook Book
686	1978	Baum	American Fairy Tales
687	1977	Baum	Master Key: An Electrical Fairy Tale
687	1977	Greene	Oz Scrapbook
687	1976	Baum	Life and Adventures of Santa Claus
687	1974	Baum	John Dough and the Cherub
687	1973	Baum	Annotated Wizard of Oz: The Wonderful Wizard of Oz
687	1968	Baum	Magical Monarch of Mo



Figure 11.6: *The Bridge at Narni* (Corot, 1826) [Wikipedia: Public Domain] — the Italian town Narni inspired 'Narnia'

11.3 Narnia

- [1] Salwa Khoddam, Mark R. Hall, Jason Fisher. **C.S. Lewis and the Inklings: Discovering Hidden Truth**. Cambridge Scholars Pub. 2012.

This volume offers essays on a variety of aspects of the inter-related topics of "hiddenness" and "discovery": literary, biographical, philosophical, and source study. The Inklings that are examined in this anthology are C.S. Lewis, J.R.R. Tolkien, and Owen Barfield, with two of their literary predecessors and influences that are included under the term "Inklings" in this anthology: G.K. Chesterton and George MacDonald. Readers will find new territory for further exploration of C.S. Lewis and the Inklings in the areas of 1) creative collaboration among the Inklings; 2) genres (for example, the penny dreadful, Christian liturgical poetry); 3) literary influences (H.G. Wells, Dante); 4) linguistics (Tolkien's "web of words"); and 5) the convergence of literature and theology. Other areas, which readers would find interesting, are medieval cosmology, classical mythology and Nordic mythology in Lewis's and Tolkien's works (the pagan mythology of the Greeks and Romans, and the Nordic myth of Ragnarok). Consequently, Lewis's *A Discarded Image* was studied by several contributors to substantiate his knowledge on the medieval cosmos.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1443840939

- [2] Martha C. Sammons. **War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination**. ABC-CLIO. 2010.

This investigation focuses on C.S. Lewis's and J.R.R. Tolkien's contrasting views of art and imagination, which are key to understanding and interpreting their fantasy works, providing insight into their goals, themes, and techniques, as well as an appreciation of the value and impact of their mythologies.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0313362823

- [3] Michael Ward. **Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis.** Oxford University Press. 2010.

For over half a century, scholars have laboured to show that C.S. Lewis's famed but apparently disorganised Chronicles of Narnia have an underlying symbolic coherence, pointing to such possible unifying themes as the seven sacraments, the seven deadly sins, and the seven books of Spenser's Faerie Queene. None of these explanations has won general acceptance and the structure of Narnia's symbolism has remained a mystery. • Michael Ward has finally solved the enigma. In Planet Narnia he demonstrates that medieval cosmology, a subject which fascinated Lewis throughout his life, provides the imaginative key to the seven novels. Drawing on the whole range of Lewis's writings (including previously unpublished drafts of the Chronicles), Ward reveals how the Narnia stories were designed to express the characteristics of the seven medieval planets — Jupiter, Mars, Sol, Luna, Mercury, Venus, and Saturn — planets which Lewis described as "spiritual symbols of permanent value" and "especially worthwhile in our own generation". Using these seven symbols, Lewis secretly constructed the Chronicles so that in each book the plot-line, the ornamental details, and, most important, the portrayal of the Christ-figure of Aslan, all serve to communicate the governing planetary personality. The cosmological theme of each Chronicle is what Lewis called "the kappa element in romance", the atmospheric essence of a story, everywhere present but nowhere explicit. The reader inhabits this atmosphere and thus imaginatively gains connaitre knowledge of the spiritual character which the tale was created to embody. • Planet Narnia is a ground-breaking study that will provoke a major reevaluation not only of the Chronicles, but of Lewis's whole literary and theological outlook. Ward uncovers a much subtler writer and thinker than has previously been recognized, whose central interests were hiddenness, immanence, and knowledge by acquaintance. • "I cannot contain my admiration. No other book on Lewis has ever shown such comprehensive knowledge of his works and such depth of insight. This will make Michael Ward's name." – Walter Hooper, Literary Adviser to the Estate of C.S. Lewis • "Noting Michael Ward's claim that he has discovered "the secret imaginative key" to the Narnia books, the sensible reader responds by erecting a castle of scepticism. My own castle was gradually but utterly demolished as I read this thoughtful, scholarly, and vividly-written book. If Ward is wrong, his wrongness is cogent: it illuminates and delights. But I don't think he is wrong. And in revealing the role of the planets in the Chronicles, Ward also gives us the fullest understanding yet of just how deeply Lewis in his own fiction drew upon those medieval and renaissance writers he so loved." – Alan Jacobs, Professor of English, Wheaton College and author of The Narnian: The Life and Imagination of C.S. Lewis.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [019973870X](#)

- [4] Maria Tatar. **Enchanted Hunters: The Power of Stories in Childhood.** W.W. Norton. 2009.

Highly illuminating for parents, vital for students and book lovers alike, Enchanted Hunters transforms our understanding of why children should read. Ever wondered why little children love listening to stories, why older ones get lost in certain books? In this enthralling work, Maria Tatar challenges many of our assumptions about childhood reading. Much as our culture pays lip service to the importance of literature, we rarely examine the creative and cognitive benefits of reading from infancy through adolescence. By exploring how beauty and horror operated in C.S. Lewis's Chronicles of Narnia, Philip Pullman's His Dark Materials, J.K. Rowling's Harry Potter novels, and many other narratives, Tatar provides a delightful work for parents, teachers, and general readers, not just examining how and what children read but also showing through vivid examples how literature transports and transforms children with its intoxicating, captivating, and occasionally terrifying energy. In the tradition of Bruno Bettelheim's landmark The Uses of Enchantment, Tatar's book is not only a compelling journey into the world of childhood but a trip back for adult readers as well. 30 illustrations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0393066010](#)

- [5] Laura Miller. **The Magician's Book: A Skeptic's Adventures in Narnia.** Little, Brown. 2008.

The Magician's Book is the story of one reader's long, tumultuous relationship with C.S. Lewis' The Chronicles of Narnia. As a child, Laura Miller read and re-read The Lion, the Witch and the Wardrobe and its sequels countless times, and wanted nothing more than to find her own way to Narnia. In her skeptical teens, a casual reference to the Chronicles's Christian themes left her feeling betrayed and alienated from the stories she had come to know and trust. Years later, convinced that "the first book we fall in love with shapes us every bit as much as the first person we fall in love with," Miller returns to Lewis's classic fantasies to see what mysteries Narnia still holds for adult eyes — and is captured in an entirely new way. In her search to uncover the source of these small books' mysterious power, Miller looks to their creator, Clive Staples Lewis. What she discovers is not the familiar, idealized image of the author, but a man who stands in stark contrast to his whimsical creation — scarred by a tragic and troubled childhood, Oxford educated, a staunch Christian, and a social conservative, armed with deep prejudices. The Magician's Book is an intellectual adventure story, in which Miller travels to Lewis's childhood home in Ireland, the possible inspiration for Narnia's landscape; unfolds his intense friendship with J.R.R. Tolkien, that led the two of them to create the greatest myth-worlds of modern times; and explores Lewis's influence on writers like Neil Gaiman, Jonathan Franzen, and Philip Pullman. Finally reclaiming Narnia "for the rest of us," Miller casts the Chronicles as a profoundly literary creation, and the portal to a life-long adventure in books, art, and the imagination. Erudite, wide-ranging, and playful, The Magician's Book is for all who live in thrall to the magic of books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0316017639](#)

- [6] David Colbert. **The Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts.** Berkley. 2005.

After revealing the inspirations behind Harry Potter and The Lord of the Rings, David Colbert takes a tour of C.S. Lewis's Narnia — from The Lion, the Witch and the Wardrobe to The Last Battle — in this indispensable guide to the origins of the classic book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0425205630](#)

- [7] Paul F. Ford, Lorinda Bryan Cauley. **Companion To Narnia**. HarperCollins. 2005.

Step into the Wardrobe • This peerless companion has served as an adventurer's passport to the land of Narnia for twenty-five years and was used by the cast and crew of the major motion picture The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe. From Aslan, the Great Lion, to Zardeenah, the mysterious lady of the night, this comprehensive, accessible book contains hundreds of alphabetically arranged and indexed entries covering all the characters, events, places, and themes that Lewis brilliantly wove into his timeless and magical world. • For readers of all ages, this is the perfect guide to the enchanted world of C.S. Lewis's The Chronicles of Narnia ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060791276](#)

- [8] C.S. Lewis. **Of Other Worlds: Essays and Stories**. Harcourt. 2002.

"The less known the real world is, the more plausibly your marvels can be located near at hand." As the creator of one of the most famous "other worlds" of all time, C.S. Lewis was uniquely qualified to discuss their literary merit. As both a writer and a critic, Lewis explores the importance of story and wonder, elements often ignored or even frowned upon by critics of the day. His discussions of his favorite kinds of stories — children's stories and fantasies — includes his thoughts on his most famous works, The Chronicles of Narnia and the Space Trilogy. "A must for any collection of C. S. Lewis." – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156027674](#)

- [9] Kirk H. Beetz. **Exploring C.S. Lewis' the Chronicles of Narnia**. Beacham. 2001.

Explores the land of Narnia and its relationship to Christianity and the Bible, and traces Lewis' own religious path and the events of his life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [093383358X](#)

- [10] Allan Zola Kronzek. **The Sorcerer's Companion: A Guide to the Magical World of Harry Potter**. Broadway. 2001.

Who was the real Nicholas Flamel? How did the Sorcerer's Stone get its power? Did J.K. Rowling dream up the terrifying basilisk, the seductive veela, or the vicious grindylow? And if she didn't, who did? Millions of readers around the world have been enchanted by the magical world of wizardry, spells, and mythical beasts inhabited by Harry Potter and his friends. But what most readers don't know is that there is a centuries-old trove of true history, folklore, and mythology behind Harry's fantastic universe. Now, with The Sorcerer's Companion, those without access to the Hogwarts library can school themselves in the fascinating reality behind J.K. Rowling's world of magic. The Sorcerer's Companion allows curious readers to look up anything magical from the Harry Potter books and discover a wealth of entertaining, unexpected information. Wands and wizards, boggarts and broomsticks, hippogriffs and herbology, all have astonishing histories rooted in legend, literature, or real-life events dating back hundreds or even thousands of years. Magic wands, like those sold in Rowling's Diagon Alley, were once fashioned by Druid sorcerers out of their sacred yew trees. Love potions were first concocted in ancient Greece and Egypt. And books of spells and curses were highly popular during the Middle Ages. From Amulets to Zombies, you'll also learn: how to read tea leaves • where to find a basilisk today • how King Frederick II of Denmark financed a war with a unicorn horn • who the real Merlin was • how to safely harvest mandrake root • who wore the first invisibility cloak • how to get rid of a goblin • why owls were feared in the ancient world • the origins of our modern-day bogeyman, and more. A spellbinding tour of Harry's captivating world, The Sorcerer's Companion is a must for every Potter aficionado's bookshelf. The Sorcerer's Companion has not been prepared, approved, or licensed by any person or entity that created, published, or produced the Harry Potter books or related properties.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0767908473](#)

- [11] Thomas L. Martin. **Reading the Classics with C.S. Lewis**. Paternoster Press. 2001.

An in-depth look at Lewis's great love for literature and his monumental work as a literary critic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1842270737](#)

- [12] Colin Duriez. **The C.S. Lewis Encyclopedia: A Complete Guide to His Life, Thought, and Writings**. Crossway Books. 2000.

Explore the world of the twentieth century's greatest popularizer of the Christian faith. C. S. Lewis was one of the foremost writers and thinkers of the twentieth century. His unique ability to combine reasoning and imagination—capturing your mind and taking you into a richer

world of thought and experience that points to God-is revealed in the great variety of his writings from allegories to apologetics. Colin Duriez, an authority on C. S. Lewis, has laid out in an easy-to-follow encyclopedic format essential information on Lewis's life, relationships, and beliefs, as well as the main themes and characters in his work. Many entries are cross-referenced so that you can follow through on the ideas and subjects that capture your interest. And to encourage your exploration and discovery of Lewis's world, substantial essays on the major aspects of his life, a complete list of his works, and a guide that categorizes many of the related articles are also included. Whether you are wanting to know more about Lewis's many "religious" writings or his fictional classics, his primary concerns or even the debates in which he participated, this book will prove to be an invaluable tool.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1581341369

- [13] C.S. Lewis, Pauline Baynes. **The Complete Chronicles of Narnia.** Harper Collins Narnia. 1998.

The Chronicles of Narnia have enchanted millions of readers over the last fifty years, and the magical events described in C. S. Lewis's immortal prose have left many a lasting memory. For here is a world where a witch decrees eternal winter; where there are more talking animals than people; and where battles are fought by Centaurs, Giants, and Fauns. Now all seven Chronicles are bound together in this one magnificent volume with a personal introduction by Douglas Gresham, stepson of C. S. Lewis. Pauline Baynes' original and much-loved illustrations have been made even more memorable by the addition of color. This spectacular gift edition will guarantee that C. S. Lewis's timeless world of Narnia will catch the imagination of yet another generation of readers.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060281375

- [14] Michael Coren. **The Man Who Created Narnia: The Story of C.S. Lewis.** Eerdmans. 1996.

The Lion, the Witch and the Wardrobe, The Horse and His Boy, and the other books in C. S. Lewis's Narnia Chronicles are among the most beloved in children's literature. In a strong and moving narrative, Narnia's readers are introduced to "Plain Jack" Lewis and are able to explore his life as a scholar, his friendships with writers such as J.R.R. Tolkien, the Christianity that underlies his writing, and the great love story of his final years. Lewis's personal story is as fascinating as the books with which he has delighted generations of readers. Photographs of C. S. Lewis's world, from the grimy streets of Belfast and the horrors of trench warfare to the grandeur of Oxford and Cambridge, bring his story to vivid life and make this book as exciting to look at as it is informative to read.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802838227

- [15] John Goldthwaite. **The Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America.** Oxford University Press. 1996.

The Man in the Moon has dropped down to earth for a visit. Over the hedge, a rabbit in trousers is having a pipe with his evening paper. Elsewhere, Alice is passing through a looking glass, Dorothy riding a tornado to Oz, and Jack climbing a beanstalk to heaven. To enter the world of children's literature is to journey to a realm where the miraculous and the mundane exist side by side, a world that is at once recognizable and real — and enchanted. Many books have probed the myths and meanings of children's stories, but Goldthwaite's Natural History is the first exclusively to survey the magic that lies at the heart of the literature. From the dish that ran away with the spoon to the antics of Brer Rabbit and Dr. Seuss's Cat in the Hat, Goldthwaite celebrates the craft, the invention, and the inspired silliness that fix these tales in our minds from childhood and leave us in a state of wondering to know how these things can be. Covering the three centuries from the fairy tales of Charles Perrault to Maurice Sendak's Where the Wild Things Are, he gathers together all the major imaginative works of America, Britain, and Europe to show how the nursery rhyme, the fairy tale, and the beast fable have evolved into modern nonsense verse and fantasy. Throughout, he sheds important new light on such stock characters as the fool and the fairy godmother and on the sources of authors as diverse as Carlo Collodi, Lewis Carroll, and Beatrix Potter. His bold claims will inspire some readers and outrage others. He hails Pinocchio, for example, as the greatest of all children's books, but he views C.S. Lewis's The Chronicles of Narnia as a parable that is not only murderously misogynistic, but deeply blasphemous as well. Fresh, incisive, and utterly original, this rich literary history will be required reading for anyone who cares about children's books and their enduring influence on how we come to see the world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195038061

- [16] David C. Downing. **Planets in Peril: A Critical Study of C.S. Lewis's Ransom Trilogy.** University of Massachusetts Press. 1992.

Literary scholar, novelist, and Christian apologist, C. S. Lewis was a remarkable and enigmatic man. He is perhaps best known today for his popular series of children's books, the Chronicles of Narnia, which continue to sell more than a million copies a year. He also wrote science fiction in the form of interplanetary fantasies — a series of three novels known as the Ransom Trilogy. This book offers the first full-length critical assessment of that trilogy, placing the three volumes in the context of Lewis's life and work. David C. Downing reveals the autobiographical and theological subtexts of Out of the Silent Planet, Perelandra, and That Hideous Strength, showing as well how much Lewis the classical and medieval scholar influenced the work of Lewis the creator of interplanetary fantasies. Downing also examines the

chief imaginative and intellectual sources of the trilogy and addresses persistent issues raised by reviewers and critics: Was Lewis's lifelong devotion to fantasy a mark of intellectual independence or a case of "arrested emotional development"? Were his views on women sexist, even misogynist? How much of his critique of modern science and technology was well informed and how much the result of prejudice or habitual suspicion of all things modern? A brief appendix on "The Dark Tower" fragment provides what background is known about this mysterious document, summarizes the story as far as Lewis developed it, and comments on how this unfinished work fits in with the Ransom books published during Lewis's lifetime.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0870237748](#)

- [17] William Huffman. **Robert Fludd: Essential Readings.** Harper Collins. 1992.

Renaissance man, Elizabethan philosopher, and scholar Robert Fludd sought to integrate the whole of human knowledge within a divine and hierarchically ordered cosmology. After completing his education at Oxford University, he journeyed throughout Europe seeking the knowledge of mystics, scientists, musicians, physicians, and alchemists, leading to the publication of many historically influential works on science, medicine, and philosophy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1855381427](#)

- [18] Regina, Ph.D. Higgins. **Magic Kingdoms: Discovering the Joys of Childhood Classics With Your Child.** Simon & Schuster. 1992.

A celebration of classic works of children's literature offers insightful comments about such works as Alice in Wonderland, Winnie the Pooh, and The Chronicles of Narnia. 15,000 first printing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0671735969](#)

- [19] Gareth Knight. **The Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield.** Element Books. 1991.

Gareth Knight is one of the world's foremost authorities on ritual magic, the Western Mystery Tradition and Qabalistic symbolism. He trained in Dion Fortune's Society of the Inner Light, and has spent a lifetime rediscovering and teaching the principles of magic as a spiritual discipline and method of self-realisation. He has written around forty books covering topics as diverse as Qabalah, history of magic, Arthurian legend, Rosicrucianism, Tarot, the Inklings (Tolkien, C.S. Lewis et al) and the Feminine Mysteries, as well as several practical books on ritual magic. He has lectured worldwide and is a regular contributor to Inner Light, the journal of the Society of the Inner Light, and to the Avalon Group journal, Lyra.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1852301694](#)

- [20] Brian Sibley, C.S. Lewis, Pauline Baynes. **The Land of Narnia: Brian Sibley Explores the World of C.S. Lewis.** Harper Collins. 1990.

This is an exploration of the life of C.S. Lewis and his writing of the "Narnia" books. It looks in detail at the geography and creatures of Narnia and the theme behind the stories, and the illustrations provided for this book by the Narnia illustrator, Pauline Baynes, are accompanied by the original map and frontispieces. Brian Sibley is the author of "Shadowlands: the Story of C.S. Lewis and Joy Davidman" and the radio serialization of "The Magician's Nephew" and "The Lion, the Witch and the Wardrobe".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0060256265](#)

- [21] A.N. Wilson. **C.S. Lewis: A Biography.** W.W. Norton. 1990.

A.N. Wilson shows in this brilliant new biography, that C.S. Lewis, the man, was every bit as multifaceted as C.S. Lewis the writer. Gregarious friend, bullying debater, heavy drinker, and smoker. A man whose relationships with women boggled even those closest to him. C.S. Lewis was all of these things, and A.N. Wilson has succeeded, as no previous biographer has done, in bringing this generous, passionate, opinionated, deeply troubled, and marvelously gifted man to life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393028135](#)

- [22] C.S. Lewis, Walter Hooper. **Boxen: The Imaginary World of the Young C.S. Lewis.** Harcourt Brace Jovanovich. 1985.

A collection of maps, histories, sketches, and stories created by C.S. Lewis as a child to describe his private fantasy world, known as Animal-Land or Boxen. A scholarly introduction explains the stories in the context of Lewis's life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0151136300](#)

- [23] C.S. Lewis. **Spirits in Bondage: A Cycle of Lyrics.** Mariner Books. 1984.

It is Will that creates the world, even though the world itself is a malignant thing which inveigles us into reproducing and perpetuating life. The way to terminate this malignancy is by asceticism. From the preface: In 1919, when C.S. Lewis was only twenty, just a few months returned from the Great War, his first collection of poetry was published, presaging the authors brilliant career. At the time, Lewis was in the midst of his agnostic phase, yet to become the great Christian philosopher of his later life. As such, the poems all revolve around the theme of nature as a malevolent force, with beauty as the only divine truth. This volume includes a preface by Walter Hooper, which illuminates Lewis's formative influences, drawing from his letters, diaries, and other works to provide a record of the early part of the great writers life." (Lewis's) writing is like the easy talk of a good conversationalist and he challenges many deeply set convictions without raising his voice." – St. Louis Post Dispatch.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0156847485](#)

- [24] Peter J. Schakel. **Reason and Imagination in C.S. Lewis: A Study of Till We Have Faces.** Wm. B. Eerdmans. 1984.

The first study of C.S. Lewis to offer a detailed examination of "Till We Have Faces," Peter J. Schakel's book is also the first to explore the tension between reason and imagination that significantly shaped Lewis' thinking and writing. Schakel begins with a close analysis of "Till We Have Faces" which leads the readers through the plot, clarifying its themes and it discusses structure, symbols and allusions. The second part of the book surveys Lewis' works, tracing the tension between reason and imagination. In the works of the thirties and forties reason is in the ascendant; from the early fifties on, in works such as the Chronicles of Narnia, there is an increased emphasis on imagination — which culminates in the fine "myth retold," "Till We Have Faces." Imagination and reason are reconciled, finally in the works of the early sixties such as "A Grief Observed" and "Letters to Malcolm." • Peter J. Schakel is Professor of English at Hope College, Holland, MI. • "This book is what Lewis scholarship ought to be. It is the most thoughtful, careful Lewis study yet." – Peter Kreeft • "Reason and Imagination" is a remarkable achievement, literary criticism that is both wise and moving." – Margaret Hannay • "Peter Schakel brings to C. S. Lewis scholarship what has often been lacking, namely rigorous scholarly method and real critical detachment. His study of "Till We Have Faces" is a major contribution to Lewis studies." – Thomas Howard.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802819982](#)

- [25] Donald E. Glover. **C.S. Lewis: The Art of Enchantment.** Ohio University Press. 1982.

A study of the craft and substance of the fictional writings of C.S. Lewis.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0821406094](#)

- [26] C.S. Lewis. **The Chronicles of Narnia: The Lion, the Witch and the Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle — with — Companion To Narnia.** Fontana Lions. 1982.

Narnia ... the world of wicked dragons and magic spells, where the very best is brought out of even the worst people, where anything can happen (and most often does) ... and where the adventure begins. The Dawn Treader is the first ship Narnia has seen in centuries. King Caspian has built it for his voyage to find the seven lords, good men whom his evil uncle Mizaz banished when he usurped the throne. The journey takes Edmund, Lucy, and their cousin Eustace to the Eastern Islands, beyond the Silver Sea, toward Aslan's country at the End of the World. Lucy, Edmund, and their cousin Eustace, are magically transported onto the ship, Dawn Treader, where King.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0027577201](#)

- [27] Evan K. Gibson. **C.S. Lewis; A Spinner of Tales: A Guide to His Fiction.** Eerdmans. 1980.

Lewis' style, narrative, technique, and plot structure are examined from literary and theological perspectives.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802818269](#)

- [28] Martha C. Sammons. **A Guide Through Narnia.** Harold Shaw. 1979.

A Guide Through Narnia was one of the first in-depth studies of C.S. Lewis's seven Chronicles of Narnia. The focus and organization of this revised and expanded edition is on why Lewis wrote the books as fairy tales, the best "Form" for his ideas. It is written for both students and scholars who want to expand their understanding of these popular classics. Chapters include: • Seeing Pictures: How the books were written, chronological summaries, publication history • Selecting the Ideal Form: Why Lewis chose the fairy tale form, fairy tale elements

and style • Seeing Man as Hero: Child heroes • Stealing Past Dragons: Characteristics of religious fantasy, allegory and "supposition," Christian elements • Stepping Through the Door: Themes and effects of fantasy • Dictionary of Names and Places • Martha C. Sammons is Professor of English at Wright State University.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0877883254

- [29] C.S. Lewis. **Miracles: How God Intervenes in Nature and Human Affairs.** Macmillan. 1978.

"The central miracle asserted by Christians is the Incarnation. They say that God became Man. Every other miracle prepares the way for this, or results from this." This is the key statement of *Miracles*, in which C.S. Lewis shows that a Christian must not only accept but rejoice in miracles as a testimony of the unique personal involvement of God in His creation. Using his characteristic lucidity and wit to develop his argument, Lewis challenges the rationalists, agnostics and deists on their own grounds and makes out an impressive case for the irrationality of their assumptions by positing: "Those who assume that miracles cannot happen are merely wasting their time by looking into the texts: we know in advance what results they will find for they have begun by begging the question".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0020867603

- [30] C.S. Lewis. **The Dark Tower and Other Stories.** Harcourt Brace Jovanovich. 1977.

C.S. Lewis's reputation as a religious writer is rivaled by his skill as a writer of fiction, to which the interplanetary trilogy and the seven *Chronicles of Narnia* bear witness. The present volume collects all of his shorter fiction: *The Dark Tower* and "The Man Born Blind" — previously unpublished — as well as four other stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156239302

- [31] C.S. Lewis. **Poems.** Mariner Books. 1977.

A collection of Lewis's shorter poetry on a wide range of subjects—God and the pagan deities, unicorns and spaceships, nature, love, age, and reason: Idea poems which reiterate themes known to have occupied Lewis's ingenious and provocative mind (Clyde S. Kilby, *New York Times Book Review*). Edited and with a Preface by Walter Hooper.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156722488

- [32] C.S. Lewis, W.H. Lewis, Walter Hooper. **Letters of C.S. Lewis.** Mariner Books. 1975.

An important revision and expansion of the earlier collection of Lewis's letters. Entries from Lewis's diary are included, as is Warnie Lewis's memoir of his brother's life. Edited by Walter Hooper and W. H. Lewis; Introduction by Hooper.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156508702

- [33] David Lindsay. **Haunted Woman.** Newcastle. 1975.

The Haunted Woman is a tense, atmospheric novel that questions the nature of reality. Isabel Loment is leading an ordinary, if uneventful, existence. She is engaged to a rather boring man and is just passing through her own life. Everything changes when she and her fiancé rent a remote house in Sussex. In the house Isabel discovers a strange staircase few can see, which leads upwards to three rooms, Rooms that appears to exist only part of the time or just in a different reality from her own. Her discoveries in this house will change both her life and her destiny forever. David Lindsay was author of *A Voyage to Arcturus*, and is considered to be one of the great British fantasy authors. His work forms a bridge from George MacDonald to authors such as C.S. Lewis and J.R.R. Tolkien, who both greatly admired Lindsay's work. "I wish I had written this one myself!" – The Publisher.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0878771034

- [34] Roger Lancelyn Green, Walter Hooper. **C.S. Lewis: A Biography.** Harcourt Brace Jovanovich. 1974.

This story of C.S. Lewis — one of the greatest writers of the 20th century — whose books for children and adults have become much-loved classics. Part of the story of C.S. Lewis has been made famous through the film "Shadowlands". Here this fascinating man's entire life-story is told by those who knew him personally. C.S. Lewis was born in Belfast in 1898 and was sent to England for a public school education with his elder brother, Warren. Lewis exhibited a genius for imagination and perception from his earliest years. Brought up in a Christian household, Lewis lost his faith in his teenage years but was to regain it, with reluctance, as a fellow at Magdalen College, Oxford. His faith subsequently influenced his writings. He became a vigorous champion of the Christian faith through classics such as "Mere Christianity" and through his BBC broadcasts. His "Chronicles of Narnia" became children's classics and he was deluged with correspondence from his young readers. In his latter years he unexpectedly fell deeply in love with a divorced American, Joy Gresham, and married her, only to suffer the devastation of her death a few years later. C.S. Lewis died in 1963 at his home in Oxford. During his lifetime C.S. Lewis suggested to his friend, Roger

Lancelyn Green, who was a fellow English scholar, that he would undertake his biography one day. After Lewis's death in 1963 Lancelyn Green and Walter Hooper were approached by several of Lewis's friends, to write the biography. Warren Lewis, brother to Jack, contributed a great deal to the writing. The authors had at their disposal a vast collection of letters and diaries, as well as the recollections of many surviving family members and friends. Walter Hooper has enhanced the original text with additional material to provide a new, expanded edition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0151231907](#)

- [35] John Warwick Montgomery. **Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas. Williams.** Bethany House. 1974.

If you are a "fan" of the fantasy books by Tolkien, C.S. Lewis, Charles Williams or Chesterton, then this is a book worth reading. It is a collection of essays by various authorities in literature, myth and theology. A couple of the contributors were acquainted with either Tolkien or Lewis. The central thesis running through this collection of essays is that mythic symbols found in folk-tales and religious rituals, all express a common, fundamental human yearning for healing and a return to a "lost paradise". The essayists draw on insights from religious phenomenology, Jungian analysis, Christian theology and literary interpretation to tease out the potent mythic symbols found in the writings of Tolkien, Lewis, Chesterton and Williams. Lewis, Williams and Tolkien were associated with one another as drinking partners in an informal literary club known as The Inklings. The essayists "test" their thesis about the power of myth to reveal our search for meaning through the novels of the Inklings. The essayists take us a step further to consider the Christian world-view that informed and shaped the writings of Tolkien, Lewis, Williams and Chesterton. Although a couple of the essays are slightly "dated", any one interested in fantasy literature would find the thesis very absorbing. It should be useful not merely to students of english literature but also to the general reader who might like to know more about the backdrop to The Lord of the Rings, Narnia, etc. Certainly a book to add to your list for reading if you enjoyed the novels!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0871233584](#)

- [36] C.S. Lewis. **The World's Last Night: And Other Essays.** Mariner Books. 1973.

We are not the playwright, we are not the producer, we are not even the audience. We are on the stage. To play well the scenes in which we are "on" concerns us much more than to guess about the scenes that follow it. In these seven witty, lucid, and tough-minded essays, the famous, infamous Screwtape makes a special appearance, proposing a toast that brilliantly explores the many opportunities for exploiting evil in the world. • Lewis also considers the evidence for whether and how prayer works, plays with the meaning of the words I believe, and asks what happens to our concept of God when we send rockets into outer space. And, in a moving final piece, he forces us to wonder how we should live if any day might bring the worlds last night. • Anyone who ever appreciated his unique blend of humor, paradox, and searing insight will find these further thoughts from C.S. Lewis richly illuminating and remember that he is, as ever, one of the greatest writers and challengers of living faith. • "[Lewis] addresses himself to the task of disputing belief with energy, humor, and intense conviction." – Los Angeles Times • "Reveals the expected wit, the Chestertonian ability to make Christian orthodoxy exciting and fit for the brave rebel, and an abundance of offbeat insights into the human scene." – New York Times Book Review • C. S. (Clive Staples) Lewis (1898-1963), one of the great writers of the twentieth century, also continues to be one of our most influential Christian thinkers. He wrote more than thirty books, both popular and scholarly, including The Chronicles of Narnia series, The Screwtape Letters, The Four Loves, Mere Christianity, and Surprised by Joy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0156983605](#)

- [37] Kathryn Ann Lindskoog. **The Lion of Judah in Never-Never Land: The Theology of C.S. Lewis Expressed in His Fantasies for Children.** Eerdmans. 1973.

This was the very first celebration of the Chronicles of Narnia (begun in 1955, before the final volume was published), and is still the only one of its kind. Furthermore, it is the only book about himself and his writing that C.S. Lewis ever praised. • The preface is by Walter Hooper. The introductory chapter is called Making Pictures. The three main chapters are Spoiled Goodness: Lewis's Concept of Nature, The Coming of the Lion: Lewis's Concept of God, and Possible Gods and Goddesses: Lewis's Concept of Man. The concluding chapter is called Weaving a Spell.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0802814956](#)

- [38] Mark Robert Hillegas. **Shadows of Imagination: The Fantasies of C.S. Lewis, J.R.R. Tolkien, and Charles Williams.** Southern Illinois University Press. 1969.

The twelve original essays in this volume are joined by a common interest in the forms the shadows of an authors imagination can take and in analyzing the shapes that can cast such shadows. This collection will be of interest to a wide audience: the general reader, the science-fiction devotee, and students of twentieth-century literature. Taken together, the essays provide a comprehensive view and critical evaluation of the fantasy fiction of Lewis, Tolkien, and Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF 1ed](#) [DDG](#) [eB](#) [G Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W Wa](#) [Wc](#) [Wisbn](#) [0809303841](#)

- [39] Kilby. **Christian World of C.S. Lewis**. Wm. B. Eerdmans. 1964.

This study provides a perceptive and illuminating guide to C.S. Lewis's writings. Kilby examines Lewis's Christian works one by one, compares them with each other and with books by other authors, and elucidates the themes that recur throughout the main body of Lewis's writings.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802860281](#)

- [40] C.S. Lewis. **An Experiment in Criticism**. Cambridge University Press. 1961.

Professor Lewis — the creator of Narnia — believed that literature exists above all for the joy of the reader and that books should be judged by the kind of reading they invite. He doubted the use of strictly evaluative criticism, especially its condemnations. Literary criticism is traditionally employed in judging books, and "bad taste" is thought of as a taste for bad books. Professor Lewis's experiment consists in reversing the process, and judging literature itself by the way men read it. He defined a good book as one which can be read in a certain way, a bad book as one which can only be read in another. He was therefore mainly preoccupied with the notion of good reading: and he showed that this, in its surrender to the work on which it is engaged, has something in common with love, with moral action, and with intellectual achievement. In good reading we should be concerned less in altering our own opinions than in entering fully into the opinions of others; "in reading great literature I become a thousand men and yet remain myself". As with all that Professor Lewis wrote, the arguments are stimulating and the examples apt.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521093503](#)

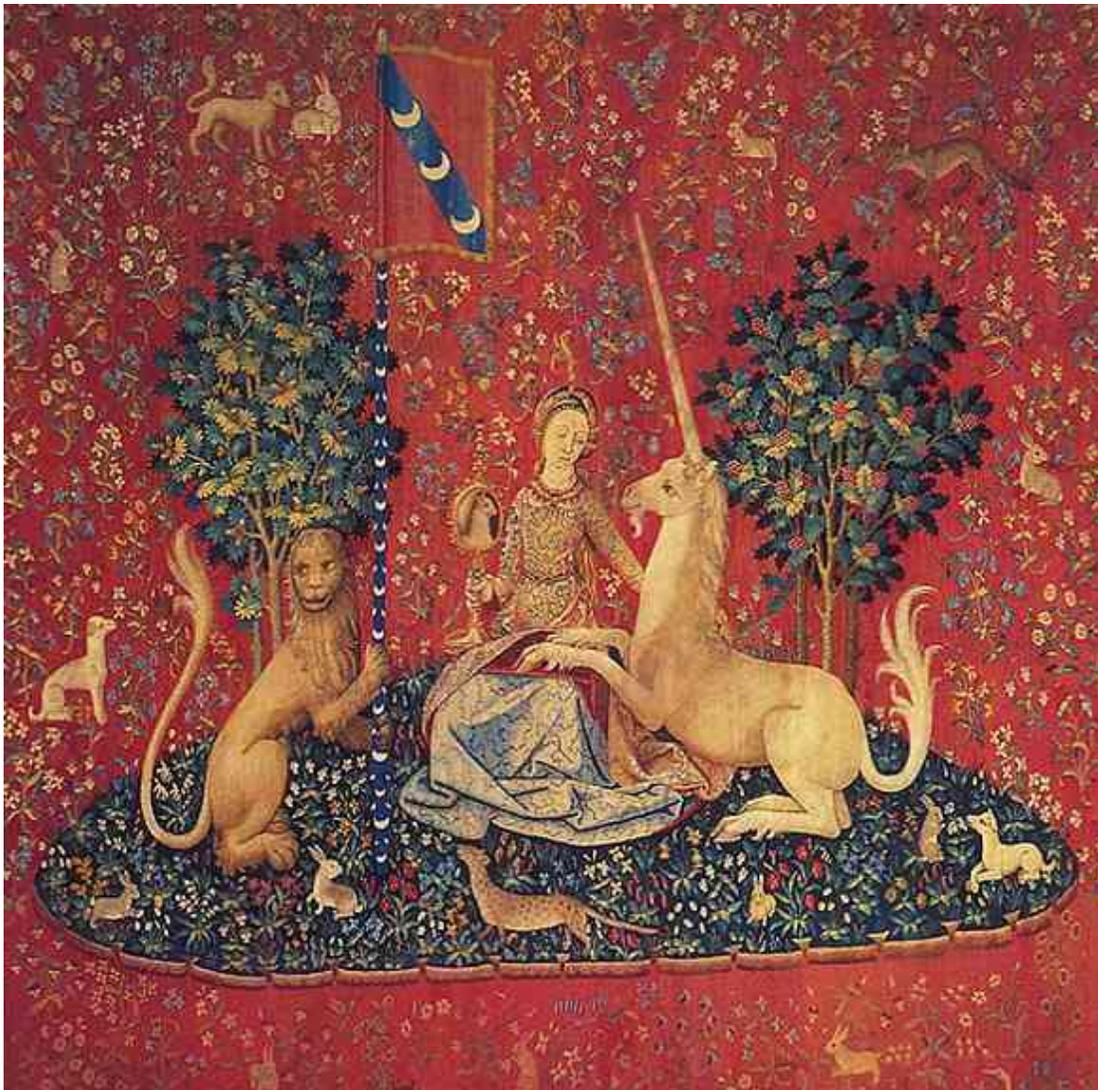


Figure 11.7: *The Lady and the Unicorn — Sight* (ca. 1490) [Wikipedia: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
690	2012	Khoddam	C.S. Lewis and the Inklings: Discovering Hidden Truth
690	2010	Sammons	War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination
691	2010	Ward	Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis
691	2009	Tatar	Enchanted Hunters: The Power of Stories in Childhood
691	2008	Miller	Magician's Book: A Skeptic's Adventures in Narnia
691	2005	Colbert	Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts
692	2005	Ford	Companion To Narnia
692	2002	Lewis	Of Other Worlds: Essays and Stories
692	2001	Beetz	Exploring C.S. Lewis' the Chronicles of Narnia
692	2001	Kronzek	Sorcerer's Companion: A Guide to the Magical World of Harry Potter
692	2001	Martin	Reading the Classics with C.S. Lewis
692	2000	Duriez	C.S. Lewis Encyclopedia: A Complete Guide to His Life, Thought, and Writings
693	1998	Lewis	Complete Chronicles of Narnia
693	1996	Coren	Man Who Created Narnia: The Story of C.S. Lewis
693	1996	Goldthwaite	Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America
693	1992	Downing	Planets in Peril: A Critical Study of C.S. Lewis's Ransom Trilogy
694	1992	Huffman	Robert Fludd: Essential Readings
694	1992	Regina	Magic Kingdoms: Discovering the Joys of Childhood Classics With Your Child
694	1991	Knight	Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield
694	1990	Sibley	Land of Narnia: Brian Sibley Explores the World of C.S. Lewis
694	1990	Wilson	C.S. Lewis: A Biography
694	1985	Lewis	Boxen: The Imaginary World of the Young C.S. Lewis
695	1984	Lewis	Spirits in Bondage: A Cycle of Lyrics
695	1984	Schakel	Reason and Imagination in C.S. Lewis: A Study of Till We Have Faces
695	1982	Glover	C.S. Lewis: The Art of Enchantment
695	1982	Lewis	Chronicles of Narnia: The Lion Witch and the Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle — with — Companion To Narnia
695	1980	Gibson	C.S. Lewis; A Spinner of Tales: A Guide to His Fiction
695	1979	Sammons	A Guide Through Narnia
696	1978	Lewis	Miracles: How God Intervenes in Nature and Human Affairs
696	1977	Lewis	Dark Tower and Other Stories
696	1977	Lewis	Poems
696	1975	Lewis	Letters of C.S. Lewis
696	1975	Lindsay	Haunted Woman
696	1974	Green	C.S. Lewis: A Biography
697	1974	Montgomery	Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas.Williams
697	1973	Lewis	World's Last Night: And Other Essays
697	1973	Lindskoog	Lion of Judah in Never-Never Land: The Theology of C.S. Lewis Expressed in His Fantasies for Children
697	1969	Hillegas	Shadows of Imagination: The Fantasies of C.S. Lewis, J.R.R. Tolkien, and Charles Williams
698	1964	Kilby	Christian World of C.S. Lewis
698	1961	Lewis	An Experiment in Criticism



Figure 11.8: *Bag End (Baggins residence)* — *Lord of the Rings set, New Zealand (Pseudopanax, 2018)* [Wikipedia: Public Domain]

11.4 Middle Earth

- [1] J. R. R. Tolkien, Douglas A. Anderson. **The Annotated Hobbit (3rd ed)**. Houghton Mifflin. 2019.

For readers throughout the world, *The Hobbit* serves as an introduction to the enchanting world of Middle-earth, home of elves, wizards, dwarves, goblins, dragons, orcs, and a host of other creatures depicted in *The Lord of the Rings* and *The Silmarillion*—tales that sprang from the mind of the most beloved author of all time, J.R.R. Tolkien. • Revised for the thirtieth anniversary of publication, Douglas A. Anderson has drawn on new sources of criticism and newly discovered writings by Tolkien himself to ensure that *The Annotated Hobbit* is the definitive explication of the sources, characters, places, and things of J.R.R. Tolkien's timeless classic. Integrated with Anderson's notes and placed alongside the fully restored and corrected text of the original story are more than 150 illustrations showing visual interpretations of *The Hobbit* specific to many of the cultures that have come to know and love Tolkien's Middle-earth. Tolkien's original line drawings, maps, and color paintings are also included, making this the most lavishly informative edition of *The Hobbit* available. • 416 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1328497593](#)

- [2] Daniel Falconer. **Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit**. Harper Design. 2017.

For the first time ever, the epic, in-depth story of the creation of one of the most famous fantasy worlds ever imagined — an illustrious compendium that reveals the breathtaking craftsmanship, artistry, and technology behind the magical Middle-earth of the blockbuster film franchises, *The Lord of the Rings Motion Picture Trilogy* and *The Hobbit Trilogy*, directed by Peter Jackson. *The Making of Middle-Earth* tells the complete story of how J. R. R. Tolkien's magic world was brought to vivid life on the big screen in the record-breaking film trilogies *The Lord of the Rings Motion Picture Trilogy* and *The Hobbit Motion Picture Trilogy*. Drawing on resources, stories, and content from the archives of the companies and individuals behind the films, much of which have never appeared in print before, as well as interviews and a foreword by director Peter Jackson and key members of the Art Department, Shooting Crews, Park Road Post, and Weta Digital teams who share their personal insights on the creative process, this astonishing resource reveals: How the worlds were built, brick by brick and pixel by pixel; How environments were extended digitally or imagined entirely as computer generated spaces; How the multiple shooting units functioned; How cast members and characters interacted with their environments. Daniel Falconer takes fans from storyboard concepts to deep into the post-production process where the films were edited, graded, and scored, explaining in depth how each enhanced the films. He also discusses how the processes involved in establishing Middle-earth for the screen have evolved over the fifteen years between the start and

finish of the trilogies. Going region by region and culture by culture in this fantasy realm, *The Making of Middle-Earth* describes how each area created for the films was defined, what made it unique, and what role it played in the stories. Illustrated with final film imagery, behind-the-scenes pictures and conceptual artwork, including places not seen in the final films, this monumental compilation offers unique and far-reaching insights into the creation of the world we know and love as Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0062486144](#)

- [3] Karen Wynn Fonstad. *The Atlas of Tolkien's Middle-Earth*. HarperCollins. 2017.

Find your way through every part of J.R.R. Tolkien's great creation, from the Middle-earth of *The Hobbit* and *The Lord of the Rings* to the undying lands of the West. *The Atlas of Tolkien's Middle-earth* is an essential guide to the geography of Middle-earth, from its founding in the Elder Days — as recounted in *The Silmarillion* — to the Third Age of *The Lord of the Rings*, including the journeys of Bilbo, Frodo and the Fellowship of the Ring. Hundreds of maps and diagrams survey the journeys of the principal characters day by day — including all the battles and key locations of the First, Second and Third Ages. Plans and descriptions of castles, buildings and distinctive landforms accompany thematic maps describing climate, vegetation, languages and population throughout the history of Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0008194513](#)

- [4] Neil Gaiman. *Norse Mythology*. W.W. Norton. 2017.

Introducing an instant classic: master storyteller Neil Gaiman presents a dazzling version of the great Norse myths. • Neil Gaiman has long been inspired by ancient mythology in creating the fantastical realms of his fiction. Now he turns his attention back to the source, presenting a bravura rendition of the great northern tales. • In *Norse Mythology*, Gaiman stays true to the myths in envisioning the major Norse pantheon: Odin, the highest of the high, wise, daring, and cunning; Thor, Odin's son, incredibly strong yet not the wisest of gods; and Loki — son of a giant — blood brother to Odin and a trickster and unsurpassable manipulator. • Gaiman fashions these primeval stories into a novelistic arc that begins with the genesis of the legendary nine worlds and delves into the exploits of deities, dwarfs, and giants. Once, when Thor's hammer is stolen, Thor must disguise himself as a woman — difficult with his beard and huge appetite — to steal it back. More poignant is the tale in which the blood of Kvasir — the most sagacious of gods — is turned into a mead that infuses drinkers with poetry. The work culminates in Ragnarok, the twilight of the gods and rebirth of a new time and people. • Through Gaiman's deft and witty prose emerge these gods with their fiercely competitive natures, their susceptibility to being duped and to duping others, and their tendency to let passion ignite their actions, making these long-ago myths breathe pungent life again. • "Who else but Neil Gaiman could become an accomplice of the gods, using the sorcery of words to make their stories new? The author of *American Gods* transforms Norse myths into addictive reading for young and old, with high-wattage retellings that preserve the monumental grandeur of the Nordic universe but also turn it into a world that is up close and personal, full of antic wit and dark intrigue." — Maria Tatar, chair, Program in Folklore and Mythology, Harvard University • "The fascinating ancient tales in the Prose Edda and Poetic Edda have always needed gifted storytellers to breathe new life into them from century to century, and who better now than Neil Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology." — Jack Zipes, editor of *The Norton Anthology of Children's Literature*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039360909X](#)

- [5] Walter S. Judd, Graham A. Judd. *Flora of Middle-Earth: Plants of J.R.R. Tolkien's Legendarium*. Oxford University Press. 2017.

Few settings in literature are as widely known or celebrated as J.R.R. Tolkien's Middle-Earth. The natural landscape plays a major role in nearly all of Tolkien's major works, and readers have come to view the geography of this fictional universe as integral to understanding and enjoying Tolkien's works. And in laying out this continent, Tolkien paid special attention to its plant life; in total, over 160 plants are explicitly mentioned and described as a part of Middle-Earth. Nearly all of these plants are real species, and many of the fictional plants are based on scientifically grounded botanic principles. In *Flora of Middle Earth: Plants of Tolkien's Legendarium*, botanist Walter Judd gives a detailed species account of every plant found in Tolkien's universe, complete with the etymology of the plant's name, a discussion of its significance within Tolkien's work, a description of the plant's distribution and ecology, and an original hand-drawn illustration by artist Graham Judd in the style of a woodcut print. Among the over three-thousand vascular plants Tolkien would have seen in the British Isles, the authors show why Tolkien may have selected certain plants for inclusion in his universe over others, in terms of their botanic properties and traditional uses. The clear, comprehensive alphabetical listing of each species, along with the visual identification key of the plant drawings, adds to the reader's understanding and appreciation of the Tolkien canon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0190276320](#)

- [6] Christopher Tolkien. *The Complete History of Middle-Earth*. Voyager. 2017.

This special collector's edition features all 12 parts of the series bound in three volumes. Each book includes a silk ribbon marker and is quarter-bound in black, with grey boards stamped in gold foil, and the set is presented in a matching black slipcase. J.R.R. Tolkien is famous the world over for his unique literary creation, exemplified in *The Hobbit*, *The Lord of the Rings* and *The Silmarillion*. What is less well known, however, is that he also produced a vast amount of further material that greatly expands upon the mythology and numerous stories of Middle-earth, and which gives added life to the thousand-year war between the Elves and the evil spirit Morgoth, and his terrifying lieutenant, Sauron. It was to this enormous task of literary construction that his Tolkien's youngest son and literary heir, Christopher, applied himself to produce the monumental and endlessly fascinating series of twelve books, *The History of Middle-earth*. This very special collector's edition brings together all twelve books into three hardback volumes — over 5,000 pages of fascinating Tolkien material — and places them in one matching box.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0008259844](#)

- [7] J.R.R. Tolkien. **The Adventures of Tom Bombadil**. Narcissus.me. 2016.

This revised and expanded edition of Tolkien's own Hobbit-inspired poetry includes previously unpublished poems and notes, and is beautifully illustrated by Narnia artist Pauline Baynes. Here is something that no devotee of the Hobbit epic can afford to miss, while awaiting a further instalment of the history of these fascinating people a selection [of verses] offered as an interim report to those interested in Hobbit-lore, and to any others who may find amusement in this mixed bag of old confections. One of the most intriguing characters in *The Lord of the Rings*, the amusing and enigmatic Tom Bombadil, also appears in verses said to have been written by Hobbits and preserved in the Red Book with stories of Bilbo and Frodo Baggins and their friends. *The Adventures of Tom Bombadil* collects these and other poems, mainly concerned with legends and jests of the Shire at the end of the Third Age. This special edition has been expanded to include earlier versions of some of Tolkien's poems, a fragment of a prose story with Tom Bombadil, and comprehensive notes by acclaimed Tolkien scholars Christina Scull and Wayne G. Hammond.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [6050428220](#)

- [8] Janet Brennan Croft. **Perilous and Fair: Women in the Works and Life of J.R.R. Tolkien**. Mythopoeic Press,. 2015.

Since the earliest scholarship on *The Lord of the Rings* and *The Silmarillion*, critics have discussed how the works of J.R.R. Tolkien seem either to ignore women or to place them on unattainable pedestals. To remedy such claims that Tolkien's fiction has nothing useful or modern to say about women, *Perilous and Fair* focuses critical attention on views that interpret women in Tolkien's works and life as enacting essential, rather than merely supportive roles. *Perilous and Fair* includes seven classic articles as well as seven new examinations of women in Tolkien's works and life. These fourteen articles bring together perspectives not only on Tolkien's most commonly discussed female characters — Eowyn, Galadriel, and Luthien — but also on less studied figures such as Nienna, Yavanna, Shelob, and Arwen. Among others, the collection features such diverse critical approaches and methods as literary source study, historical context, feminist theory, biographical investigation, close-reading textual analysis, Jungian archetypes, and fanfiction reader-response.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1887726012](#)

- [9] Humphrey Carpenter. **J.R.R. Tolkien: A Biography**. Houghton Mifflin Harcourt. 2014.

The authorized biography of the creator of Middle-earth. In the decades since his death in September 1973, millions have read *THE HOBBIT*, *THE LORD OF THE RINGS*, and *THE SILMARILLION* and become fascinated about the very private man behind the books. Born in South Africa in January 1892, John Ronald Reuel Tolkien was orphaned in childhood and brought up in near-poverty. He served in the first World War, surviving the Battle of the Somme, where he lost many of the closest friends he'd ever had. After the war he returned to the academic life, achieving high repute as a scholar and university teacher, eventually becoming Merton Professor of English at Oxford where he was a close friend of C.S. Lewis and the other writers known as *The Inklings*. Then suddenly his life changed dramatically. One day while grading essay papers he found himself writing 'In a hole in the ground there lived a hobbit' — and worldwide renown awaited him. Humphrey Carpenter was given unrestricted access to all Tolkien's papers, and interviewed his friends and family. From these sources he follows the long and painful process of creation that produced *THE LORD OF THE RINGS* and *THE SILMARILLION* and offers a wealth of information about the life and work of the twentieth century's most cherished author.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0547524420](#)

- [10] John Ronald Reuel Tolkien, Verlyn Flieger, Douglas A. Anderson. **Tolkien on Fairy-Stories**. HarperCollins. 2014.

A new expanded edition of Tolkien's most famous, and most important essay, which defined his conception of fantasy as a literary form, and which led to the writing of *The Lord of the Rings*. Accompanied by a critical study of the history and writing of the text. • J.R.R. Tolkien's "On Fairy-stories" is his most-studied and most-quoted essay, an exemplary personal statement of his views on the role of imagination in literature, and an intellectual tour de force vital for understanding Tolkien's achievement in the writing of *The Lord of the Rings*. • On *Fairy-stories* comprises about 18,000 words. What is little-known is that when Tolkien expanded the essay in 1943, he wrote many more

pages of his views that were originally condensed into or cut from the published version. An estimate is difficult, but these unpublished passages perhaps amount to half again as much writing as the essay itself. These passages contain important elaborations of his views on other writers, and their publication represents a significant addition to Tolkien studies. • Included in this new critical study of the work are: • An introductory essay setting the stage for Tolkien's 1939 lecture (the origin of the essay) and placing it within a historical context. • A history of the writing of *On Fairy-stories*, beginning with coverage of the original lecture as delivered, and continuing through to first publication in 1947. • The essay proper as published in corrected form in *Tree and Leaf* (1964). • Commentary on the allusions in the text, and notes about the revisions Tolkien made to the text as published in *Tree and Leaf*. • Important material not included in the essay as published, with commentary by the editors. • Contained within *On Fairy-stories* are the roots of the tree of tales that bore such glittering fruit in Tolkien's published and unpublished work. Here, at last, Flieger and Anderson reveal through literary archaeology the extraordinary genesis of this seminal work and discuss, in their engaging commentary, how what Tolkien discovered during the writing of the essay would shape his writing for the rest of his life.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0007582919](#)

- [11] Jonathan Handel. **The New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit.** Hollywood Analytics. 2012.

All was not well in Middle-earth ... After the third *Lord of the Rings* movie premiered in 2003, fans of the series eagerly anticipated production and release of its prequel, *The Hobbit*. It turned out they had a while to wait, as a series of troubles delayed production for years. Then, in September 2010, when almost everything seemed resolved, U.S. and international actors unions issued a public alert advising their members "not to accept work on this non-union production." Warner Bros. threatened to rip the troubled production from the country and events quickly spiraled out of control. New Zealand plunged into crisis. Saving *The Hobbit* was do or die for the local film industry, and the government scrambled to avoid disaster. Protests and rallies erupted and the island nation's currency fell on the possibility of losing the half-billion dollar project. Director Peter Jackson vowed to "fight like hell" to keep the shoot in New Zealand. But then studio executives flew in from Los Angeles like colonial masters ready to bring down the hammer. What happened next was almost unbelievable — and proved, if nothing else, that not all Hollywood drama is on the screen.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0615731007](#)

- [12] J.R.R. Tolkien. **Unfinished Tales of Numenor and Middle-earth.** Houghton Mifflin Harcourt. 2012.

A *New York Times* bestseller for twenty-one weeks upon publication, *Unfinished Tales* is a collection of narratives ranging in time from the Elder Days of Middle-earth to the end of the War of the Ring, and further relates events as told in *The Silmarillion* and *The Lord of the Rings*. The book concentrates on the lands of Middle-earth and comprises Gandalf's lively account of how he came to send the Dwarves to the celebrated party at Bag-End, the story of the emergence of the sea-god Ulmo before the eyes of Tuor on the coast of Beleriand, and an exact description of the military organization of the Riders of Rohan and the journey of the Black Riders during the hunt for the Ring. *Unfinished Tales* also contains the only surviving story about the long ages of Numenor before its downfall, and all that is known about the Five Wizards sent to Middle-earth as emissaries of the Valar, about the Seeing Stones known as the Palantiri, and about the legend of Amroth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [054795199X](#)

- [13] J.R.R. Tolkien. **Tales from the Perilous Realm.** Houghton Mifflin Harcourt. 2012.

Never before published in a single volume, Tolkien's four novellas (*Farmer Giles of Ham*, *Leaf by Niggle*, *Smith of Wootton Major*, and *Roverandom*) and one book of poems (*The Adventures of Tom Bombadil*) are gathered together for the first time. This new, definitive collection of works — which had appeared separately, in various formats, between 1949 and 1998 — comes with an illuminating introduction from esteemed author and Tolkien expert Tom Shippey as well as Tolkien's most celebrated essay, *On Fairy-stories*, which astutely addresses the relationship between fairy tales and fantasy. The book is the perfect opportunity for fans of Middle-earth to enjoy some of Tolkien's often overlooked yet most creative storytelling. With dragons and sand sorcerers, sea monsters and hobbits, knights and dwarves, this collection contains all the classic elements for Tolkien buffs of all ages.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0547952090](#)

- [14] Ian Brodie. **The Lord of the Rings: [Movie Set] Location Guidebook.** HarperCollins (New Zealand). 2011.

New Zealand has become the embodiment of Middle-earth to millions of moviegoers and Tolkien readers the world over. This full-colour guidebook showcases the principal movie set locations around New Zealand as seen in all three *Lord of the Rings* films.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1869509277](#)

- [15] Jay Ruud. **Critical Companion to J.R.R. Tolkien: A Literary Reference to His Life and Work.** Facts on File. 2011.

J.R.R. Tolkien is one of the most popular writers of the 20th century. His two most famous works of fiction, *The Lord of the Rings* and *The Hobbit*, have sold hundreds of millions of copies and completely transformed modern fantasy fiction. In addition, Tolkien was a celebrated scholar, a professor at Oxford, and the author of the most influential article on the great Anglo-Saxon epic *Beowulf* ever written. The new *Critical Companion to J.R.R. Tolkien* provides a reliable, up-to-date, and encyclopedic source of information on this influential writer for high school and college-level students, teachers, and the general public. Coverage includes: A concise but thorough biography of Tolkien Entries on all the novels, stories, and poems Tolkien published in his lifetime; all his published scholarly essays and lectures; and important posthumously published works, such as *The Silmarillion*, *Roverandom*, and *The Children of Húrin*, as well as the 12 volumes of *The History of Middle-earth*, published by his son between 1983 and 1996 Entries on related people, places, and topics, including places and concepts related to Tolkien's fictional world Middle-Earth, such as Balrog, Gondor, and Wood-Elves; influential literary works, such as *Beowulf*; friends and family, such as C.S. Lewis and Christopher Tolkien; and much more Appendixes, including a chronology, a list of Internet sources, a bibliography of Tolkien's works, and a secondary source bibliography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0816077940](#)

- [16] Martha C. Sammons. **War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination.** ABC-CLIO. 2010.

This investigation focuses on C.S. Lewis's and J.R.R. Tolkien's contrasting views of art and imagination, which are key to understanding and interpreting their fantasy works, providing insight into their goals, themes, and techniques, as well as an appreciation of the value and impact of their mythologies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313362823](#)

- [17] Pia Skogemann. **Where the Shadows Lie: A Jungian Interpretation of Tolkien's *The Lord of the Rings*.** Chiron Publications. 2009.

Where the Shadows Lie takes the reader on a journey through Tolkien's Middle-earth, following the hobbits, their companions, and the characters they encounter on their quest. Along the way, Skogemann reveals the deep symbolic layers that are the source of joy and enchantment that many find in reading *The Lord of the Rings*. Aragorn, with the aid of Gandalf, Legolas, and Gimli, ascends to the throne and becomes the center of a great, unified kingdom — a symbol of the collective Self. The four hobbits, representing individual ego-consciousness, are transformed by the quest and acquire the psychological tools they need to renew the Shire — the small domain enfolded in the great. Jung's theories of the collective unconscious and the archetypes provide a key to understanding the forces of fantasy that are so powerful in Tolkien's masterpiece — and thereby a key to understanding ourselves and the events of the outside world in our modern times."

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1888602457](#)

- [18] Elizabeth Solopova. **Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction.** North Landing Books. 2009.

Introduces languages and literatures which were particularly important for Tolkien as a writer. Tolkien was a university professor, specialising in early Germanic languages, such as Old English, Old Norse and Gothic. He also, on many occasions, wrote about his fascination with the Finnish language and epic poetry. As is well known, these professional and literary interests had an enormous influence on his creative writing, including his mythology and invented languages. • The book provides brief introductions to Old Norse, Old English, Gothic and Finnish languages and literatures, and discusses key aspects of their influence on Tolkien's fiction. The book demonstrates how Tolkien's literary-critical, philosophical and moral ideas, particularly his understanding of heroism and courage, were inspired by medieval literature and folklore. The book offers an overview of Tolkien's invented languages and his principles for language creation. In addition it provides a summary of Tolkien's academic career. • Features include: chapters on languages and literatures which inspired Tolkien as a writer • a discussion of Tolkien's literary-critical and philosophical ideas influenced by medieval literature, such as his "theory of courage" • a detailed overview of the history and language of the Goths, rarely offered as part of university courses, and little known to students of literature • an extract from Jordanes's Gothic History and a discussion of its influence on Tolkien • an introductory discussion of Tolkien's languages and alphabets, a notoriously confusing subject, rarely approached in an accessible, non-technical way • further reading' sections with suggestions for additional study. • This book is a clearly written introduction to some of Tolkien's most important ideas, as well as more specialist aspects of his fiction, such as its grounding in linguistics and medieval culture. The book is essential reading for students of literature and anyone with an interest in Tolkien as a writer.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0981660711](#)

- [19] Robert Rorabeck. **Tolkien's Heroic Quest.** Crescent Moon. 2008.

J.R.R. Tolkien was above all else a philologist, a scholarly and expert on the Anglo-Saxon corpus of poetry. Yet, it is not Tolkien's scholarly work which he is primarily remembered for, but his mainstream success with *The Hobbit* and to an even greater extent *The Lord of the*

Rings. In actuality, Tolkien's scholarly analysis and Tolkien's fiction and creations in the realm of faerie are not independent endeavors; there is an intrinsic connection between his two realms of writing: Tolkien's creative works owe a great debt to his insight into the areas of scholarly study, specifically within his observations on the poem *The Battle of Maldon* and the Middle English poem, *Sir Gawain and the Green Knight*. Not only does Tolkien bring the literary flavor of these works into his fictional creation, allowing his reader to transcend his time and inhabit a pseudo-era like but much unlike the world of the Anglo-Saxon poems, Tolkien also applies to his creative work his observations of *ofermod* within *The Battle of Maldon* and the social/ moral distinction which he interprets within *Sir Gawain and the Green Knight*. The encompassing claim of this study is that J.R.R. Tolkien operated as a social critic through his fictional writing, and that Tolkien's developing social criticism has its roots in his critical interpretations of *The Battle of Maldon* and *Sir Gawain and the Green Knight*. J.R.R. Tolkien was primarily concerned with the elevation of man-made social systems over a divine and moral law, and he worked to deconstruct such systems as dangerous and flawed ideology that would inevitably lead to the downfall of man. Tolkien's specific interpretations on the corpus of his study reflect directly back upon the heroics and social mechanics he creates for his fictional realm of Middle-earth. This claim is intended to underline the important relationship between Tolkien's scholarly study and creative endeavor in a way which has not yet been fully developed within the literary criticism on Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1861712391](#)

- [20] John D. Rateliff. **The History of the Hobbit**. Houghton Mifflin Harcourt. 2007.

A beautiful boxed set: the definitive examination of how Tolkien came to write his original masterpiece, including the complete unpublished draft and little-known illustrations and unpublished maps, along with a new edition of the classic work itself. First published in 1938, *The Hobbit* is a story that grew in the telling, and many characters and events in the published book are completely different from what Tolkien first wrote to read aloud to his young sons as part of their fireside reads. For the first time, *The History of the Hobbit* reproduces the original version of one of literatures most famous stories, and includes many little-known illustrations and previously unpublished maps for *The Hobbit* created by Tolkien himself. Also featured are extensive annotations and commentaries on the date of composition, how Tolkien's professional and early mythological writings influenced the story, the imaginary geography he created, and how he came to revise the book in the years after publication to accommodate events in *The Lord of the Rings*. These two volumes are boxed together with a new edition of *The Hobbit* with a short introduction by Christopher Tolkien, a reset text incorporating the most up-to-date corrections, and all of Tolkien's own drawings and color illustrations, including the rare Mirkwood piece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0618964401](#)

- [21] Gary Russell. **The Lord of the Rings: The Official Stage Companion**. HarperCollins UK. 2007.

Featuring over 500 sketches, paintings, sculptures and digital artworks, as well as the expert commentaries of the actual artists throughout, this book offers a wealth of detail available nowhere else on how J.R.R. Tolkien's spellbinding literary work was turned into unforgettable movie magic.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0007219083](#)

- [22] David Salo. **A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings**. University of Utah Press. 2007.

From the 1910s to the 1970s, author and linguist J. R. R. Tolkien worked at creating plausibly realistic languages to be used by the creatures and characters in his novels. Like his other languages, Sindarin was a new invention, not based on any existing or artificial language. By the time of his death, he had established fairly complete descriptions of two languages, the "elvish" tongues Quenya and Sindarin. He was able to compose poetic and prose texts in both, and he also constructed a lengthy sequence of changes for both from an ancestral "proto-language," comparable to the development of historical languages and capable of analysis with the techniques of historical linguistics. In *A Gateway to Sindarin*, David Salo has created a volume that is a serious look at an entertaining topic. Salo covers the grammar, morphology, and history of the language. Supplemental material includes a vocabulary, Sindarin names, a glossary of terms, and an annotated list of works relevant to Sindarin. What emerges is an homage to Tolkien's scholarly philological efforts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874809126](#)

- [23] Tom Shippey. **Roots and Branches: Selected Papers on Tolkien**. Walking Tree. 2007.

Professor Tom Shippey is best known for his books 'The Road to Middle-Earth' and 'J.R.R. Tolkien. Author of the Century'. Yet they are not the only contributions of his to Tolkien studies. Over the years, he has written and lectured widely on Tolkien-related topics. Unfortunately, many of his essays, though still topical, are no longer available. The current volume unites for the first time a selection of his older essays together with some new, as yet unpublished articles.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [390570305X](#)

- [24] Kristin Thompson. **The Frodo Franchise: The Lord of the Rings and Modern Hollywood**. University of California Press. 2007.

"Once in a lifetime." • The phrase comes up over and over from the people who worked on Peter Jackson's *The Lord of the Rings*. The film's seventeen Oscars, record-setting earnings, huge fan base, and hundreds of ancillary products attest to its importance and to the fact that *Rings* is far more than a film. Its makers seized a crucial moment in Hollywood — the special effects digital revolution plus the rise of "infotainment" and the Internet — to satisfy the trilogy's fans while fostering a huge new international audience. The resulting franchise of franchises has earned billions of dollars to date with no end in sight. Kristin Thompson interviewed seventy-six people to examine the movie's scripting and design and the new technologies deployed to produce the films, video games, and DVDs. She demonstrates the impact *Rings* had on the companies that made it, on the fantasy genre, on New Zealand, and on independent cinema. In fast-paced, compulsively readable prose, she affirms Jackson's *Rings* as one the most important films ever made.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0520247744

- [25] J. R. R. Tolkien. **Mr. Bliss**. HarperCollins UK. 2007.

Professor J.R.R. Tolkien invented and illustrated the book of Mr. Bliss's adventures for his own children when they were very young. The story is reproduced here exactly as he created it — handwritten with lots of detailed and uproarious colour pictures. This is a complete and highly imaginative tale of eccentricity. Mr. Bliss, a man notable for his immensely tall hats and for the girabbit in his garden, takes the whimsical decision to buy a motor car. But his first drive to visit friends quickly becomes a catalogue of disasters. Some of these could be blamed on Mr. Bliss's style of driving, but even he could not anticipate being hijacked by three bears. As for what happened next — the readers, whether young or old, will want to discover for themselves. Thankfully all ended well, and even the yellow motor car with red wheels (to which Mr. Bliss has taken an understandable and great dislike), came in useful at the end.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0007255330

- [26] J.R.R. Tolkien, Christopher Tolkien, Alan Lee. **The Children of Hurin**. Houghton Mifflin Harcourt. 2007.

"There are tales of Middle-earth from times long before *The Lord of the Rings*, and the story told in this book is set in the great country that lay beyond the Grey Havens in the West: lands where Treebeard once walked, but that were drowned in the great cataclysm that ended the First Age of the World. In that remote time Morgoth, the first Dark Lord, dwelt in the vast fortress of Angband, the Hells of Iron, in the North; and the tragedy of Trin and his sister Ninor unfolded within the shadow of the fear of Angband and the war waged by Morgoth against the lands and secret cities of the Elves. Their brief and passionate lives were dominated by the elemental hatred that Morgoth bore them as the children of Hrin, the man who had dared to defy and to scorn him to his face. Against them he sent his most formidable servant, Glaurung, a powerful spirit in the form of a huge wingless dragon of fire. Into this story of brutal conquest and flight, of forest hiding-places and pursuit, of resistance with lessening hope, the Dark Lord and the Dragon enter in direly articulate form. Sardonic and mocking, Glaurung manipulated the fates of Trin and Ninor by lies of diabolic cunning and guile, and the curse of Morgoth was fulfilled. The earliest versions of this story by J.R.R. Tolkien go back to the end of the First World War and the years that followed; but long afterward, when *The Lord of the Rings* was finished, he wrote it anew and greatly enlarged it in complexities of motive and character: it became the dominant story in his later work on Middle-earth. But he could not bring it to a final and finished form. In this book I have endeavored to construct, after long study of the manuscripts, a coherent narrative without any editorial invention." – Christopher Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618894640

- [27] Michael D.C. Drout. **J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment**. Routledge. 2006.

A detailed work of reference and scholarship, this one volume Encyclopedia includes discussions of all the fundamental issues in Tolkien scholarship written by the leading scholars in the field. • Coverage not only presents the most recent scholarship on J.R.R. Tolkien, but also introduces and explores the author and scholar's life and work within their historical and cultural contexts. Tolkien's fiction and his sources of influence are examined along with his artistic and academic achievements — including his translations of medieval texts — teaching posts, linguistic works, and the languages he created. The 550 alphabetically arranged entries fall within the following categories of topics: adaptations; art and illustrations; characters in Tolkien's work; critical history and scholarship; influence of Tolkien; languages; biography; literary sources; literature; creatures and peoples of Middle-Earth; objects in Tolkien's work; places in Tolkien's work; reception of Tolkien; medieval scholars; scholarship by Tolkien; medieval literature; stylistic elements; themes in Tolkien's works; Theological/ philosophical concepts and philosophers; Tolkien's contemporary history and culture; works of literature. • 774 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0415969425

- [28] Dinah Hazell. **The Plants of Middle-earth: Botany and Sub-creation**. Kent State University Press. 2006.

Beautifully illustrated with dozens of original full-color and black-and-white drawings, *The Plants of Middle-earth* connects readers visually to the world of Middle-earth, its cultures and characters and the scenes of their adventures. Tolkien's use of flowers, herbs, trees, and other

flora creates verisimilitude in Middle-earth, with the flora serving important narrative functions. This botanical tour through Middle-earth increases appreciation of Tolkien's contribution as preserver and transmitter of English cultural expression, provides a refreshing and enlivening perspective for approaching and experiencing Tolkien's text, and allows readers to observe his artistry as sub-creator and his imaginative life as medievalist, philologist, scholar, and gardener. The Plants of Middle-earth draws on biography, literary sources, and cultural history and is unique in using botany as the focal point for examining the complex network of elements that comprise Tolkien's creation. Each chapter includes the plants' description, uses, history, and lore, which frequently lead to their thematic and interpretive implications. well as to those with an interest in plant lore and botanical illustration.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0873388836

- [29] Christina Scull, Wayne G. Hammond. **The J.R.R. Tolkien Companion and Guide, Volume 2: Reader's Guide.** Houghton Mifflin Harcourt. 2006.

Designed to be the essential reference works for all readers and students, these volumes present the most thorough analysis possible of Tolkien's work within the important context of his life. The Reader's Guide includes brief but comprehensive alphabetical entries on a wide range of topics, including a who's who of important persons, a guide to places and institutions, details concerning Tolkien's source material, information about the political and social upheavals through which the author lived, the importance of his social circle, his service as an infantryman in World War I — even information on the critical reaction to his work and the "Tolkien cult." The Chronology details the parallel evolutions of Tolkien's works and his academic and personal life in minute detail. Spanning the entirety of his long life including nearly sixty years of active labor on his Middle-earth creations, and drawing on such contemporary sources as school records, war service files, biographies, correspondence, the letters of his close friend C. S. Lewis, and the diaries of W. H. Lewis, this book will be an invaluable resource for those who wish to gain a complete understanding of Tolkien's status as a giant of twentieth-century literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618391010

- [30] Christina Scull, Wayne G. Hammond. **The J.R.R. Tolkien Companion and Guide, Volume 1: Chronology.** Houghton Mifflin Harcourt. 2006.

Designed to be the essential reference works for all readers and students, these volumes present the most thorough analysis possible of Tolkien's work within the important context of his life. The Reader's Guide includes brief but comprehensive alphabetical entries on a wide range of topics, including a who's who of important persons, a guide to places and institutions, details concerning Tolkien's source material, information about the political and social upheavals through which the author lived, the importance of his social circle, his service as an infantryman in World War I — even information on the critical reaction to his work and the "Tolkien cult." The Chronology details the parallel evolutions of Tolkien's works and his academic and personal life in minute detail. Spanning the entirety of his long life including nearly sixty years of active labor on his Middle-earth creations, and drawing on such contemporary sources as school records, war service files, biographies, correspondence, the letters of his close friend C. S. Lewis, and the diaries of W. H. Lewis, this book will be an invaluable resource for those who wish to gain a complete understanding of Tolkien's status as a giant of twentieth-century literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618391029

- [31] Marjorie Burns. **Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth.** University of Toronto Press. 2005.

J.R.R. Tolkien (1892-1973) is increasingly recognized as the most influential writer of the twentieth century. Sales of his books remain exceptionally high, and Middle-earth fan clubs flourish around the world. The massive success of the film versions made of *The Lord of the Rings*, and released between 2001 and 2003, have only added to his popularity. Throughout his life, Tolkien was acutely aware of the power of myth in shaping society; so much so, that one of his earliest ambitions as a writer was to create a mythology for England. The Middle-earth of *The Lord of the Rings* and *The Hobbit* was to serve as a stand-in for Britain and North-western Europe and is strongly based on a variety of influential literatures and beliefs, particularly the Celtic and Norse. *Perilous Realms* is the first book to focus consistently on the ways in which Tolkien balances these two ancient cultures and unites them in a single literature. Renowned Tolkien scholar Marjorie Burns also investigates the ways Tolkien reconciled other oppositions, including paganism and Christianity, good and evil, home and wayside, war and peace, embellishment and simplicity, hierarchy and the common man. Even those who do not know *Beowulf* or the Arthurian tales or northern European mythology come away from *The Lord of the Rings* with a feeling for Britain's historical and literary past. Those who recognize the sources behind Tolkien — and the skill with which he combines these sources — gain far more. *Perilous Realms* gives this advantage to all readers and provides new discoveries, including material from obscure, little-known Celtic texts and a likely new source for the name "hobbit." It is truly essential reading for Tolkien fans.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0802038069

- [32] Jane Chance, Alfred Siewers. **Tolkien's Modern Middle Ages.** Palgrave Macmillan. 2005.

J.R.R. Tolkien delved into the Middle Ages to create a critique of the modern world in his fantasy, yet did so in a form of modernist literature with postmodern implications and huge commercial success. These essays examine that paradox and its significance in understanding the intersection between traditionalist and counter-culture criticisms of the modern. The approach helps to explain the popularity of his works, the way in which they continue to be brought into dialogue with twenty-first century issues, and their contested literary significance in the academy.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1403969736](#)

- [33] Verlyn Flieger. **Interrupted Music: The Making of Tolkien's Mythology**. Kent State University Press. 2005.

The content of Tolkien's mythology, the Silmarillion, has been the subject of considerable exploration and analysis for many years, but the logistics of its development have been mostly ignored and deserve closer investigation. Nineteenth- and twentieth-century scholars understood the term mythology as a gathering of song and story that derived from and described an identifiable world. Tolkien made a continuous effort over several years to construct a comprehensive mythology, to include not only the stories themselves but also the storytellers, scribes, and bards who were the offspring of his thought. In *Interrupted Music*, Flieger attempts to illuminate the structure of Tolkien's work, allowing the reader to appreciate its broad, overarching design and its careful, painstaking construction. She endeavors to "follow the music from its beginning as an idea in Tolkien's mind through to his final but never-implemented mechanism for realizing that idea, for bringing the voices of his story to the reading public." In addition, Flieger reviews attempts at mythmaking in the history of English literature by Spenser, Milton, and Blake as well as by Joyce and Yeats. She reflects on the important differences between Tolkien and his predecessors and even more between Tolkien and his contemporaries. This in-depth study will fascinate those interested in Tolkien and fantasy literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0873388240](#)

- [34] Neil D. Isaacs, Rose A. Zimbardo. **Understanding The Lord of the Rings: The Best of Tolkien Criticism**. Mariner Books. 2005.

Understanding The Lord of the Rings: The Best of Tolkien Criticism is the definitive collection of essays on Tolkien's masterpiece. The essays span fifty years of critical reaction, from the first publication of *The Fellowship of the Ring* through the release of Peter Jackson's film trilogy, which inspired a new generation of readers to discover the classic work and prior generations to rediscover its power and beauty. Fans and scholars alike will appreciate these important, insightful, and timely pieces. Fourteen of the fifteen have been previously published but are gathered here for the first time. The final essay in the volume, "The Road Back to Middle-earth" by Tom Shippey, was commissioned especially for this collection. Shippey examines how Peter Jackson translated the text into film drama, shaping the story to fit the understanding of a modern audience without compromising its deep philosophical core.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0618422536](#)

- [35] Jane Chance. **Tolkien and the Invention of Myth: A Reader**. University Press of Kentucky. 2004.

At what stage in J.R.R. Tolkien's reading of other literatures and mythologies did he conceive of the fantastic mythology of Middle-Earth that has become so deeply entrenched in contemporary culture? At what point did medieval epic and legend spark Tolkienian myth? The eighteen essays in *Tolkien and the Invention of Myth* examine the ancient Greek, Latin, Old Norse, Old English, and Finnish sources from which Tolkien appropriated the concepts, images, characterizations, contexts, and theories that inform his own fictional narratives *The Lord of the Rings* and *The Silmarillion*. Understanding his invented mythologies requires a rediscovery of those tales of larger-than-life gods and heroes found in northern myths. A well-rounded and essential reader for any Tolkien lover, the book includes several essays that provide background and context, explaining Tolkien's literary aesthetic and his interest in folklore, his love of philology, and the philosophical and religious underpinnings of his narratives. Among the contributors are well-known medievalists and Tolkien scholars Marjorie Burns, Michael DROUT, Verlyn Flieger, David Lyle Jeffrey, Tom Shippey, and Richard West. *Tolkien and the Invention of Myth* identifies the various medieval mythologies woven into the elaborate tapestry of Tolkien's work, making it a vital contribution to the study of one of the twentieth century's most influential authors.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0813123011](#)

- [36] Patrick Curry. **Defending Middle-Earth: Tolkien — Myth and Modernity**. Mariner Books. 2004.

What are millions of readers all over the world getting out of reading *The Lord of the Rings*? Newly reissued with a new afterword, Patrick Curry's *Defending Middle-earth* argues, in part, that Tolkien has found a way to provide something close to spirit in a secular age. His focus is on three main aspects of Tolkien's fiction: the social and political structure of Middle-earth and how the varying cultures within it find common cause in the face of a shared threat; the nature and ecology of Middle-earth and how what we think of as the natural world joins the battle against mindless, mechanized destruction; and the spirituality and ethics of Middle-earth, for which Curry provides a particularly insightful and resonant examination that will deepen the understanding of the millions of fans who have taken *The Lord of the Rings* to heart.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [061847885X](#)

- [37] J.R.R. Tolkien, Christopher Tolkien, Ted Nasmith. **The Silmarillion**. Houghton Mifflin Harcourt. 2004.

The tales of The Silmarillion were the underlying inspiration and source of J.R.R. Tolkien's imaginative writing; he worked on the book throughout his life but never brought it to a final form. Long preceding in its origins The Lord of the Rings, it is the story of the First Age of Tolkien's world, the ancient drama to which characters in The Lord of the Rings look back and in which some of them, such as Elrond and Galadriel, took part. The title Silmarillion is shortened from Quenta Silmarillion, "The History of the Silmarils," the three great jewels created by Feanor, most gifted of the Elves, in which he imprisoned the light of the Two Trees that illumined Valinor, the land of the gods. When Morgoth, the first Dark Lord, destroyed the Trees, that light lived on only in the Silmarils; Morgoth seized them and set them in his crown, guarded in the impenetrable fortress of Angband in the north of Middle-earth. The Silmarillion is the history of the rebellion of Feanor and his people against the gods, their exile in Middle-earth, and their war, hopeless despite all the heroism of Elves and Men, against the great Enemy. The book includes several other, shorter works beside The Silmarillion proper. Preceding it are "Ainulindale," the myth of Creation, and "Valaquenta," in which the nature and powers of each of the gods is set forth. After The Silmarillion is "Akallabeth," the story of the downfall of the great island kingdom of Numenor at the end of the Second Age; completing the volume is "Of the Rings of Power and the Third Age," in which the events of The Lord of the Rings are treated in the manner of The Silmarillion. This new edition of The Silmarillion contains the revised and corrected "second edition" text and, by way of introduction, a letter written by J.R.R. Tolkien in 1951, which provides a brilliant exposition of his conception of the earlier Ages. It also contains almost fifty full-color illustrations by the artist Ted Nasmith, many of which appear for the first time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0618391118](#)

- [38] Douglas A. Anderson. **Tales Before Tolkien: The Roots of Modern Fantasy**. Del Rey. 2003.

Terry Brooks. David Eddings. George R. R. Martin. Robin Hobb. ... The top names in modern fantasy all acknowledge J.R.R. Tolkien as their role model, the author whose work inspired them to create their own epics... But what writers influenced Tolkien himself? Here, internationally recognized Tolkien expert Douglas A. Anderson has gathered the fiction of authors who sparked Tolkien's imagination in a collection destined to become a classic in its own right. • Andrew Lang's romantic swashbuckler, The Story of Sigurd, features magic rings, an enchanted sword, and a brave hero loved by two beautiful women and cursed by a ferocious dragon. • Tolkien read E. A. Wyke-Smith's The Marvelous Land of Snergs to his children, delighting in these charming tales of a pixieish people only slightly taller than the average table. • Also appearing in this collection is a never-before-published gem, by David Lindsay, author of Voyage to Arcturus, a novel which Tolkien praised highly both as a thriller and as a work of philosophy, religion, and morals. • In stories packed with magical journeys, conflicted heroes, and terrible beasts, this extraordinary volume is one that no fan of fantasy or Tolkien should be without. • These tales just might inspire a new generation of creative writers. • Tales Before Tolkien: 22 Magical Stories • The Elves, by Ludwig Tieck • The Golden Key, by George Macdonald • Puss-Cat Mew, by E. H. Knatchbull-Hugessen • The Griffin and the Minor Canon, by Frank R. Stockton • The Demon Pope, by Richard Garnett • The Story of Sigurd, by Andrew Lang • The Folk of the Mountain Door, by William Morris Black Heart • White Heart, by H. Rider Haggard • The Dragon Tamers, by E. Nesbit • The Far Islands, by John Buchan • The Drawn Arrow, by Clemence Housman • The Enchanted Buffalo, by L. Frank Baum • Chu-bu and Sheemish, by Lord Dunsany • The Baumhoff Explosive, by William Hope Hodgson • The Regent of the North, by Kenneth Morris • The Coming of the Terror, by Arthur Machen • The Elf Trap, by Francis Stevens • The Thin Queen of Elfhame, by James Branch Cabell • The Woman of the Wood, by A. Merritt • Golithos the Ogre, by E. A. Wyke-Smith • The Story of Alwina, by Austin Tappan Wright • A Christmas Play, by David Lindsay • Once upon a time, fantasy writers were looked down upon, by the literary mainstream as purveyors of mere escapism or, at best, bedtime tales fit only for children... Today fantasy novels stand atop the bestseller lists, while fantasy films smash box office records... Fantasy dominates the role-playing and computer gaming industries, and classic works in the genre are taught in schools and universities throughout the world... Credit for this amazing turnaround belongs to one man more than any other: John Ronald Reuel Tolkien, the beloved author of The Hobbit and The Lord of the Rings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345458559](#)

- [39] Greg Harvey. **The Origins of Tolkien's Middle-Earth For Dummies**. Wiley. 2003.

J.R.R. Tolkien's novels of Middle Earth "The Hobbit", "The Lord of the Rings" trilogy, and "The Silmarillion" have become some of the most famous, and most beloved, literary works of the twentieth century. And "The Lord of the Rings" films by director Peter Jackson have re-ignited interest in Tolkien and his works, as well as introduced his stories to a new generation of fans. Even if you've never read the novels and have only seen the films, you know that the world of Middle earth is a complicated one. Tolkien took great care in representing this world, from creating new languages to including very particular cultural details that add to the richness of the world's fabric. Many other books have been written about Tolkien and his works, but none have come close to providing the kind of reference needed to comprehend the world of Middle earth. That's what veteran "Dummies" author and unabashed Tolkien fan Greg Harvey attempts to do in "The Origins of Tolkien's Middle Earth For Dummies". As the author says in his introduction to the book, this is not an encyclopedia or quick guide to all the diverse beings, languages, and history that make up "Tolkien's Middle Earth." Nor is it a set of plot outlines for the novels. Rather, what you'll find in

"The Origins of Tolkien's Middle Earth For Dummies" is a basic guide to some of the possible linguistic and mythological origins of Middle earth, plus a rudimentary analysis of its many themes and lessons for our world. This book can help enrich your reading (or re reading) of Tolkien's novels, and it will challenge you to think about the themes inherent in Tolkien's Middle earth and their implications in your own life. Here's just a sampling of the topics you'll find covered in "The Origins of Tolkien's Middle Earth For Dummies": exploring the main themes in Tolkien's works, including immortality and death; the heroic quest; love; fate and free will; and faith and redemption; investigating the diverse lands of Middle earth including the Shire, Gondor, and Mordor and their significance; examining the different cultures of Middle earth, such as Hobbits, Elves, Men, and those wily Wizards; touring the history of Middle earth; understanding Tolkien's creation of new languages to enrich the story of Middle earth; top ten lists on the battles in the War of the Ring, online resources, and the ways the films differ from the novels. So, whether you're reading Tolkien's novels or watching the films for the first time, or you've been a fan for many years and are looking for a new take on Tolkien's works, "The Origins of Tolkien's Middle Earth For Dummies" can help you enhance your reading or viewing experience for years to come.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0764541862

- [40] Jared Lobdell. [A Tolkien Compass](#). Open Court. 2003.

This guide to travels in Middle-Earth includes an original chapter by Tolkien himself, explaining the meaning and origin of the names in Lord of the Rings. Can hobbits be psychoanalyzed? Does Tolkien's Christianity shine through his imitations of pagan legends? Do his books offer a useful guide to everyday life? These and many more questions are addressed in the eleven chapters of this book. Contributors analyze Gollums character transformation, the psychological journey of Bilbo, the regime set up by Saruman at the end of Lord of the Rings and its parallels to fascism, the books narrative technique, and Tolkien's rich use of myth and symbol. This is an insightful book that will appeal to both old and new Tolkien fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0875483038

- [41] Gary Russell. [The Lord of the Rings: The Art of The Two Towers](#). Houghton Mifflin Harcourt. 2003.

Showcases the development of the imagery from the second Tolkien-inspired movie, from concept drawings to three-dimensional maquettes and digital art.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618331301

- [42] Tom Shippey. [The Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology](#). Mariner Books. 2003.

The Road to Middle-earth, Tom Shippey's classic work, now revised in paperback, explores J.R.R. Tolkien's creativity and the sources of his inspiration. Shippey shows in detail how Tolkien's professional background led him to write The Hobbit and how he created a timeless charm for millions of readers. Examining the foundation of Tolkien's most popular work, The Lord of the Rings, Shippey also discusses the contribution of The Silmarillion and Unfinished Tales to Tolkien's great myth cycle, showing how Tolkien's more difficult books can be fully appreciated. He goes on to examine the remarkable twelve-volume History of Middle-earth, written by Tolkien's son and literary heir Christopher Tolkien, which traces the creative and technical processes by which Middle-earth evolved.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618257608

- [43] Brian Sibley, John Howe, J.R.R. Tolkien. [The Maps of Tolkien's Middle-Earth](#). Houghton Muffin Hartcourt Trade. 2003.

Best-selling Tolkien expert Brian Sibley (The Lord of the Rings: The Making of the Movie Trilogy and The Lord of the Rings Official Movie Guide) presents a slipcased collection of four full-color, large-format maps of Tolkien's imaginary realm illustrated by John Howe, a conceptual designer for the blockbuster films directed by Peter Jackson. The set includes a hardcover book describing in detail the importance and evolution of geography within Tolkien's epic fiction and four color maps presented with minimal folds, including two (Beleriand and Numenor) never before published in this country.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 061839110X

- [44] Chris Smith. [The Lord of the Rings: Weapons and Warfare](#). Mariner Books. 2003.

Describes in detail, with over one thousand photographs, the battles, armies, and armor used in the War of the Ring based on J.R.R. Tolkien's "Lord of the Rings" trilogy, including battle plans and character histories and descriptions.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0618391002

- [45] TheOneRing.Net, Erica Challis. [The People's Guide to J.R.R. Tolkien](#). Cold Spring Press. 2003.

Author J.R.R. Tolkien created his mythical Middle-earth as the setting for his greatest works, "The Lord of the Rings" and "The Hobbit". Fantasy readers worldwide have loved both the books and the intricate magical world they inhabit. Director Peter Jackson's "Lord of the Rings" film trilogy has created an even greater awareness and curiosity about Tolkien's creation. This guide to J.R.R. Tolkien is an exploration of Tolkien's world from the writers of the Tolkien fan website, TheOneRing.net. The volume includes new articles as well as familiar favourites from the website. The essays are grouped around themes such as defending fantasy literature from the accusation of triviality; why people become Tolkien "fans"; whether Tolkien's notions of Good, Evil and Free Will are relevant to a changing world; the inspiration fans draw from his work; and the ideas from which Tolkien himself drew inspiration, both in his life and in his love of ancient literature and European myths. The volume also looks at the impact of the wildly popular cinematic version and answers the most common questions asked about Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1892975904](#)

- [46] Henry N. Beard, Douglas C. Kenney. **Bored of the Rings: a parody of J.R.R. Tolkien's The Lord of the Rings.** Orion. 2002.

A cult classic for 30 years, BORED OF THE RINGS is the irreverent, inspired, rude, sometimes downright silly but always affectionate parody of Tolkien's classic fantasy. Telling wit and inspired silliness combine to provide a stripped down, laugh-a-minute 230 page spoof of Tolkien's 1008 page masterpiece. Pulling in popular culture references and side-swipes against fantasy at large this is the essential companion volume for all Tolkien fans with a sense of humour.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0575073128](#)

- [47] Colin Duriez. **The J.R.R. Tolkien Handbook: A Concise Guide to His Life, Writings, and World of Middle-Earth.** Baker Books. 2002.

J.R.R. Tolkien created an entire fantasy world—complete with its own history, languages, geography, and literature. Readers are quickly caught up in orcs and hobbits, ents, elvin lords, and hundreds of other fascinating and often complex characters who inhabit this magical place. But what are readers to do when they can't remember who Amras was, where in Middle-earth Caras Galadon can be found, or what one might expect to see in the Halls of Mandos? They can open their copy of the J.R.R. Tolkien Handbook. This helpful guide presents all the key characters, places, and things of importance in Tolkien's writings in dictionary format. It also contains details about Tolkien's friends and colleagues, the writers and thinkers who influenced his work, summaries of his beliefs and how they are revealed in his writing, and a handy list of Tolkien's works. Asterisks within articles show other references, allowing readers and students to follow themes that capture their interest and discover more on how Tolkien's life and writing interweave. Tolkien fans, especially those newly introduced to his work by the Lord of the Rings movies, will find this handbook extremely useful for probing the depths of a thoughtful man and his intricate books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801030145](#)

- [48] Karen Haber. **Meditations on Middle-Earth: New Writing on the Worlds of J.R.R. Tolkien by Orson Scott Card, Ursula K. Le Guin, Raymond E. Feist, Terry Pratchett, Charles de Lint, George R.R. Martin, and more.** St. Martin's Press. 2002.

NOMINATED FOR THE 2002 HUGO AND LOCUS AWARD When J.R.R. Tolkien created the extraordinary world of Middle-earth and populated it with fantastic, archetypal denizens, reinventing the heroic quest, the world hardly noticed. Sales of The Lord of the Rings languished for the better part of two decades, until the Ballantine editions were published here in America. By late 1950s, however, the books were selling well and beginning to change the face of fantasy. ... forever. A generation of students and aspiring writers had their hearts and imaginations captured by the rich tapestry of the Middle-earth mythos, the larger-than-life heroic characters, the extraordinary and exquisite nature of Tolkien's prose, and the unending quest to balance evil with good. These young readers grew up to become the successful writers of modern fantasy. They created their own worlds and universes, in some cases their own languages, and their own epic heroic quests. And all of them owe a debt of gratitude to the works and the author who first set them on the path. In Meditations on Middle-earth, sixteen bestselling fantasy authors share details of their personal relationships with Tolkien's mythos, for it inspired them all. Had there been no Lord of the Rings, there would also have been no Earthsea books by Ursula K. Le Guin; no Song of Ice and Fire saga from George R.R. Martin; no Tales of Discworld from Terry Pratchett; no Legends of Alvin Maker from Orson Scott Card. Each of them was influenced by the master mythmaker, and now each reveals the nature of that influence and their personal relationships with the greatest fantasy novels ever written in the English language. If you've never read the Tolkien books, read these essays and discover the depth and beauty of his work. If you are a fan of The Lord of the Rings, the candid comments of these modern mythmakers will give you new insight into the subtlety, power, and majesty of Tolkien's tales and how he told them. Meditations on Middle-Earth is a 2002 Hugo Award Nominee for Best Related Work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1429974737](#)

- [49] Michael N. Stanton. **Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's "Lord of the Rings".**

Palgrave Macmillan. 2002.

Middle Earth, Gandalf, Frodo, Bilbo: The places and characters that sprang from the mind of J.R.R. Tolkien will live forever in the imaginations of millions of readers. In *Hobbits, Elves, and Wizards*, Michael Stanton, a scholar of science fiction and fantasy literature, offers an extraordinary encounter with *The Lord of the Rings*. Believing that there is no epic of contemporary literature to match *The Lord of the Rings*, Stanton delves critically into the richness of the story. He explores the intricacies of its dialogue and illuminates the idiosyncratic nature of its characters. He looks at places, dreams, notions of time and history. Eschewing academic jargon, Stanton provides an intriguing look at Tolkien's fantasyscape that ultimately shows how all of these parts meld into a singularly compelling work of art that lives and breathes. For those who have read and loved *The Lord of the Rings*, Stanton embarks on an exploration of Tolkien's genius, painting a rich and wonderful critical portrait of the world he created, a portrait that no one who truly hopes to understand Tolkien's vision will want to be without.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1403960259

- [50] Christopher Tolkien, J.R.R. Tolkien. [The History of Middle-Earth Index](#). Harper Collins. 2002.

Although J.R.R. Tolkien is well-known for "The Hobbit", "The Lord of the Rings" and "The Silmarillion", the material which laid the groundwork for what must be the most fully realised sub-creation ever to spring from a single imagination was begun many years before the publication of "The Hobbit", and indeed Tolkien continued to work upon its completion until his death in 1973. In one of the single largest works of "literary archaeology" ever undertaken, J.R.R. Tolkien's son and literary executor, Christopher Tolkien, edited the vast collection of manuscripts together with maps and illustrations and these were posthumously published in twelve volumes as "The History of Middle Earth". Christopher Tolkien also compiled a very detailed and thorough index for each of these books. This companion edition to the twelve-volume "History" now brings together all of the indexes in one place, and provides the reader with an invaluable sourcebook to all the peoples, places and other significant entries from "The Silmarillion" and "The Lord of the Rings" which appear in "The History of Middle-earth".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0007137435

- [51] John Carnell. [The Roadkill of Middle Earth](#). I Books. 2001.

Middle Terra Firma was home to an idyllic countryside and a wondrous variety of fantastical beings and magical inhabitants. It existed in peace and contentment, until the arrival of the creature known as The Dark Rider, and the havoc he wreaked as he traveled the Black Highway in his sixteen-wheeled dragon. To quote from 'The Book of Roadtrippin' by Bivouac, son of Carouac: "It was he, The Dark Rider, who was in the driver's seat, and his wicked hands were clasped firmly on the wheel. Where he came from and where he was going nobody knew, but one thing was sure ... there was no mistaking where he had been." Who is this terror bringing death and destruction to the magical land? Who are his victims and who has survived? What is his dire purpose ... and where will it all end? Come, gentle readers — be not afraid. The tale within these pages will explain all ... except how to best prepare.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0743434676

- [52] Jane Chance. [Lord of the Rings: The Mythology of Power](#). University Press of Kentucky. 2001.

With New Line Cinema's production of *The Lord of the Rings* film trilogy, the popularity of the works of J.R.R. Tolkien is unparalleled. Tolkien's books continue to be bestsellers decades after their original publication. An epic in league with those of Spenser and Malory, *The Lord of the Rings* trilogy, begun during Hitler's rise to power, celebrates the insignificant individual as hero in the modern world. Jane Chance's critical appraisal of Tolkien's heroic masterwork is the first to explore its "mythology of power" — that is, how power, politics, and language interact. Chance looks beyond the fantastic, self-contained world of Middle-earth to the twentieth-century parallels presented in the trilogy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813190177

- [53] Jane Chance. [Tolkien's Art: A Mythology for England](#). University Press of Kentucky. 2001.

J.R.R. Tolkien's zeal for medieval literary, religious, and cultural ideas deeply influenced his entire life and provided the seeds for his own fiction. In *Tolkien's Art*, Chance discusses not only such classics as *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, but focuses on his minor works as well, outlining in detail the sources and influences from pagan epic to Christian legend that formed the foundation of Tolkien's masterpieces, his "mythology for England".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813190207

- [54] Verlyn Flieger. [A Question of Time: J.R.R. Tolkien's Road to Faerie](#). Kent State University Press. 2001.

J.R.R. Tolkien's *The Hobbit*, *The Lord of the Rings*, and *Silmarillion* have long been recognized as among the most popular fiction of the twentieth century, and most critical analysis of Tolkien has centered on these novels. Granted access by the Tolkien estate and the Bodleian Library in Oxford to Tolkien's unpublished writings, Verlyn Flieger uses them here to shed new light on his better known works, revealing a new dimension of his fictive vision and giving added depth of meaning to his writing. Tolkien's concern with time past and present, real and faerie captures the wonder and peril of travel into other worlds, other times, other modes of consciousness. Reading his work, we fall wide asleep into a dream more real than ordinary waking experience, and emerge with a new perception of the waking world. Flieger explores Tolkien's use of dream as time-travel in his unfinished stories *The Lost Road* and *The Notion Club Papers* as well as in *The Lord of the Rings* and his shorter fiction and poetry. Analyzing Tolkien's treatment of time and time-travel, Flieger shows that he was not just a mythmaker and writer of escapist fantasy but a man whose relationship to his own century was troubled and critical. He achieved in his fiction a double perspective of time that enabled him to see in the mirror of the past the clouded reflection of the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [087338699X](#)

- [55] Robert Foster. [The Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond](#). Del Rey Books. 2001.

For the millions who have already ventured to Middle-earth, and for the countless others who have yet to embark on the journey—here is the one indispensable A-to-Z guide that brings Tolkien's universe to life. • EVERY CHARACTER • From Adaldrida Brandybuck to Zaragamba — every Hobbit, Elf, Dwarf, Man, Orc, or other resident of Middle-earth is vividly described and accurately located in proper place and time. • EVERY PLACE • Colorfully detailed descriptions of geographical entries allow you to pick up the action anywhere in Middle-earth and follow it through all five volumes. • EVERY THING • From stars and streams to food and flora, everything found in Middle-earth is alphabetically listed and, when necessary, cross-referenced. Here is truly a master key to Tolkien's Middle-earth. • Lists every character, event, and place in all of Tolkien's books set in Middle-Earth, incorporating detailed references to "The Silmarillion," which the author considered his most important work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345449762](#)

- [56] George Clark, Daniel Timmons. [J.R.R. Tolkien and His Literary Resonances: Views of Middle-Earth](#). Praeger. 2000.

Although Tolkien's literary works have, over the past few decades, attracted a considerable and varied body of criticism, much of this material is inaccessible, unreflective, and repetitive. Most criticism has concentrated on his sources and biographical influences, but such studies generally do not look beyond his interest in medieval literature. Nonetheless, Tolkien's writings have links and resonances with the whole of English literature from Old Norse traditions to contemporary literary thought. This book corrects a striking imbalance in Tolkien scholarship by placing his works within a larger literary context. The volume ranges over the entire history of English literature, including oral narrative tradition, Anglo-Saxon poetry, medieval romance, Renaissance poetics, 19th-century adventure stories, modern art, and contemporary fantasy. Each chapter is written by an expert contributor who demonstrates Tolkien's relation to an earlier literary movement and examines the literary resonances of his works from a variety of informed perspectives. By grounding Tolkien's writings within the larger canon of literature, the book argues that his works actually fall within the mainstream literary tradition.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313308454](#)

- [57] Verlyn Flieger, Carl F. Hostetter. [Tolkien's Legendarium: Essays on The History of Middle-earth](#). Praeger. 2000.

As a scholar of medieval languages and literature, J.R.R. Tolkien brought to his fiction an intense interest in myth and legend. When he died in 1973, he left behind a vast body of unpublished material related to his fictive mythology. Now edited and published as *The History of Middle-earth* by his son and literary executor, Christopher Tolkien, these 12 volumes provide a record of the growth of J.R.R. Tolkien's mythology from its beginnings in 1917 to the time of his death more than 50 years later. The material in these volumes offers an unparalleled insight into Tolkien's process of myth-making and is a guide to the world of his literary works. This book is the first comprehensive critical examination of Christopher Tolkien's compilation of his father's Middle-earth legends. • An opening essay by Rayner Unwin, Tolkien's publisher for many years, surveys the publication history of the collection. The essays that follow, each written by an expert contributor, explore a wide range of topics related to *The History of Middle-earth*. Included are discussions of Tolkien's languages, the evolution of his vision over time, the shifting importance of central characters, and the effect of his mythology on *The Lord of the Rings*. By exploring this mythological compendium, the volume sheds further light on the entire body of J.R.R. Tolkien's works and is a valuable resource for all readers interested in his writings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313305307](#)

- [58] Michael Martinez. [Visualizing Middle-Earth](#). Xlibris. 2000.

Author Biography: Michael Martinez was "bone and razed in the South", but he spent a great deal of time moving around the country with his family as he was growing up. The wanderlust still takes him every now and then and he has traveled to India, Chile, and the United Kingdom. Yet Middle-earth is where he feels most at home. When a friend introduced Michael to the stories of J.R.R. Tolkien in 1975 he set out on a journey which has yet to see its end. Tolkien fans on the Internet have long enjoyed reading the insights this dedicated researcher brings to Tolkien discussion, and debating the finer points of Middle-earth with him. When not traveling or delving into Middle-earth, Michael dabbles in computer programming and Web design and promotion, or he tends to his popular science fiction and fantasy domain, Xenite.org. Michael plans to be an Elf when he grows up.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0738872547](#)

- [59] J.R.R. Tolkien. **Fellowship of the Ring: Being the First Part of the Lord of the Rings.** Houghton Mifflin. 2000.

The 50th anniversary one-volume edition of J.R.R. Tolkien's epic "An extraordinary workpure excitement." New York Times Book Review One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them In ancient times the Rings of Power were crafted by the Elven-smiths, and Sauron, the Dark Lord, forged the One Ring, filling it with his own power so that he could rule all others. But the One Ring was taken from him, and though he sought it throughout Middle-earth, it remained lost to him. After many ages it fell by chance into the hands of the hobbit Bilbo Baggins. From Sauron's fastness in the Dark Tower of Mordor, his power spread far and wide. Sauron gathered all the Great Rings, but always he searched for the One Ring that would complete his dominion. When Bilbo reached his eleventy-first birthday he disappeared, bequeathing to his young cousin Frodo the Ruling Ring and a perilous quest: to journey across Middle-earth, deep into the shadow of the Dark Lord, and destroy the Ring by casting it into the Cracks of Doom. The Lord of the Rings tells of the great quest undertaken by Frodo and the Fellowship of the Ring: Gandalf the Wizard; the hobbits Merry, Pippin, and Sam; Gimli the Dwarf; Legolas the Elf; Boromir of Gondor; and a tall, mysterious stranger called Strider.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395312671](#)

- [60] J.R.R. Tolkien, John Howe. **The Hobbit: A 3-D Pop-Up Adventure.** HarperFestival. 1999.

Delve into the incredible world of hobbits, wizards, and dragons in this exceptional visual adaptation of J.R.R. Tolkien's classic fantasy epic The Hobbit. This innovative pop-up book transports hero Bilbo Baggins, a small, quiet hobbit, through five adventures from the novel. Featuring beautiful illustrations, intricate paper engineering, and pull-out scrolls with excerpts, this unique edition is the perfect introduction to Tolkien's timeless tale and a must-have collectible for Hobbit fans of all ages.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0694014362](#)

- [61] Wayne G. Hammond, Christina Scull. **J.R.R. Tolkien: Artist & Illustrator.** Houghton Mifflin. 1998.

The paintings and drawings of J.R.R. Tolkien are featured in this illustrated study, seen in the context of his writing. He is the author of The Hobbit, The Lord of the Rings and The Silmarillion. This book explores Tolkien's art at length, from his childhood paintings and drawings to his final sketches. Central to the book are his illustrations for his works, especially his tales of Middle-earth. Also examined are the pictures Tolkien made for his children, notably in his Father Christmas letters and for the story of Mr Bliss, his calligraphy, his love of decoration, and his contributions to the typography and design of his books.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0261103601](#)

- [62] J.R.R. Tolkien, Wayne G. Hammond, Christina Scull. **Roverandom.** Houghton Mifflin Harcourt. 1998.

In 1925, while on vacation with his family on the Yorkshire coast, four-year-old Michael Tolkien lost his favorite toy, a little lead dog he was reluctant to put down even to dig in the sand. To console and distract him, his father, J.R.R. Tolkien, improvised a story — the story of Rover, a real dog magically transformed into a toy, who, after many fantastic adventures in search of the wizard who wronged him, at last wins back his life. This charming tale, peopled by a wise old whale and a terrible dragon, by the king of the sea and the Man-in-the-Moon, was a Tolkien family favorite, going through several typewritten drafts over many years. In 1936, Tolkien submitted it to his British publishers as a possible follow-up to The Hobbit. What his publishers really wanted, however, was another story about Middle-earth, and so he set aside this little book to begin his masterwork, The Lord of the Rings.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395898714](#)

- [63] Patrick Curry. **Defending Middle-Earth: Tolkien — Myth and Modernity.** Floris Books. 1997.

J.R.R. Tolkien's works have sold nearly 100 million copies worldwide, and have been wildly labeled as reactionary & escapist by hostile critics. In this searing analysis, Patrick Curry shows just how mistaken these critics are. He reveals Tolkien's profound and subtle advocacy of community, ecology, and spiritual values against the destructive forces of runaway modernity.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0863152341](#)

- [64] David Day. [The Hobbit Companion](#). Turner. 1997.

Exploring the brilliant web of verbal hocus-pocus that J.R.R. Tolkien delightfully spun in *The Hobbit* and *The Lord Of The Rings*, master hobbit investigator David Day reveals the myriad crafty puns and riddles, hidden meanings, and mythical associations beneath the saga's thrilling surface. Intriguing to the uninitiated, enchanting to the Tolkien enthusiast, *The Hobbit Companion* can only enhance our enjoyment of his dark, mysterious world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1570363919

- [65] Randy Maxwell. [The Northern Waste \(Middle-Earth Role Playing, MERP\)](#). Iron Crown Enterprises. 1997.

In a role playing game, you assume the role of a character in a "living" novel. Middle-Earth Role Playing (MERP) and its companion sourcebooks provide the structure and frame work for role playing in the greatest fantasy setting of all time ... J.R.R. Tolkien's Middle-Earth. Middle-Earth Role Playing is the next step up for those who have already experienced the thrill of ICE's introductory role playing game, the Lord of the Rings Adventure Game. It is also perfect for more experienced gamers who are looking for a realistic, easy-to-play fantasy role playing game.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1558062963

- [66] J.R.R. Tolkien, Christopher Tolkien. [The Peoples of Middle-Earth: The History of Middle-Earth, Part 2, Vol. 12](#). Houghton Mifflin Harcourt. 1996.

Throughout this vast and intricate mythology, says *Publisher's Weekly*, "one marvels anew at the depth, breadth, and persistence of J.R.R. Tolkien's labor. No one sympathetic to his aims, the invention of a secondary universe, will want to miss this chance to be present at the creation." In this capstone to that creation, we find the chronology of Middle-earth's later Ages, the Hobbit genealogies, and the Western language or Common Speech. These early essays show that Tolkien's fertile imagination was at work on Middle-earth's Second and Third Ages long before he explored them in the Appendices to *The Lord of the Rings*. Here too are valuable writings from Tolkien's last years: "The New Shadow," in Gondor of the Fourth Age, and "Tal-elmar," the tale of the coming of the Nsmen-rean ships.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395827604

- [67] Brian Sibley. [The Map of Tolkien's Middle-Earth](#). Harper Voyager. 1995.

A beautiful colour version of J.R.R. Tolkien's map of Wilderland, lovingly re-created by premier Tolkien artist John Howe. *The Map Of The Hobbit* will take you to all the places Bilbo the Hobbit travelled through on his great adventure. Trace Bilbo's epic journey through the Forest of Mirkwood to the Enchanted River and the Elvenking's Halls; Travel through the Desolation of Smaug to the heart of the Lonely Mountain, wherein lives the huge and evil dragon; Visit Rivendell, home of the Elves, in a hidden valley beyond the Edge of the Wild. *The Map Of The Hobbit* comes with an illustrated explanatory booklet by Brian Sibley and is a companion map to *The Map Of Tolkien's Middle-Earth* and *The Map Of Tolkien's Beleriand*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0061055069

- [68] J.R.R. Tolkien, Christopher Tolkien. [The War of the Jewels: The Later Silmarillion, History of Middle-Earth, Part 2, Vol. 11](#). Houghton Mifflin Harcourt. 1994.

In volumes ten and eleven of *The History of Middle-earth*, Christopher Tolkien recounts from the original texts the evolution of his father's work on *The Silmarillion*, the legendary history of the Elder Days or First Age, from the completion of *The Lord of the Rings* in 1949 until J.R.R. Tolkien's death. In volume ten, Morgoth's Ring, the narrative was taken only as far as the natural dividing point in the work, when Morgoth destroyed the Trees of Light and fled from Valinor bearing the stolen Silmarils. In *The War of the Jewels*, the story returns to Middle-earth and the ruinous conflict of the High Elves and the Men who were their allies with the power of the Dark Lord. With the publication in this book of all of J.R.R. Tolkien's later narrative writing concerned with the last centuries of the First Age, the long history of *The Silmarillion*, from its beginnings in *The Book of Lost Tales*, is completed; the enigmatic state of the work at his death can now be understood. A chief element in *The War of the Jewels* is a major story of Middle-earth, now published for the first time — a continuation of the great "saga" of Turin Turambar and his sister Nienor, the children of Hurin the Steadfast. This is the tale of the disaster that overtook the forest people of Brethil when Hurin came among them after his release from long years of captivity in Angband, the fortress of Morgoth. The uncompleted text of the *Grey Annals*, the primary record of the War of the Jewels, is given in full; the geography of Beleriand is studied in detail, with redrawings of the final state of the map; and a long essay on the names and relations of all the peoples of Middle-earth shows more clearly than any writing yet published the close connection between the language and history in Tolkien's world. The text also provides new information, including some knowledge of the divine powers, the Valar.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395710413

- [69] S. Coleman Charlton. **Middle Earth Role Playing: Collector's Edition**. Iron Crown Enterprises. 1993.

In a role playing game, you assume the role of a character in a "living" novel. Middle-Earth Role Playing (MERP) and its companion sourcebooks provide the structure and frame work for role playing in the greatest fantasy setting of all time ... J.R.R. Tolkien's Middle-Earth. Middle-Earth Role Playing is the next step up for those who have already experienced the thrill of ICE's introductory role playing game, the Lord of the Rings Adventure Game. It is also perfect for more experienced gamers who are looking for a realistic, easy-to-play fantasy role playing game.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1558061908

- [70] J.R.R. Tolkien, Christopher Tolkien. **Morgoth's Ring: The Later Silmarillion, Part 1, Vol. 1**. Houghton Mifflin. 1993.

In Morgoth's Ring, the tenth volume of The History of Middle-Earth and the first of two companion volumes, Christopher Tolkien describes and documents the legends of the Elder Days, as they were evolved and transformed by his father in the years before he completed The Lord of the Rings. The text of the Annals of Aman, the "Blessed Land" in the far West, is given in full. And in writings never before published, we can see the nature of the problems that J.R.R. Tolkien explored in his later years as new and radical ideas, portending upheaval in the heart of the mythology. At this time Tolkien sought to redefine the old legends, and wrote of the nature and destiny of Elves, the idea of Elvish rebirth, the origins of the Orcs, and the Fall of Men. His meditation of mortality and immortality as represented in the lives of Men and Elves led to another major writing at this time, the "Debate of Finrod and Andreth," which is reproduced here in full. "Above all," Christopher Tolkien writes in his foreword, "the power and significance of Melkor-Morgoth ... was enlarged to become the ground and source of the corruption of Arda." This book indeed is all about Morgoth. Incomparably greater than the power of Sauron, concentrated in the One Ring, Morgoth's power (Tolkien wrote) was dispersed into the very matter of Arda: "The whole of Middle-Earth was Morgoth's Ring.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395680921

- [71] Jane Chance. **The Lord of the Rings: The Mythology of Power**. Twayne. 1992.

With New Line Cinema's production of The Lord of the Rings film trilogy, the popularity of the works of J.R.R. Tolkien is unparalleled. Tolkien's books continue to be bestsellers decades after their original publication. An epic in league with those of Spenser and Malory, The Lord of the Rings trilogy, begun during Hitler's rise to power, celebrates the insignificant individual as hero in the modern world. Jane Chance's critical appraisal of Tolkien's heroic masterwork is the first to explore its "mythology of power" — that is, how power, politics, and language interact. Chance looks beyond the fantastic, self-contained world of Middle-earth to the twentieth-century parallels presented in the trilogy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 080578571X

- [72] Martin H. Greenberg, Jane Yolen, Keith Parkinson, Elizabeth Ann Scarborough, Charles de Lint, Emma Bull, Andre Norton, Terry Pratchett, Robert Silverberg Karen Haber, Poul Anderson Karen Anderson. **After the King: Stories in Honor of J.R.R. Tolkien**. Tor Books. 1992.

After the King presents an outstanding collection of new fantasy stories by an extraordinary assemblage of some of the very best writers to ever continue the tradition Tolkien began with The Lord of the Rings. Stephen R. Donaldson, Peter S. Beagle, Andre Norton, Terry Pratchett, Robert Silverberg, Judith Tarr, Gregory Benford, Jane Yolen, Poul and Karen Anderson, Mike Resnick, Emma Bull, Elizabeth Ann Scarborough, John Brunner, Harry Turtledove, Dennis L. McKiernan, Karen Haber, Barry M. Malzberg, and Charles de Lint contribute to a dazzling anthology that captures the spirit and originality of Tolkien's great work. The millions whose lives have been touched by J.R.R. Tolkien will find the same primal storytelling magic here, undiluted and running ever on.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312851758

- [73] Mark Rabuck. **Northwestern Middle-Earth Gazetteer**. ICE. 1992.

The Gazetteer Features: • 160 Pages which provide GMs and players with critical facts for role playing campaigns from any site in northwestern Endor. • 22" x 34" Color Map Of Northwestern Middle-Earth with a grid for easy location of features described in the gazetteer and assigned map coordinates.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1558061711

- [74] John Tolkien, Priscilla Tolkien. **The Tolkien Family Album**. Houghton Mifflin. 1992.

This biography of Tolkien looks at the family details of the author's life. It tells of his love affair with Edith Bratt, and the dramatic circumstances of their relationship and eventual marriage; of Tolkien's experiences in World War I; of the birth of his children; his academic

career, and of the writing of the books that made him a household name all over the world. The book also takes a look at the often strange fan mail that he received, and the honours bestowed upon him before and after his death.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395599385](#)

- [75] J.R.R. Tolkien, Christopher Tolkien. **Sauron Defeated: The End of the Third Age: The History of the Lord of the Rings, Part 4.** Houghton Mifflin Harcourt. 1992.

In the first part of Sauron Defeated, Christopher Tolkien completes his account of the writing of The Lord of the Rings, beginning with Sam's rescue of Frodo from the Tower of Kirith Ungol, and giving a very different account of the Scouring of the Shire. This part ends with versions of the previously unpublished Epilogue, an alternate ending to the masterpiece in which Sam attempts to answer his children's questions years after the departure of Bilbo and Frodo from the Grey Havens. The second part introduces The Notion Club Papers, now published for the first time. Written by J.R.R. Tolkien in the interval between The Two Towers and The Return of the King (1945-1946), these mysterious Papers, discovered in the early years of the twenty-first century, report the discussions of a literary club in Oxford in the years 1986-1987. Those familiar with the Inklings will see a parallel with the group whose members included J.R.R. Tolkien and C.S. Lewis. After a discussion of the possibilities of travel through space and time through the medium of "true dream," the story turns to the legend of Atlantis, the strange communications received by members of the club out of remote past, and the violent irruption of the legend into northwestern Europe. Closely associated with the Papers is a new version of the Numenorean legend, The Drowning of Anadune, which constitutes the third part of the book. At this time the language of the Men of the West, Adunaic, was first devised — Tolkien's fifteenth invented language. The book concludes with an elaborate account of the structure of this language by Arundel Lowdham, a member of the Notion Club, who learned it in his dreams. Sauron Defeated is illustrated with the changing conceptions of the fortress of Kirith Ungol and Mount Doom, previously unpublished drawings of Orthanc and Dunharrow, and fragments of manuscript written in Numenorean script.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395606497](#)

- [76] Gareth Knight. **The Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield.** Element Books. 1991.

Gareth Knight is one of the world's foremost authorities on ritual magic, the Western Mystery Tradition and Qabalistic symbolism. He trained in Dion Fortune's Society of the Inner Light, and has spent a lifetime rediscovering and teaching the principles of magic as a spiritual discipline and method of self-realisation. He has written around forty books covering topics as diverse as Qabalah, history of magic, Arthurian legend, Rosicrucianism, Tarot, the Inklings (Tolkien, C.S. Lewis et al) and the Feminine Mysteries, as well as several practical books on ritual magic. He has lectured worldwide and is a regular contributor to Inner Light, the journal of the Society of the Inner Light, and to the Avalon Group journal, Lyra.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1852301694](#)

- [77] J.R.R. Tolkien, Christopher Tolkien. **The War of the Ring: The History of the Lord of the Rings, Part 3.** Houghton Mifflin. 1990.

In The War of the Ring Christopher Tolkien takes up the story of the writing of The Lord of the Rings with the Battle of Helm's Deep and the drowning of Isengard by the Ents. This is followed by an account of how Frodo, Sam and Gollum were finally brought to the Pass of Kirith Ungol, at which point J.R.R. Tolkien wrote at the time: "I have got the hero into such a fix that not even an author will be able to extricate him without labour and difficulty". Then comes the war in Gondor, and the book ends with the parley between Gandalf and the ambassador of the Dark Lord before the Black Gate of Mordor. In describing his intentions for The Return of the King J.R.R. Tolkien said that "It will probably work out very differently from this plan when it really gets written, as the thing seems to write itself once it gets going"; and in The War of the Ring totally unforeseen developments that would become central to the narrative are seen at the moment of their emergence: the palantir bursting into fragments on the stairs of Orthanc, its nature as unknown to the author as to those who saw it fall, or the entry of Faramir into the story ('I am sure I did not invent him, though I like him, but there he came walking into the woods of Ithilien'). The book is illustrated with plans and drawings of the changing conceptions of Orthanc, Dunharrow, Minas Tirith and the tunnels of Shelob's Lair.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039556008X](#)

- [78] Caitlin Matthews. **The Elements of the Celtic Tradition.** Element Books. 1989.

The Celtic Tradition is a source of inspiration to more and more of us today, its myths and culture striking a deep chord within us. Caitlin Matthews' lucid text provides a rich source of informative and evocative material and is superbly complemented by lavish illustrations vividly capturing the spirit of the Celtic world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1852300752](#)

- [79] J.R.R. Tolkien, Christopher Tolkien. [The Treason of Isengard: The History of the Lord of the Rings, Part 2.](#) Houghton Mifflin Harcourt. 1989.

The Treason of Isengard is the seventh volume in Christopher Tolkien's History of Middle-earth and the second in his account of the evolution of The Lord of the Rings. This book follows the long halt in the darkness of the Mines of Moria (which ended The Return of the Shadow) and traces the tale into new lands south and east of the Misty Mountains. Tolkien introduces us to Lothlorien, land of the elves, where we meet the Ents, the Riders of Rohan, and Saruman the White in the fortress of Isengard. In brief outlines and penciled drafts dashed down on scraps of paper are the first entry of Galadriel; the earliest ideas of the history of Gondor; and the original meeting of Aragorn with Eowyn, its significance destined to be wholly transformed. Conceptions of what lay ahead dissolve as the story takes its own paths, as in the account of the capture of Frodo and his rescue by Sam Gamgee from Minas Morgul, written long before J.R.R. Tolkien actually reached that point in the writing of The Lord of the Rings. A chief feature of the book is a full account of the original Map, with drawings of successive phases, which was long the basis and accompaniment of the emerging geography of Middle-earth. An appendix describes the Runic alphabets of the time, with illustrations of the forms and an analysis of the Runes used in the Book of Mazarbul found beside Balin's tomb in Moria.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395515629](#)

- [80] J.R.R. Tolkien, Christopher Tolkien. [The Return of the Shadow: The History of the Lord of the Rings, The History of Middle-Earth, Part 1, Vol. 6.](#) Houghton Mifflin Harcourt. 1988.

In this sixth volume of The History of Middle-earth the story reaches The Lord of the Rings. In The Return of the Shadow (an abandoned title for the first volume) Christopher Tolkien describes, with full citation of the earliest notes, outline plans, and narrative drafts, the intricate evolution of The Fellowship of the Ring and the gradual emergence of the conceptions that transformed what J.R.R. Tolkien for long believed would be a far shorter book, "a sequel to The Hobbit". The enlargement of Bilbo's "magic ring" into the supremely potent and dangerous Ruling Ring of the Dark Lord is traced and the precise moment is seen when, in an astonishing and unforeseen leap in the earliest narrative, a Black Rider first rode into the Shire, his significance still unknown. The character of the hobbit called Trotter (afterwards Strider or Aragorn) is developed while his identity remains an absolute puzzle, and the suspicion only very slowly becomes certainty that he must after all be a Man. The hobbits, Frodo's companions, undergo intricate permutations of name and personality, and other major figures appear in strange modes: a sinister Treebeard, in league with the Enemy, a ferocious and malevolent Farmer Maggot. The story in this book ends at the point where J.R.R. Tolkien halted in the story for a long time, as the Company of the Ring, still lacking Legolas and Gimli, stood before the tomb of Balin in the Mines of Moria. The Return of the Shadow is illustrated with reproductions of the first maps and notable pages from the earliest manuscripts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395498635](#)

- [81] Katharyn W. Crabbe. [J.R.R. Tolkien.](#) Ungar. 1987.

A detailed analysis of the Hobbit, The Lord of the Rings, and the Silmarillion is accompanied by a brief profile of Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0804461066](#)

- [82] J.R.R. Tolkien, Christopher Tolkien. [The Lost Road: Volume 5.](#) Houghton Mifflin Harcourt. 1987.

At the end of the 1937 J.R.R. Tolkien reluctantly set aside his now greatly elaborated work on the myths and heroic legends of Valinor and Middle-earth and began The Lord of the Rings. This fifth volume of The History of Middle-earth, edited by Christopher Tolkien, completes the presentation of the whole compass of his writing on those themes up to that time. Later forms of the Annals of Valinor and the Annals of Berleriad had been composed, The Silmarillion was nearing completion in a greatly amplified version, and a new map had been made; the myth of the Music of the Ainur had become a separate work; and the legend of the Downfall of Numenor had already entered in a primitive form, introducing the cardinal ideas of the World Made Round and the Straight Path into the vanished West. Closely associated with this was the abandoned time-travel story, The Lost Road, which was to link the world of Numenor and Middle-earth with the legends of many other times and peoples. A long essay, The Lhammas, had been written on the ever more complex relations of the languages and dialects of Middle-earth; and an etymological dictionary had been undertaken, in which a great number of words and names in the Elvish languages were registered and their formation explained — thus providing by far the most extensive account of their vocabularies that has appeared.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395455197](#)

- [83] J.R.R. Tolkien, Christopher Tolkien. [The Shaping of Middle-Earth: The Quenta, the Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map.](#) Houghton Mifflin Harcourt. 1986.

This is the fourth volume of The History of Middle-earth, edited by Christopher Tolkien, the first two comprising The Book of Lost Tales Parts One and Two, and the third The Lays of Beleriand. It has been given the title The Shaping of Middle-earth because the writings it includes display a great advance in the chronological and geographical structure of the legends of Middle-earth and Valinor. The hitherto

wholly unknown "Ambarkanta," or Shape of the World, is the only account ever given of the nature of the imagined Universe, and it is accompanied by diagrams and maps of the world before and after the cataclysms of the War of the Gods and the Downfall of Numenor. The first map of Beleriand, in the North-west of Middle-earth, is also reproduced and discussed. In the "Annals of Valinor" and the "Annals of Beleriand" the chronology of the First Age is given shape; and with these are given the fragments of the translations into Anglo-Saxon made by Aelfwine, the Englishman who voyaged into the True West and came to Tol Eressea, the Lonely Isle, where he learned the ancient history of Elves and Men. Also included are the original "Silmarillion," written in 1926, from which all the later development proceeded, and the "Quenta Noldorinwa" of 1930, the only version of the myths and legends of the First Age that J.R.R. Tolkien completed to their end. As Christopher Tolkien continues editing the unpublished papers that form the bedrock from which *The Lord of the Rings* and *The Silmarillion* were quarried, the vastness of his father's accomplishment becomes even more extraordinary.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395425018](#)

- [84] J.R.R. Tolkien, Christopher Tolkien. [The Lays of Beleriand](#). Houghton Mifflin. 1985.

This is the third volume of the History of Middle-earth, which comprises here-tofore unpublished manuscripts that were written over a period of many years before Tolkien's *Silmarillion* was published. Volumes 1 and 2 were the Book of Lost Tales, Part One and The Book of Lost Tales, Part Two. Together, these volumes encompass an extraordinarily extensive body of material ornamenting and buttressing what must be the most fully realized world ever to spring from a single author's imagination. "I write alliterative verse with pleasure," wrote J.R.R. Tolkien in 1955, "though I have published little beyond the fragments in *The Lord of the Rings*, except *The Homecoming of Beorhtnoth*." The first of the poems in *The Lays of Beleriand* is the previously unpublished Lay of the Children of Hurin, his early but most sustained work in the ancient English meter, intended to narrate on a grand scale the tragedy of Turin Turambar. It was account of the killing by Turin of his friend Beleg, as well as a unique description of the great redoubt of Nargothrond. The Lay of the Children of Hurin was supplanted by the Lay of Leithian, "Release from Bondage", in which another major legend of the Elder Days received poetic form, in this case in rhyme. The chief source of the short prose tale of Beren and Luthien is *The Silmarillion*. This, too, was not completed, but the whole Quest of the Silmaril is told, and the poem breaks off only after the encounter with Morgoth in his subterranean fortress. Many years later, when *The Lord of the Rings* was finished, J.R.R. Tolkien returned to the Lay of Leithian and started on a new version, which is also given in this book. Accompanying the poems are commentaries on the evolution of the history of the Elder Days, which was much developed during the years of the composition of the two Lays. Also included is the notable criticism in detail of the Lay of Lethian by C.S. Lewis, Tolkien's friend and colleague, who read the poem in 1929. By assuming that this poem is actually a fragment from a past lost in history, Lewis underlined the remarkable power of its author's imaginative talents and academic competence.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395394295](#)

- [85] Robert Giddings. [J.R.R. Tolkien: This Far Land](#). Barnes & Noble. 1984.

Yeats and the Noh started in a small seminar room in University College Dublin, when both authors took part in productions of "The Dreaming of the Bones" and "Nishikigi" with their students. Masaru Sekine directed both plays and Christopher Murray performed in them: they were therefore equipped with live experience as well as their personal expertise in Irish literature and Noh drama. Professor Augustine Martin introduces the volume, and apart from the main section of the book, Colleen Hanrahan, one of the students who took part in both UCD productions, writes about acting in Yeats's play; Peter Davidson writes about Yeats, Pound, Rummel and Dulac; and Katharine Worth provides an essay on Yeats, Beckett and Noh. There are 16 pages of illustrations. This volume is unique in providing detailed analysis of contrasts in theatrical aims, as well as examining why man seeks to explore tragic drama as a means of extending the limits of reality. Irish Literary Studies Series No. 38.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0389203742](#)

- [86] Anne Petty. [One Ring to Bind Them All](#). University of Alabama Press. 1984.

In *One Ring to Bind Them All*, Anne Petty shows that when viewed through the combined methodologies of Joseph Campbell, Vladimir Propp, and Claude Levi-Strauss a folkloristic/mythic structure is seen to underlie Tolkien's epic work. "The Lord of the Rings is 20th-century mythology manifested in the familiar pattern of the three-stage hero quest made popular by Campbell — departure, initiation, and return — and in the elemental motifs of folktales, as discovered by Propp and expanded upon by Levi-Strauss." This cross-disciplinary analysis shows that Tolkien presented to modern readers and other writers a rich array of reinvented mythic archetypes and icons: the desperate quest (good vs. evil); a magical object that embodies or initiates the quest (the ring); the wise wizard who oversees or aids the quest (Gandalf); the reluctant hero, an ordinary person with untapped abilities (Frodo); the hero's loyal friend and supporter (Sam); the warrior king whose true identity is hidden (Strider/Aragorn); and the goddess figure (Galadriel).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0817302158](#)

- [87] J.R.R. Tolkien. [The Book of Lost Tales, Part Two](#). Houghton Mifflin Harcourt. 1984.

The Book of Lost Tales was the first major work of imagination by J.R.R. Tolkien, begun in 1916, when he was twenty-five years old, and left incomplete several years later. It stands at the beginning of the entire conception of Middle-earth and Valinor, for the Lost Tales were the first form of the myths and legends that came to be called The Silmarillion. Embedded in English legend and association, they are set in the narrative frame of the great westward voyage of a mariner named Eriel (or AElfwine). His destination is Tol Eressea, the Lonely Isle where Elves dwell; from them he learns their true history, the Lost Tales of Elfinesse. The Tales include the earliest accounts of Gods and Elves, Dwarves, Balrogs, and Orcs; of the Silmarils and the Two Trees of Valinor; of Nargothrond and Gondolin; of the geography and cosmography of their invented world. The Book of Lost Tales is published in two volumes. The first contains the Tales of Valinor; and this second part includes Beren and Luthien, Turin and the Dragon, and the only full narratives of the Necklace of the Dwarves and the Fall of Gondolin. Each tale is followed by a commentary, together with associated poems, and each volume contains extensive information on names and vocabulary of the earliest Elvish languages. Additional books in this series will extend the history of Middle-earth as it was refined and enlarged in later years and will include the long Lays of Beleriand, the Ambarkanta or Shape of the World, the Lhammas or Account of Tongues, annals, maps, and many other previously unpublished writings of J.R.R. Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395366143](#)

- [88] J.R.R. Tolkien, Christopher Tolkien. **The Book of Lost Tales, Part One.** Houghton Mifflin Harcourt. 1984.

The Book of Lost Tales was the first major work of imagination by J.R.R. Tolkien, begun in 1916-1917 when he was twenty-five years old and left incomplete several years later. It stands at the beginning of the entire conception of Middle-earth and Valinor, for the Lost Tales were the first form of the myths and legends that came to be called The Silmarillion. Embedded in English legend and English association, they are set in the narrative frame of a great westward voyage over the Ocean by a mariner named Eriel (or AElfwine) to Tol Eressea, the Lonely Isle, where Elves dwelt; from them he learned their true history, the Lost Tales of Elfinesse. In the Tales are found the earliest accounts and original ideas of Gods and Elves, Dwarves, Balrogs, and Orcs; of the Silmarils and the Two Trees of Valinor; of Nargothrond and Gondolin; of the geography and cosmography of the invented world. The Book of Lost Tales will be published in two volumes; this first part contains the Tales of Valinor; and the second will include Beren and Luthien, Turin and the Dragon, and the only full narratives of the Necklace of the Dwarves and the Fall of Gondolin. Each tale is followed by a commentary in the form of a short essay; together with the texts of associated poems; and each volume contains extensive information on names and vocabulary in the earliest Elvish languages. Further books in this series are planned to extend the history of Middle-earth as it was refined and enlarged in later years, and will include the Long Lays of Beleriand, the Ambarkanta or Shape of the World, the Lhammas or Account of Tongues, annals, maps, and many other unpublished writings of J.R.R. Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395354390](#)

- [89] T.A. Shippey. **The Road to Middle-Earth.** Houghton Mifflin. 1983.

The definitive guide to the origin of J.R.R. Tolkien's books, from The Hobbit to The History of Middle-earth series — includes unpublished Tolkien extracts and poetry. The Road to Middle-Earth is a fascinating and accessible exploration of J.R.R. Tolkien's creativity and the sources of his inspiration. Tom Shippey shows in detail how Tolkien's professional background led him to write The Hobbit and how he created a work of timeless charm for millions of readers. He discusses the contribution of The Silmarillion and Unfinished Tales to Tolkien's great myth-cycle, showing how Tolkien's more "complex" works can be read enjoyably and seriously by readers of his earlier books, and goes on to examine the remarkable 12-volume History of Middle-earth by Tolkien's son and literary heir Christopher Tolkien, which traces the creative and technical processes through which Middle-earth evolved. The core of the book, however, concentrates on The Lord of the Rings as a linguistic and cultural map, as a twisted web of a story, and as a response to the inner meaning of myth and poetry. By following the routes of Tolkien's own obsessions — the poetry of languages and myth — The Road to Middle-earth shows how Beowulf, The Lord of the Rings, Grimm's Fairy Tales, the Elder Edda and many other works form part of a live and continuing tradition of literature. It takes issue with many basic premises of orthodox criticism and offers a new approach to Tolkien, to fantasy, and to the importance of language in literature. This new edition is revised and expanded, and includes a previously unpublished lengthy analysis of Peter Jackson's film adaptations and their effect on Tolkien's work.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395339731](#)

- [90] J.R.R. Tolkien, Alan Joseph Bliss. **Finn and Hengest: The Fragment and the Episode.** Houghton Mifflin. 1983.

Tolkien's famous translations and lectures on the story of two fifth-century heroes in northern Europe. Professor J.R.R. Tolkien is most widely known as the author of The Hobbit and The Lord of the Rings, but he was also a distinguished scholar in the field of Mediaeval English language and literature. His most significant contribution to Anglo-Saxon studies is to be found in his lectures on Finn and Hengest (pronounced Hen-jist), two fifth-century heroes in northern Europe. The story is told in two Old English poems, Beowulf and The Fights at Finnesburg, but told so obscurely and allusively that its interpretation had been a matter of controversy for over 100 years. Bringing his unique combination of philological erudition and poetic imagination to the task, however, Tolkien revealed a classic tragedy of divided loyalties, of vengeance, blood and death. Tolkien's original and persuasive solution of the many problems raised by the story ranged widely through the early history and legend of the Germanic peoples. The story has the added attraction that it describes the events immediately

preceding the first Germanic invasion of Britain which was led by Hengest himself. This book will be of interest not only to students of Old English and all those interested in the history of northern Europe and Anglo-Saxon England, but also admirers of The Lord of the Rings who will be fascinated to see how Tolkien handled a story which he did not invent.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395331935](#)

- [91] Nigel Robinson, Linda Wilson. **The Tolkien Quiz Book**. St. Martin's Press. 1982.

Provides trivia questions and answers about The Hobbit, The Silmarillion, The Lord of the Rings, and the life of J.R.R. Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312808275](#)

- [92] Robert Giddings. **J.R.R. Tolkien: The Shores of Middle-Earth**. University Publications of America. 1981.

Frederick, MD.: Aletheia, 1982 [1981]. 289 p.: [Tolkien, J.R.R. — (John Ronald Reuel), — 1892-1973. — Lord of the rings. — Sources. / Fantasy fiction, English — History and criticism.].

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [089093472X](#)

- [93] Barbara Strachey. **Journeys of Frodo: An Atlas of J.R.R. Tolkien's The Lord of the Rings**. Ballantine Books. 1981.

An atlas of 51 maps charting the journey that Frodo and his companions undertake in J.R.R. Tolkien's epic work. Based on clear and detailed descriptions given in the text and on the original maps that appear in The Lord of the Rings, as well as Tolkien's own paintings and drawings of the landscape and features of Middle-earth, this book clearly shows Frodo's route, together with the paths taken by other principal characters. The two-colour maps provide enough detail to help the reader envisage the country through which the narrative moves, and each one also has extensive notes about the journey. Having loved the volumes of The Lord of the Rings since they first appeared, Barbara Strachey long wanted fuller and more detailed maps to go with them. Though not a professional cartographer or artist, she finally decided to create them herself. For nearly 20 years her efforts have provided readers of The Lord of the Rings with a new and more vivid idea of Middle-earth, and her book remains an essential companion to Tolkien's great masterpiece.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345296338](#)

- [94] J.R.R. Tolkien. **The Hobbit**. Ballantine Books. 1981.

The first new illustrated edition of The Hobbit for more than 15 years contains 150 brand new colour illustrations. Artist Jemima Catlin's charming and lively interpretation brings Tolkien's beloved characters to life in a way that will entice and entertain a new generation of readers. Bilbo Baggins is a hobbit who enjoys a comfortable and quiet life. His contentment is disturbed one day when the wizard, Gandalf, and the dwarves arrive to take him away on an adventure. Smaug certainly looked fast asleep, when Bilbo peeped once more from the entrance. He was just about to step out on to the floor when he caught a sudden thin ray of red from under the drooping lid of Smaug's left eye. He was only pretending to sleep! He was watching the tunnel entrance! Whisked from his comfortable hobbit-hole by Gandalf the wizard and a band of dwarves. Bilbo Baggins finds himself caught up in a plot to raid the treasure hoard of Smaug the Magnificent, a large and very dangerous dragon.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345296044](#)

- [95] J.R.R. Tolkien. **The Two Towers: Being the second part of The Lord of the Rings**. Houghton Mifflin. 1981.

The 50th anniversary one-volume edition of J.R.R. Tolkien's epic "An extraordinary work — pure excitement." New York Times Book Review One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them In ancient times the Rings of Power were crafted by the Elven-smiths, and Sauron, the Dark Lord, forged the One Ring, filling it with his own power so that he could rule all others. But the One Ring was taken from him, and though he sought it throughout Middle-earth, it remained lost to him. After many ages it fell by chance into the hands of the hobbit Bilbo Baggins. From Sauron's fastness in the Dark Tower of Mordor, his power spread far and wide. Sauron gathered all the Great Rings, but always he searched for the One Ring that would complete his dominion. When Bilbo reached his eleventy-first birthday he disappeared, bequeathing to his young cousin Frodo the Ruling Ring and a perilous quest: to journey across Middle-earth, deep into the shadow of the Dark Lord, and destroy the Ring by casting it into the Cracks of Doom. The Lord of the Rings tells of the great quest undertaken by Frodo and the Fellowship of the Ring: Gandalf the Wizard; the hobbits Merry, Pippin, and Sam; Gimli the Dwarf; Legolas the Elf; Boromir of Gondor; and a tall, mysterious stranger called Strider.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395312663](#)

- [96] J.R.R. Tolkien. **The Return of the King: Being the third part of The Lord of the Rings**. Houghton Mifflin. 1981.

Part three of J.R.R. Tolkien's epic adventure *The Lord of the Rings*, now featuring film art on the cover. • "An extraordinary work — pure excitement." – *New York Times Book Review* • "A triumphant close ... a grand piece of work, grand in both conception and execution. An astonishing imaginative tour de force." – *Daily Telegraph* • One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them • As the Shadow of Mordor grows across the land, the Companions of the Ring have become involved in separate adventures. Aragorn, revealed as the hidden heir of the ancient Kings of the West, has joined with the Riders of Rohan against the forces of Isengard, and took part in the desperate victory of the Hornburg. Merry and Pippin, captured by Orcs, escaped into Fangorn Forest and there encountered the Ents. Gandalf has miraculously returned and defeated the evil wizard, Saruman. Sam has left his master for dead after a battle with the giant spider, Shelob; but Frodo is still alive — now in the foul hands of the Orcs. And all the while the armies of the Dark Lord are massing as the One Ring draws ever nearer to the Cracks of Doom.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [039531268X](#)

- [97] J.R.R. Tolkien, Humphrey Carpenter, Christopher Tolkien. ***The Letters of J.R.R. Tolkien***. Houghton Mifflin. 1981.

'... If you wanted to go on from the end of *The Hobbit* I think the ring would be your inevitable choice as the link. If then you wanted a large tale, the Ring would at once acquire a capital letter; and the Dark Lord would immediately appear. As he did, unasked, on the hearth at Bag End as soon as I came to that point. So the essential Quest started at once. But I met a lot of things along the way that astonished me. Tom Bombadil I knew already; but I had never been to Bree. Strider sitting in the corner of the inn was a shock, and I had no more idea who he was than Frodo did. The Mines of Moria had been a mere name; and of Lothlorien no word had reached my mortal ears till I came there.' J.R.R. Tolkien to W.H. Auden, June 7, 1955 J.R.R. Tolkien, cherished author of *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*, was one of the twentieth century's most prolific letter writers. Over the years he wrote a mass of letters to his publishers, his family, to friends, and to fans of his books which record the history and composition of his works and his reaction to subsequent events. By turns thoughtful, impish, scholarly, impassioned, playful, vigorous, and gentle, Tolkien poured his heart and mind into a great stream of correspondence to intimate friends and unknown admirers all over the world. From this collection one sees a mind of immense complexity and many layers artistic, religious, charmingly eccentric, sentimental, and ultimately brilliant. Now newly expanded with a detailed index, this collection provides an invaluable record that sheds much light on Tolkien's creative genius, his thoughts and feelings about his own work, and the evolution of his grand design for the creation of a whole new world — Middle-earth.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395315557](#)

- [98] Paul Harold Kocher. ***A Reader's Guide to the Silmarillion***. Houghton Mifflin. 1980.

This book serves a reference for readers of Tolkien's other well known opus.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395289505](#)

- [99] Ruth S. Noel. ***The Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented***. Houghton Mifflin. 1980.

This is the book on all of Tolkien's invented languages, spoken by hobbits, elves, and men of Middle-earth — a dictionary of fourteen languages, an English-Elvish glossary, all the runes and alphabets, and material on Tolkien the linguist.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395291305](#)

- [100] J.R.R. Tolkien, Christopher Tolkien. ***Unfinished Tales of Numenor and Middle-Earth***. Houghton Mifflin. 1980.

Unfinished Tales is a collection of narratives ranging in time from the Elder Days of Middle-earth to the end of the War of the Ring, and further relates events as told in *The Silmarillion* and *The Lord of the Rings*. The book concentrates on the lands of Middle-earth and comprises Gandalf's lively account of how he came to send the Dwarves to the celebrated party at Bag-End, the story of the emergence of the sea-god Ulmo before the eyes of Tuor on the coast of Beleriand, and an exact description of the military organization of the Riders of Rohan and the journey of the Black Riders during the hunt for the Ring. *Unfinished Tales* also contains the only surviving story about the long ages of Numenor before its downfall, and all that is known about the Five Wizards sent to Middle-earth as emissaries of the Valar, about the Seeing Stones known as the Palantiri, and about the legend of Amroth. *Unfinished Tales* is avowedly for those who, to the contrary, have not yet sufficiently explored Middle-earth, its languages, its legends, its politics, and its kings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395299179](#)

- [101] J.E.A. Tyler. ***The New Tolkien Companion***. Avon Books. 1980.

A comprehensive guide to the history, legends, languages, and peoples of Middle Earth, compiling every known fact, name, word, date, etymological allusion, and event and providing explanatory maps, charts, and genealogical tables.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0380469049](#)

- [102] Jack David Zipes. **Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales.** University of Texas Press. 1980.

This revised, expanded, and updated edition of the 1979 landmark *Breaking the Magic Spell* examines the enduring power of fairy tales and the ways they invade our subjective world. In seven provocative essays, Zipes discusses the importance of investigating oral folk tales in their socio-political context and traces their evolution into literary fairy tales, a metamorphosis that often diminished the ideology of the original narrative. Zipes also looks at how folk tales influence our popular beliefs and the ways they have been exploited by a corporate media network intent on regulating the mystical elements of the stories. He examines a range of authors, including the Brothers Grimm, Hans Christian Anderson, Ernst Bloch, Tolkien, Bettelheim, and J.K. Rowling to demonstrate the continuing symbiotic relationship between folklore and literature.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292707258](#)

- [103] Timothy R. O'Neill. **The Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth.** Thames & Hudson. 1979.

Shows that the Lord of the Rings can be read in Jungian terms as the central human struggle for individuation, the healthy realization of the self.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0500012377](#)

- [104] Jim Allan. **An Introduction to Elvish.** Bran's Head. 1978.

An Introduction to Elvish, Other Tongues, Proper Names and Writing Systems of the Third Age of the Western Lands of Middle-Earth as Set Forth in the Published Writings of Professor John Ronald Reuel Tolkien.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0905220102](#)

- [105] Lin Carter. **Tolkien: a Look Behind the Lord of the Rings.** Ballantine. 1978.

Ballantine Adult Fantasy series • Lin Carter introduces readers to Tolkien's epic trilogy, then takes them on a scholarly yet populist journey through the massive web of myths and legends that Tolkien drew on — for both imagery and themes during his life's work. Carter's book places Tolkien's trilogy in the context of world mythology and legend and is a tribute to Tolkien's power of assimilation and original vision. It is the ideal introduction to the background of the Lord of the Rings for the legions of new fans.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1434498085](#)

- [106] J.R.R. Tolkien. **Farmer Giles of Ham.** Houghton Mifflin. 1978.

Farmer Giles Of Ham is one of Tolkien's most popular stories. Full of wit and humor and set in the days of giants and dragons, it tells the tale of a reluctant hero who saves his village from the dragon Chrysophylax. Smith Of Wootton Major tells of baking a Great Cake to mark the Feast of Good Children and the magical events that follow, while LEAF BY Niggle recounts the adventures of a painter trying to capture a tree on canvas.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395267994](#)

- [107] J.R.R. Tolkien, Alida Becker, Michael Green, Tim Kirk. **The Tolkien Scrapbook.** Running Press. 1978.

Includes folklore, songs, poems, and recipes of Middle Earth, a collection of articles about Tolkien and his works, a biography, reading list, and directory of national and international Tolkien and fantasy societies and publications.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894710826](#)

- [108] Atanielle Annyn Rowland. **Mythology of Middle Earth.** Houghton Mifflin. 1977.

The detailed, scholarly study of Tolkien's myth of Middle-earth compares the themes, places, beings, and things in his writings to the historic myths that have evolved in many cultures.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395250064](#)

- [109] Daniel Grotta-Kurska. **J.R.R. Tolkien: Architect of Middle Earth: A Biography.** Running Press. 1976.

J.R.R. Tolkien is one of the most beloved and enigmatic writers of the twentieth century, yet surprisingly little is known about the personal life of the author of *The Hobbit* and *Lord of the Rings*. After a traumatic childhood, Tolkien experienced the bloody trenches of World War I, then lived most of his life as an Oxford scholar in a cloistered academic community. In this fascinating illustrated biography, author Daniel Grotta examines how much of Tolkien's personal experience fired his incredible imagination and led to the creation of Middle-earth and its inhabitants. This edition features full-color illustrations by the Brothers Hildebrandt, whose conceptions of Middle-earth and its denizens have brought Tolkien's life's work to vivid life for legions of fans around the world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0914294288](#)

- [110] J.R.R. Tolkien. **The Father Christmas Letters**. Houghton Mifflin. 1976.

Can you imagine writing to Father Christmas and actually getting a reply? For more than twenty years, the children of J.R.R. Tolkien received letters from the North Pole from Father Christmas himself! They told wonderful stories of mischief and disaster, adventures and battles: how the reindeer got loose and scattered presents all over the place, how the accident-prone Polar Bear climbed the North Pole and fell through the roof of Father Christmas's house, and many others. Now, for the first time, these letters are brought to life with specially arranged holiday music.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395249813](#)

- [111] Claiborne W. Thompson. **Studies in Upplandic Runography**. University of Texas Press. 1975.

Studies in Upplandic Runography is a detailed treatment of the runic inscriptions from the province of Uppland, Sweden, where runic art reached a high point in A.D. 1200 and where runic inscriptions are most numerous. Most of the runic monuments discussed are from the eleventh century, an important period when Sweden was making the transition from paganism to Christianity. The names of nearly fifty rune-carvers (runographers), professional and amateur, are known. However, many of the inscriptions were left unsigned. Claiborne Thompson examines the major problem of how an unsigned inscription is attributed to a known carver. Since each carver had a distinctive style which must be delineated, the book contains an exhaustive survey of the norms of Upplandic runography. In order to match the inscriptions with their carvers, Thompson analyzes the entire corpus of inscriptions from Uppland, their formation, the artistic designs they bear, the shapes of the runes on them, the orthography and language on them, and the manner in which they were carved. Thompson then establishes a set of criteria for determining the authorship of a runic monument, stressing rune forms. All of the criteria are used in an extensive discussion of the carvings of Asmund Karasun, an interesting and influential carver from the first half of the eleventh century. In addition, Thompson's review of research describes scholarly interest in the problems of runography beginning in the early seventeenth century. The book includes an introductory sketch of the cultural background of Uppland and relates the runic tradition to historical and cultural traditions in eleventh-century Sweden.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0292775113](#)

- [112] J.R.R. Tolkien. **Sir Gawain and the Green Knight, Pearl, and Sir Orfeo**. Houghton Mifflin. 1975.

Sir Gawain And The Green Knight, Pearl, and Sir Orfeo are masterpieces of a remote and exotic age — the age of chivalry and wizards, knights and holy quests. Yet it is only in the unique artistry and imagination of J.R.R. Tolkien that the language, romance, and power of these great stories comes to life for modern readers, in this masterful and compelling new translation.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395219701](#)

- [113] Randel Helms. **Tolkien's world**. Houghton Mifflin. 1974.

This new and searching study of J.R.R. Tolkien's works was written before his death. In it, the author breaks new ground, relating Tolkien's scholarly works to his great imaginative creations and presenting the famous lecture on *Beowulf* as the forerunner of his fiction in its insistence on the worth of heroes and monsters. *Tolkien's World* is sure to arouse interest, enthusiasm, and perhaps controversy among scholars and all those who admire Tolkien's work.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0395184908](#)

- [114] John Warwick Montgomery. **Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas. Williams**. Bethany House. 1974.

If you are a "fan" of the fantasy books by Tolkien, C.S. Lewis, Charles Williams or Chesterton, then this is a book worth reading. It is a collection of essays by various authorities in literature, myth and theology. A couple of the contributors were acquainted with either Tolkien or Lewis. The central thesis running through this collection of essays is that mythic symbols found in folk-tales and religious rituals, all express a common, fundamental human yearning for healing and a return to a "lost paradise". The essayists draw on insights from religious phenomenology, Jungian analysis, Christian theology and literary interpretation to tease out the potent mythic symbols found in the writings

of Tolkien, Lewis, Chesterton and Williams. Lewis, Williams and Tolkien were associated with one another as drinking partners in an informal literary club known as The Inklings. The essayists "test" their thesis about the power of myth to reveal our search for meaning through the novels of the Inklings. The essayists take us a step further to consider the Christian world-view that informed and shaped the writings of Tolkien, Lewis, Williams and Chesterton. Although a couple of the essays are slightly "dated", any one interested in fantasy literature would find the thesis very absorbing. It should be useful not merely to students of English literature but also to the general reader who might like to know more about the backdrop to *The Lord of the Rings*, *Narnia*, etc. Certainly a book to add to your list for reading if you enjoyed the novels!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0871233584

- [115] Paul Harold Kocher, Paul Harold Kocker. **Master of Middle-Earth; The Fiction of J.R.R. Tolkien: The Fiction of J.R.R. Tolkien.** Houghton Mifflin. 1972.

As is the case with all great works of art, J.R.R. Tolkien's masterpieces generously repay close attention and study. In this thoroughly entertaining and perceptive volume, winner of the prestigious Mythopoeic Society Scholarship Award, Professor Kocher examines the sources that Tolkien drew upon in fashioning Middle-earth and its inhabitants — and provides valuable insights into the author's aims and methods. Ranging from *The Hobbit* to *The Lord of the Rings* to *The Silmarillion* and beyond, *Master of Middle-earth* opens the door to a deeper and richer appreciation of Tolkien's magnificent achievement. Inside you will discover "Why Aragorn is the most misunderstood character in *The Lord of the Rings* ... and its true hero." "The origin of Sauron — and the nature of evil in Tolkien's universe." "The opposing forces of destiny and free will in Frodo's quest." "The Cosmology of Middle-earth — is it our world at an earlier time, or does it exist in a fantastic Elsewhere?" "How Tolkien's ideas of morality, religion, and social order underlie every aspect of his life's work. Plus a fascinating look at such lesser-known works of Tolkien's as "Leaf by Niggle," "Smith of Wootton Major," and many others!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395140978

- [116] Neil David Isaacs. **Tolkien and the Critics; Essays on J.R.R. Tolkien's the Lord of the Rings.** University of Notre Dame Press. 1968.

The fifteen essays in this volume include previously published critiques along with several original treatments, having the single purpose of serious criticism — to render judgement on a work of art (Tolkien's *Lord of the Rings*).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0268002797

- [117] J.R.R. Tolkien, Donald Swann. **The Road Goes Ever On. A Song Cycle.** Houghton Mifflin. 1967.

Donald Swann wrote the music for this song and much of the music resembles English traditional music or folk. The sole exception is the Quenya song which was based on a tune by Tolkien himself and which has some affinities to Gregorian. This book has been valued even by those uninterested in the since it helps readers to better understand the cultures of the various mythological beings presented in and helps linguists analyse. For it contains one of the longest samples of the language Quenya the song as well as the Sindarin prayer *Elbereth* with grammatical in addition to the sheet the book includes an introduction that contains additional information about Prior to the publication of *The* this introduction was the only publicly available source for certain information about the First Age of.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395082587

- [118] J.R.R. Tolkien, E.V. Gordon, Norman Davis. **Sir Gawain and the Green Knight.** Oxford University Press. 1925.

It's Christmas at Camelot and King Arthur won't begin to feast until he has witnessed a marvel of chivalry. A mysterious knight, green from head to toe, rides in and brings the court's wait to an end with an implausible challenge to the Round Table: he will allow any of the knights to strike him once, with a battle-axe no less, on the condition that he is allowed to return the blow a year hence. At the centre of the story of the challenge and its consequences is Arthur's brave favourite, Sir Gawain.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0198114869



Figure 11.9: Map of Iceland (Ortelius, 1590) [Wikipedia: Public Domain] — with sea monsters, and coastal outline resembling them

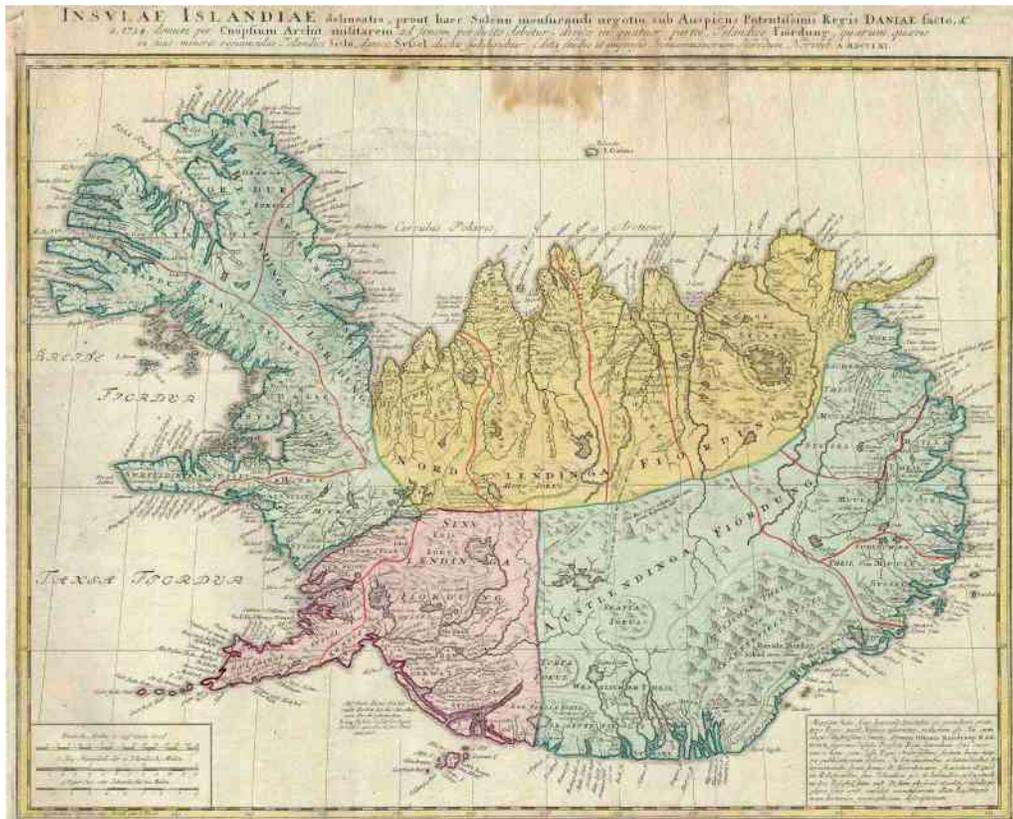


Figure 11.10: Map of Iceland (Homann Heirs, 1761) [Wikipedia: Public Domain] — west coast resembling the Map of Middle Earth

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
700	2019	Tolkien	Annotated Hobbit (3rd ed)
700	2017	Falconer	Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit
701	2017	Fonstad	Atlas of Tolkien's Middle-Earth
701	2017	Gaiman	Norse Mythology
701	2017	Judd	Flora of Middle-Earth: Plants of J.R.R. Tolkien's Legendarium
701	2017	Tolkien	Complete History of Middle-Earth
702	2016	Tolkien	Adventures of Tom Bombadil
702	2015	Croft	Perilous and Fair: Women in the Works and Life of J.R.R. Tolkien
702	2014	Carpenter	J.R.R. Tolkien: A Biography
702	2014	Tolkien	Tolkien on Fairy-Stories
703	2012	Handel	New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit
703	2012	Tolkien	Unfinished Tales of Numenor and Middle-earth
703	2012	Tolkien	Tales from the Perilous Realm
703	2011	Brodie	Lord of the Rings: [Movie Set] Location Guidebook
703	2011	Ruud	Critical Companion to J.R.R. Tolkien: A Literary Reference to His Life and Work
704	2010	Sammons	War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination
704	2009	Skogemann	Where the Shadows Lie: A Jungian Interpretation of Tolkien's The Lord of the Rings
704	2009	Solopova	Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction
704	2008	Rorabeck	Tolkien's Heroic Quest
705	2007	Rateliff	History of the Hobbit
705	2007	Russell	Lord of the Rings: The Official Stage Companion
705	2007	Saló	A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings
705	2007	Shippey	Roots and Branches: Selected Papers on Tolkien
706	2007	Thompson	Frodo Franchise: The Lord of the Rings and Modern Hollywood
706	2007	Tolkien	Mr. Bliss
706	2007	Tolkien	Children of Hurin
706	2006	Drout	J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment
706	2006	Hazell	Plants of Middle-earth: Botany and Sub-creation
707	2006	Scull	J.R.R. Tolkien Companion and Guide, Volume 2: Reader's Guide
707	2006	Scull	J.R.R. Tolkien Companion and Guide, Volume 1: Chronology
707	2005	Burns	Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth
707	2005	Chance	Tolkien's Modern Middle Ages
708	2005	Flieger	Interrupted Music: The Making of Tolkien's Mythology
708	2005	Isaacs	Understanding The Lord of the Rings: The Best of Tolkien Criticism
708	2004	Chance	Tolkien and the Invention of Myth: A Reader
708	2004	Curry	Defending Middle-Earth: Tolkien — Myth and Modernity
709	2004	Tolkien	Silmarillion
709	2003	Anderson	Tales Before Tolkien: The Roots of Modern Fantasy
709	2003	Harvey	Origins of Tolkien's Middle-Earth For Dummies
710	2003	Lobdell	A Tolkien Compass
710	2003	Russell	Lord of the Rings: The Art of The Two Towers
710	2003	Shippey	Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology
710	2003	Sibley	Maps of Tolkien's Middle-Earth
710	2003	Smith	Lord of the Rings: Weapons and Warfare
710	2003	TheOneRing.N	People's Guide to J.R.R. Tolkien
711	2002	Beard	Bored of the Rings: a parody of J.R.R. Tolkien's The Lord of the Rings

711	2002	Duriez	J.R.R. Tolkien Handbook: A Concise Guide to His Life, Writings, and World of Middle-Earth
711	2002	Haber	Meditations on Middle-Earth: New Writing on the Worlds of J.R.R. Tolkien by Orson Scott Card, Ursula K. Le Guin, Raymond E. Feist, Terry Pratchett, Charles de Lint, George R.R. Martin, and more
711	2002	Stanton	Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's "Lord of the Rings"
712	2002	Tolkien	History of Middle-Earth Index
712	2001	Carnell	Roadkill of Middle Earth
712	2001	Chance	Lord of the Rings: The Mythology of Power
712	2001	Chance	Tolkien's Art: A Mythology for England
712	2001	Flieger	A Question of Time: J.R.R. Tolkien's Road to Faerie
713	2001	Foster	Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond
713	2000	Clark	J.R.R. Tolkien and His Literary Resonances: Views of Middle-Earth
713	2000	Flieger	Tolkien's Legendarium: Essays on The History of Middle-earth
713	2000	Martinez	Visualizing Middle-Earth
714	2000	Tolkien	Fellowship of the Ring: Being the First Part of the Lord of the Rings
714	1999	Tolkien	Hobbit: A 3-D Pop-Up Adventure
714	1998	Hammond	J.R.R. Tolkien: Artist & Illustrator
714	1998	Tolkien	Roverandom
714	1997	Curry	Defending Middle-Earth: Tolkien — Myth and Modernity
715	1997	Day	Hobbit Companion
715	1997	Maxwell	Northern Waste (Middle-Earth Role Playing, MERP)
715	1996	Tolkien	Peoples of Middle-Earth: The History of Middle-Earth, Part 2, Vol. 12
715	1995	Sibley	Map of Tolkien's Middle-Earth
715	1994	Tolkien	War of the Jewels: The Later Silmarillion, History of Middle-Earth, Part 2, Vol. 11
716	1993	Charlton	Middle Earth Role Playing: Collector's Edition
716	1993	Tolkien	Morgoth's Ring: The Later Silmarillion, Part 1, Vol. 1
716	1992	Chance	Lord of the Rings: The Mythology of Power
716	1992	Greenberg	After the King: Stories in Honor of J.R.R. Tolkien
716	1992	Rabuck	Northwestern Middle-Earth Gazetteer
716	1992	Tolkien	Tolkien Family Album
717	1992	Tolkien	Sauron Defeated: The End of the Third Age: The History of the Lord of the Rings, Part 4
717	1991	Knight	Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield
717	1990	Tolkien	War of the Ring: The History of the Lord of the Rings, Part 3
717	1989	Matthews	Elements of the Celtic Tradition
718	1989	Tolkien	Treason of Isengard: The History of the Lord of the Rings, Part 2
718	1988	Tolkien	Return of the Shadow: The History of the Lord of the Rings, The History of Middle-Earth, Part 1, Vol. 6
718	1987	Crabbe	J.R.R. Tolkien
718	1987	Tolkien	Lost Road: Volume 5
718	1986	Tolkien	Shaping of Middle-Earth: The Quenta Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map
719	1985	Tolkien	Lays of Beleriand
719	1984	Giddings	J.R.R. Tolkien: This Far Land
719	1984	Petty	One Ring to Bind Them All
719	1984	Tolkien	Book of Lost Tales, Part Two
720	1984	Tolkien	Book of Lost Tales, Part One
720	1983	Shippey	Road to Middle-Earth
720	1983	Tolkien	Finn and Hengest: The Fragment and the Episode
721	1982	Robinson	Tolkien Quiz Book
721	1981	Giddings	J.R.R. Tolkien: The Shores of Middle-Earth
721	1981	Strachey	Journeys of Frodo: An Atlas of J.R.R. Tolkien's The Lord of the Rings
721	1981	Tolkien	Hobbit

721	1981	Tolkien	Two Towers: Being the second part of The Lord of the Rings
721	1981	Tolkien	Return of the King: Being the third part of The Lord of the Rings
722	1981	Tolkien	Letters of J.R.R. Tolkien
722	1980	Kocher	A Reader's Guide to the Silmarillion
722	1980	Noel	Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented
722	1980	Tolkien	Unfinished Tales of Numenor and Middle-Earth
722	1980	Tyler	New Tolkien Companion
723	1980	Zipes	Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales
723	1979	O'Neill	Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth
723	1978	Allan	An Introduction to Elvish
723	1978	Carter	Tolkien: a Look Behind the Lord of the Rings
723	1978	Tolkien	Farmer Giles of Ham
723	1978	Tolkien	Tolkien Scrapbook
723	1977	Rowland	Mythology of Middle Earth
723	1976	Grotta-Kurska	J.R.R. Tolkien: Architect of Middle Earth: A Biography
724	1976	Tolkien	Father Christmas Letters
724	1975	Thompson	Studies in Upplandic Runography
724	1975	Tolkien	Sir Gawain and the Green Knight, Pearl, and Sir Orfeo
724	1974	Helms	Tolkien's world
724	1974	Montgomery	Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas.Williams
725	1972	Kocher	Master of Middle-Earth; The Fiction of J.R.R. Tolkien: The Fiction of J.R.R. Tolkien
725	1968	Isaacs	Tolkien and the Critics; Essays on J.R.R. Tolkien's the Lord of the Rings,
725	1967	Tolkien	Road Goes Ever On. A Song Cycle
725	1925	Tolkien	Sir Gawain and the Green Knight

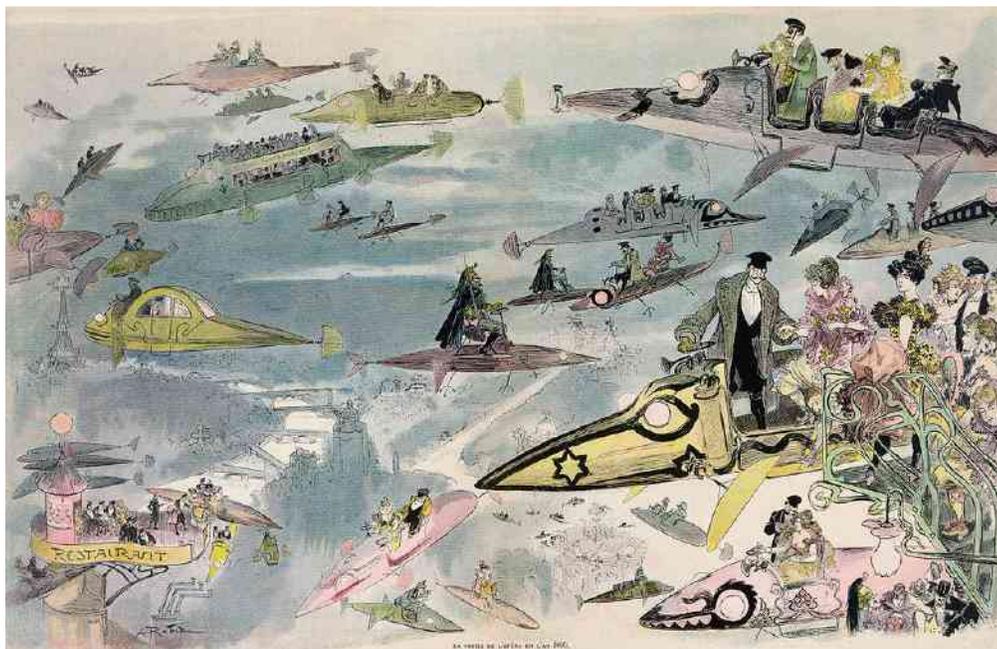


Figure 11.11: *Leaving the Opera in the Year 2000* (Robida, 1902) [Library of Congress: Public Domain]

11.5 Science Fiction

- [1] Jason Barr. **Video Gaming in Science Fiction: A Critical Study**. McFarland. 2018.

As video gaming and gaming culture became more mainstream in the 1970s, science fiction authors began to incorporate aspects of each into their work. This study examines how media-fueled paranoia about video gaming — first emerging almost fifty years ago — still resonates in modern science fiction. The author reveals how negative stereotypes of gamers and gaming have endured in depictions of modern gamers in the media and how honest portrayals are still wanting, even in the "forward thinking" world of science fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1476634297

- [2] Stefan Rabitsch. **Star Trek and the British Age of Sail: the Maritime influence throughout the series and films**. McFarland. 2018.

Clear all moorings, one-half impulse power and set course for a mare incognitum ... A popular culture artifact of the New Frontier/Space Race era, Star Trek is often mistakenly viewed as a Space Western. However, the Western format is not what governs the worldbuilding of Star Trek, which was, after all, also pitched as "Hornblower in space." Star Trek is modeled on the world of the "British Golden Age of Sail" as it is commonly found in the genre of sea fiction. This book re-historicizes and remaps the origins of the franchise and subsequently the entirety of its fictional world — the Star Trek continuum — on an as yet uncharted transatlantic bearing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1476664633

- [3] James Gleick. **Time Travel: A History**. James Gleick. 2016.

From the acclaimed author of *The Information and Chaos*, here is a mind-bending exploration of time travel: its subversive origins, its evolution in literature and science, and its influence on our understanding of time itself. • The story begins at the turn of the previous century, with the young H.G. Wells writing and rewriting the fantastic tale that became his first book and an international sensation: *The Time Machine*. It was an era when a host of forces was converging to transmute the human understanding of time, some philosophical and some technological: the electric telegraph, the steam railroad, the discovery of buried civilizations, and the perfection of clocks. James Gleick tracks the evolution of time travel as an idea that becomes part of contemporary culture — from Marcel Proust to Doctor Who, from Jorge Luis Borges to Woody Allen. He investigates the inevitable looping paradoxes and examines the porous boundary between pulp fiction and modern physics. Finally, he delves into a temporal shift that is unsettling our own moment: the instantaneous wired world, with its all-consuming present and vanishing future.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0307908798

- [4] Chris Pak. **Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction**. Liverpool University Press. 2016.

Open Access page • Terraforming is the process of making other worlds habitable for human life. Its counterpart on Earth — geoengineering — is receiving serious consideration as a way to address climate change. Contemporary environmental awareness and our understanding of climate change is influenced by science fiction, and terraforming in particular has offered scientists, philosophers, and others a motif for thinking in complex ways about our impact on planetary environments. This book asks how science fiction has imagined how we shape both our world and other planets and how stories of terraforming reflect on science, society and environmentalism. It traces the growth of the motif of terraforming in science fiction from H.G. Wells's *The War of the Worlds* (1898) to James Cameron's blockbuster *Avatar* (2009), in stories by such writers as Olaf Stapledon, Ray Bradbury, Robert Heinlein, Arthur C. Clarke, Frank Herbert, Ursula K. Le Guin, Ernest Callenbach, Pamela Sargent, Frederick Turner and Kim Stanley Robinson. It argues for terraforming as a nexus for environmental philosophy, the pastoral, ecology, the Gaia hypothesis, and the politics of colonisation and habitation. Amidst contemporary anxieties about climate change, terraforming offers an important vantage from which to consider the ways humankind shapes and is shaped by their world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1781382840](#)

- [5] Tom Shippey. **Hard Reading: Learning from Science Fiction**. Liverpool University Press. 2016.

Open Access page • The fifteen essays collected in *Hard Reading* argue that science fiction has its own internal rhetoric, relying on devices such as neologism, dialogism, semantic shifts, the use of unreliable narrators. It is a "high-information" genre which does not follow the Flaubertian ideal of *le mot juste*, "the right word", preferring *le mot imprevisible*, "the unpredictable word". • Science fiction derives much of its energy from engagement with vital intellectual issues in the "soft sciences", especially history, anthropology, the study of different cultures, with a strong bearing on politics. Both the rhetoric and the issues deserve to be taken much more seriously than they have been in academia, and in the wider world. • *Hard Reading* is also a memoir of what it was like to be a committed fan, from teenage years, and also an academic struggling to find a place, at a time when a declared interest in science fiction and fantasy was the kiss of death for a career in the humanities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1781384398](#)

- [6] Stephen Benedict Dyson. **Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica**. Johns Hopkins University Press. 2015.

To help students think critically about international relations and politics, Stephen Benedict Dyson examines the fictional but deeply political realities of three television shows: *Star Trek*, *Game of Thrones*, and *Battlestar Galactica*. Deeply familiar with the events, themes, characters, and plot lines of these popular shows, students can easily draw parallels from fictive worlds to contemporary international relations and political scenarios. In Dyson's experience, this engagement is frequently powerful enough to push classroom conversations out into the hallways and onto online discussion boards. In *Otherworldly Politics*, Dyson explains how these shows are plotted to offer alternative histories and future possibilities for humanity. Fascinated by politics and history, science fiction and fantasy screenwriters and showrunners suffuse their scripts with real-world ideas of empire, war, civilization, and culture, lending episodes a compelling intricacy and contemporary resonance. Dyson argues that science fiction and fantasy television creators share a fundamental kinship with great minds in international relations. Creators like Gene Roddenberry, George R. R. Martin, and Ronald D. Moore are world-builders of no lesser creativity, Dyson argues, than theorists such as Woodrow Wilson, Kenneth Waltz, and Alexander Wendt. Each of these thinkers imagines a realm, specifies the rules of its operation, and by so doing seeks to teach us something about ourselves and how we interact with one another. A vital spur to creative thinking for scholars and an accessible introduction for students, this book will also appeal to fans of these three influential shows. • 163 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1421417162](#)

- [7] Charles L. Adler. **Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction**. Princeton University Press. 2014.

From teleportation and space elevators to alien contact and interstellar travel, science fiction and fantasy writers have come up with some brilliant and innovative ideas. Yet how plausible are these ideas — for instance, could Mr. Weasley's flying car in the *Harry Potter* books really exist? Which concepts might actually happen, and which ones wouldn't work at all? *Wizards, Aliens, and Starships* delves into the most extraordinary details in science fiction and fantasy — such as time warps, shape changing, rocket launches, and illumination by floating candle — and shows readers the physics and math behind the phenomena. With simple mathematical models, and in most cases using no more than high school algebra, Charles Adler ranges across a plethora of remarkable imaginings, from the works of Ursula K. Le Guin to *Star Trek* and *Avatar*, to explore what might become reality. Adler explains why fantasy in the *Harry Potter* and *Dresden Files* novels cannot adhere strictly to scientific laws, and when magic might make scientific sense in the muggle world. He examines space travel and wonders why it isn't cheaper and more common today. Adler also discusses exoplanets and how the search for alien life has shifted from radio communications to space-based telescopes. He concludes by investigating the future survival of humanity and other intelligent races. Throughout, he cites an abundance of science fiction and fantasy authors, and includes concise descriptions of stories as well as an appendix on Newton's laws of

motion. Wizards, Aliens, and Starships will speak to anyone wanting to know about the correct — and incorrect — science of science fiction and fantasy. • CONTENTS • 1. Playing the Game • PART I. POTTER PHYSICS • 2. Harry Potter and the Great Conservation Laws • 3. Why Hogwarts is so Dark • 4. Fantastic Beasts and How to Disprove Them • PART II SPACE TRAVEL • 5. Why Computers get Better and Cars Can't (Much) • 6. Vacations in Space • 7. Space Colonies • 8. The Space Elevator • 9. Manned Interplanetary Travel • 10. Advanced Propulsion Systems • 11. Speculative Propulsion Systems • 12. Interstellar Travel and Relativity • 13. Faster-than-Light Travel and Time Travel • PART III. WORLDS AND ALIENS • 14. Designing a Habitable Planet • 15. The Scientific Search for Spock • 16. The Mathematics of Talking with Aliens • PART IV. YEAR GOOGOL • 17. The Short-Term Survival of Humanity • 18. World-Building • 19. Dyson Spheres and Ringworlds • 20. Advanced Civilizations and the Kardashev Scale • 21. A Googol Years . • 378 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0691147159](#)

- [8] Neal Roger Tringham. [Science Fiction Video Games](#). CRC Press. 2014.

Understand Video Games as works of Science Fiction — and interactive Stories • Science Fiction Video Games focuses on games that are part of the science fiction genre, rather than set in magical milieux or exaggerated versions of our own world. Unlike many existing books and websites that cover some of the same material, this book emphasizes critical analysis, especially the analysis of narrative. The author analyzes narrative via an original categorization of story forms in games. He also discusses video games as works of science fiction, including their characteristic themes and the links between them and other forms of science fiction. Delve into a Collection of Science Fiction Games. The beginning chapters explore game design and the history of science-fictional video games. The majority of the text deals with individual science-fictional games and the histories and natures of their various forms, such as the puzzle-based adventure and the more exploratory and immediate computer role-playing game (RPG). • Videogames and Science Fiction • Game Narratives • Game Design • Hyperfiction • Independent Games • Adventures • Computer Role Playing Games • Online Worlds • Alternate Reality Games • First-Person Shooters • Third-Person Shooters • Survival Horror • Computer Wargames • 4X Games • God Games • Toy Games • Space Sims • Others.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1482203898](#)

- [9] Damien Broderick, Paul DiFilippo. [Science Fiction: The 101 Best Novels 1985-2010](#). NonStop Press. 2012.

Review of this book, with list of novels: [Science Fiction: The 101 Best Novels](#) • 1. The Handmaid's Tale – Margaret Atwood • 2. Ender's Game – Orson Scott Card • 3. Radio Free Albemuth – Philip K. Dick • 4. Always Coming Home – Ursula K. LeGuin • 5. This Is the Way the World Ends – James Morrow • 6. Galapagos – Kurt Vonnegut • 7. The Falling Woman – Pat Murphy • 8. The Shore of Women – Pamela Sargent • 9. A Door into Ocean – Joan Slonczewski • 10. Soldiers of Paradise – Paul Park • 11. Life During Wartime – Lucius Shepard • 12. The Sea and Summer – George Turner • 13. Cyteen – C.J. Cherryh • 14. Neverness – David Zindell • 15. The Steerswoman – Rosemary Kirstein • 16. Grass – Sheri S. Tepper • 17. Use of Weapons – Iain M. Banks • 18. Queen of Angels – Greg Bear • 19. Barrayer – Lois McMaster Bujold • 20. Synners – Pat Cadigan ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1933065397](#)

- [10] Gary K. Wolfe. [Evaporating Genres: Essays on Fantastic Literature](#). Wesleyan University Press. 2011.

In this wide-ranging series of essays, an award-winning science fiction critic explores how the related genres of science fiction, fantasy, and horror evolve, merge, and finally evaporate into new and more dynamic forms. Beginning with a discussion of how literary readers unlearned how to read the fantastic during the heyday of realistic fiction, Gary K. Wolfe goes on to show how the fantastic reasserted itself in popular genre literature, and how these genres themselves grew increasingly unstable in terms of both narrative form and the worlds they portray. More detailed discussions of how specific contemporary writers have promoted this evolution are followed by a final essay examining how the competing discourses have led toward an emerging synthesis of critical approaches and vocabularies. The essays cover a vast range of authors and texts, and include substantial discussions of very current fiction published within the last few years.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0819569372](#)

- [11] Jeff Prucher. [Brave New Words: The Oxford Dictionary of Science Fiction \[Science-Fiction Words & Concepts\]](#). Oxford University Press. 2007.

Brave New Words is the winner of a 2008 Hugo Award for excellence in the field of science fiction and fantasy. • The first historical dictionary devoted to science fiction, Brave New Words: The Oxford Dictionary of Science Fiction shows exactly how science-fictional words and their associated concepts have developed over time, with full citations and bibliographic information. It's a window on a whole genre of literature through the words invented and passed along by the genre's most talented writers. In addition, it shows how many words we consider everyday vocabulary — words like "spacesuit," "blast off," and "robot" — had their roots in imaginative literature, and not in hard science. • Citations are included for each definition, starting with the earliest usage that can be found. These citations are drawn not only from science fiction books and magazines, but also from mainstream publications, fanzines, screenplays, newspapers, comics, film, songs, and the Internet. In addition to illustrating the different ways each word has been used, citations also show when and where words have

moved out of the science fiction lexicon and into that of other subcultures or mainstream English. • Brave New Words covers the shared language of science fiction, as well as the vocabulary of science fiction criticism and its fans — those terms that are used by many authors in multiple settings. Words coined in science fiction have become part of the vocabulary of any number of subcultures and endeavors, from comics, to neo-paganism, to aerospace, to computers, to environmentalism, to zine culture. This is the first book to document this vocabulary transfer. Not just a useful reference and an entertaining browse, this book also documents the enduring legacy of science fiction writers and fans. • "A mini-history of SF and its subculture that will fascinate anyone curious about the evolution of the language." – Lisa Tuttle, *The Times (Books)*. • 342 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195305671](#)

- [12] Josepha Sherman. **Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies.** August House. 2005.

Science fiction is all around us. Fantasy fiction is just as widely known in today's world of entertainment. But what few readers of science fiction and fantasy realize is that these stories of wizards and starships have much older roots in the world of folklore. Cultures throughout the world share certain references. Every culture has heroes who must fulfill great quests. • CONTENTS: PART ONE. "TO BOLDLY GO..." • Jason and the Argonauts (*Ancient Greece*) ... • The Journeys of Maeldun (*Finland*) ... • PART TWO. "IT'S A BIRD, IT'S A PLANE..." • Sargon the Mighty (*Ancient Akkad*) • ... • PART THREE. "...IN A GALAXY FAR, FAR AWAY" • The Story of King Cyrus (*Ancient Persia*) • Percival: The Backwoods Knight (*Great Britain*) • ... • PART FOUR. "ONE RING TO RULE THEM ALL..." • I. The Broken Sword or the Sword in the Stone • The Sword in the Stone: The Coming of Arthur (*Great Britain*) • The Sword is Broken: The First Part of the Volsung Saga (*Norse Mythology*) • The Sword Reforged: The Second Part of the Volsung Saga (*Norse Mythology*) • II. The Magic Ring • The Curse of the Ring: The End of the Volsung Saga (*Norse Mythology*)

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0874833876](#)

- [13] Richard A. Bartle. **Designing Virtual Worlds.** New Riders. 2003.

Designing Virtual Worlds is the most comprehensive treatment of virtual world design to-date from one of the true pioneers and most sought-after design consultants. It's a tour de force of VW design, stunning in intellectual scope, spanning the literary, economic, sociological, psychological, physical, technological, and ethical underpinnings of design, while providing the reader with a deep, well-grounded understanding of VW design principles. It covers everything from MUDs to MOOs to MMORPGs, from text-based to graphical VWs. Designing Virtual Worlds brings a rich, well-developed approach to the design concepts behind virtual worlds. It is grounded in the earliest approaches to such designs, but the examples discussed in the book run the gamut from the earliest MUDs to the present-day MMORPG games mentioned above. It teaches the reader the actual, underlying design principles that many designers do not understand when they borrow or build from previous games. There is no other design book on the market in the area of online games and virtual worlds that provides the rich detail, historical context, and conceptual depth of Designing Virtual Worlds.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0131018167](#)

- [14] Derek M. Buker. **The Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers.** American Library Association. 2002.

Science fiction and fantasy and their various subgenres are summarized, and recommended books in each subgenre are described, in this guide for librarians unfamiliar with science fiction and fantasy. Subgenres covered include classic and general science fiction, cyberpunk, time travel, aliens, historical fantasy, quest fantasy, and fantasy romance. An appendix lists Hugo, Nebula, Mythopoeic, and World Fantasy award winners.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0838908314](#)

- [15] Rob Kitchin, James Kneale. **Lost in Space.** Continuum International Group. 2002.

Science fiction — one of the most popular literary, cinematic and televisual genres — has received increasing academic attention over the years. For philosophers, critical theorists and others it opens up a space in which the here-and-now can be made strange or remade; where virtual reality and cyborg are no longer gimmicks or predictions, but new spaces and subjects. "Lost in Space" brings together an international collection of authors to explore the diverse spatialities and geographies of space. A diverse range of themes are examined — from geographical and sociological imaginations to nature, scale, geopolitics, modernity, time, identity, the body, power relations and the representation of space. Drawing on a range of theoretical approaches, the essays explore the writings of a broad selection of science fiction writers and films.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0826457312](#)

- [16] David Lindsay, John Clute, Loren Eiseley. **A Voyage to Arcturus**. Bison Books. 2002.

A stunning achievement in speculative fiction, *A Voyage to Arcturus* has inspired, enchanted, and unsettled readers for decades. It is simultaneously an epic quest across one of the most unusual and brilliantly depicted alien worlds ever conceived, a profoundly moving journey of discovery into the metaphysical heart of the universe, and a shockingly intimate excursion into what makes us human and unique. After a strange interstellar journey, Maskull, a man from Earth, awakens alone in a desert on the planet Tormance, seared by the suns of the binary star Arcturus. As he journeys northward, guided by a drumbeat, he encounters a world and its inhabitants like no other, where gender is a victory won at dear cost; where landscape and emotion are drawn into an accursed dance; where heroes are killed, reborn, and renamed; and where the cosmological lures of Shaping, who may be God, torment Maskull in his astonishing pilgrimage. At the end of his arduous and increasingly mystical quest waits a dark secret and an unforgettable revelation. *A Voyage to Arcturus* was the first novel by writer David Lindsay (1878-1945), and it remains one of the most revered classics of science fiction. This commemorative edition features an introduction by noted scholar and writer of speculative fiction John Clute and a famous essay by Loren Eiseley.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0803280041](#)

- [17] Carl Freedman. **Critical Theory and Science Fiction**. Wesleyan University Press. 2000.

Carl Freedman traces the fundamental and mostly unexamined relationships between the discourses of science fiction and critical theory, arguing that science fiction is (or ought to be) a privileged genre for critical theory. He asserts that it is no accident that the upsurge of academic interest in science fiction since the 1970s coincides with the heyday of literary theory, and that likewise science fiction is one of the most theoretically informed areas of the literary profession. Extended readings of novels by five of the most important modern science fiction authors illustrate the affinity between science fiction and critical theory, in each case concentrating on one major novel that resonates with concerns proper to critical theory. Freedman's five readings are: *Solaris*: Stanislaw Lem and the Structure of Cognition; *The Dispossessed*: Ursula LeGuin and the Ambiguities of Utopia; *The Two of Them*: Joanna Russ and the Violence of Gender; *Stars in My Pocket Like Grains of Sand*: Samuel Delany and the Dialectics of Difference; *The Man in the High Castle*: Philip K. Dick and the Construction of Realities.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0819563994](#)

- [18] Mary B. Campbell. **Wonder and Science: Imagining Worlds in Early Modern Europe**. Cornell University Press. 1999.

During the early modern period, western Europe was transformed by the proliferation of new worlds — geographic worlds found in the voyages of discovery and conceptual and celestial worlds opened by natural philosophy, or science. The response to incredible overseas encounters and to the profound technological, religious, economic, and intellectual changes occurring in Europe was one of nearly overwhelming wonder, expressed in a rich variety of texts. In the need to manage this wonder, to harness this imaginative overabundance, Mary Baine Campbell finds both the sensational beauty of early scientific works and the beginnings of the divergence of the sciences — particularly geography, astronomy, and anthropology — from the writing of fiction. Campbell's learned and brilliantly perceptive new book analyzes a cross section of texts in which worlds were made and unmade; these texts include cosmographies, colonial reports, works of natural philosophy and natural history, fantastic voyages, exotic fictions, and confessions. Among the authors she discusses are Andre Thevet, Thomas Hariot, Francis Bacon, Galileo, Margaret Cavendish, and Aphra Behn. Campbell's emphasis is on developments in England and France, but she considers works in languages other than English or French which were well known in the polyglot book culture of the time. With over thirty well-chosen illustrations, *Wonder and Science* enhances our understanding of the culture of early modern Europe, the history of science, and the development of literary forms, including the novel and ethnography.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801436486](#)

- [19] John Clute, Peter Nicholls. **The Encyclopedia of Science Fiction**. Orbit Books. 1999.

Current online version (2011): <http://sf-encyclopedia.uk>. • The first edition of *The Encyclopedia of Science Fiction* was published in 1979 and was immediately hailed as a classic work of reference. This edition, now available in paperback, has taken years to prepare and is much more than a simple updating. The world of science fiction in the 1990s is much more complex than it was in the 1970s. The advent of game worlds, shared worlds, graphic novels, film and TV spin-offs, technothrillers, SF horror and much more has meant that the book has been expanded dramatically to cope with the complexities and changes in the genre. It now contains well over 4,300 entries — a staggering 1,500 more than the original — and, at 1.3 million words, it is over half a million words longer than the first edition. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference work for any fan of imaginative fiction. • 1396 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1857238974](#)

- [20] David Seed. **American Science Fiction and the Cold War**. Edinburgh University Press. 1999.

American science fiction has played a key role in the portrayal of the fears inherent in the Cold War. Working through a series of important texts, David Seed investigates the political inflections put on American narratives in the post-war decades by Cold War cultural

circumstances. Nuclear holocaust, Russian invasion, and the perceived rise of totalitarianism in American society are key elements in the author's exploration of science fiction narratives which include *Fahrenheit 451*, *Invasion of the Body Snatchers*, and *Dr. Strangelove*. The author's approach draws on the significant body of nuclear criticism and the historicism of Hayden White and others in order to bring out the ideological tensions and urgencies in this fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1853312274

- [21] Brian Stableford. **The Dictionary of Science Fiction Places**. Fireside. 1999.

Gilead, Margaret Atwood's sexually oppressive society in *The Handmaid's Tail*. A.E. Vogt's Imperial City, the seat of power of the Ishar dynasty, who ruled Earth, Mars, and Venus for nearly five thousand years. Isaac Asimov's utopian space habitat, Rotor. These are but a few of the places Brian Stableford visits in this extraordinary guidebook, designed and organised in the bestselling tradition of *The Dictionary of Imaginary Places*. With the same skills displayed in his own popular works and the depth of understanding of a scholar of the genre, the internationally acclaimed Stableford has created an all-inclusive popular directory on the strange worlds created by writers ranging from H.G. Wells to Arthur C. Clarke, Ursula K. Le Guin to William Gibson and Ray Bradbury and illuminates their histories, geography, the physical and social characteristics of their populations. This unique volume is a browser's delight and a first class reference book for every science fiction fan. • 384 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0684849585

- [22] Roger Fulton, John Betancourt. **The Sci-fi Channel Encyclopedia of TV Science Fiction**. Warner Books (NY). 1998.

Provides episode listings, cast and credits for both classic and obscure science fiction TV shows from the last fifty years. • 668 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0446674788

- [23] Laurent Bouzereau. **Star Wars: The Annotated Screenplays**. Ballantine. 1997.

Luke Skywalker was Annikin Starkiller • Han Solo was a "huge green-skinned guy with no nose and large gills" • And Princess Leia had a bit part. • Here, at last, is the definitive Star Wars script collection — all three full-length screenplays, presented with the secrets that led to their creation! • Through hours of exclusive interviews with George Lucas, Lawrence Kasdan, Irvin Kershner, and others involved in crafting the original trilogy, Laurent Bouzereau has uncovered the complex process through which life was breathed into the legendary Star Wars saga. Then, by exhaustively annotating the actual scripts, he reveals the fascinating tale behind each step in the evolution of these blockbuster films. • Provides the complete screenplays of the three Star Wars films, and provides background information about how the scripts were developed.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345409817

- [24] Martin Caidin, Jay Barbree, Susan Wright. **Destination Mars: in Art, Myth, and Science**. Studio. 1997.

In the summer of 1996, the question of life beyond the reaches of Earth was suddenly cast into a new dimension by the report of fossilized organic structures found in a Martian meteor. Later that summer and fall, as NASA launched the Mars Pathfinder and Surveyor missions, mankind's interest had once again fixed itself on the Red Planet. Named for the Roman god of war, Mars has beguiled earthlings since time immemorial with ominous red hue and its peculiar motion across the night sky. It has been noted in the records of Babylonian, Chinese, and Mayan stargazers, and it has figured prominently in ancient mythology. With the invention of the telescope by Galileo, the science of astronomy developed. As knowledge of the planet grew, Mars appeared to bear a strange kinship to Earth. Early on, Mars was seen to have a twenty-four-hour day and the appearance of atmosphere, and it was speculated that it harboured intelligent life. Later it was observed to have two moons, a polar cap, and a curious array of features — the notorious "canali", described by Giovanni Schiaparelli in 1877. Over the centuries the planet Mars lodged itself in the human imagination as a locus of hope, fascination, and fear. H.G. Wells's novel "War of the Worlds" (1898) played on those fears and ushered in the golden age of science fiction. The novel was dramatized with stunning consequences by Orson Welles in 1937, and Mars became the pre-eminent destination of science fiction writers and movie makers, with the planet figuring in many masterpieces of the genre, including "Strange in a strange land" and "The Martian chronicles", and the works of Philip K. Dick. "Destination Mars" examines how earthlings have perceived the planet throughout human history — in mythology, religion, astrology, folklore, early scientific history, science fiction and the modern era of scientific discovery and space travel. Special attention is given to NASA's exploration of Ma Mariner and Viking missions of the 1960s and 1970s, as well as NASA's two missions currently on their way to Mars and due to arrive in July and September of 1997. Profusely illustrated, this is a stunning portrait of a planet that has proven to be enduring fascination.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0670860204

- [25] Paul J. Nahin. **Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel**. Writer's Digest. 1997.

Time Travel explains science to help you make your fiction plausible. You'll leave for the future from a solid theoretical launching pad — and you'll see why the idea of traveling to the past violates no known laws of physics. Time Travel explores the theories of relativity, shows you the equations, probes the marvelous possibilities. It's filled with facts you can use in your fiction to cross the filmy borders and take readers along the corridors of time.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0898797489](#)

- [26] David Pringle. **Science Fiction: The 100 Best Novels 1949-1984**. Running Press. 1997.

Review of this book, with list of novels: [Science Fiction: The 101 Best Novels](#) • 1. Nineteen Eighty-Four – George Orwell • 2. Earth Abides – George R. Stewart • 3. The Martian Chronicles – Ray Bradbury • 4. The Puppet Masters – Robert A. Heinlein • 5. The Day of the Triffids – John Wyndham • 6. Limbo – Bernard Wolfe • 7. The Demolished Man – Alfred Bester • 8. Fahrenheit 451 – Ray Bradbury • 9. Childhood's End – Arthur C. Clarke • 10. The Paradox Men – Charles L. Harnes • 11. Bring the Jubilee – Ward Moore • 12. The Space Merchants – Frederik Pohl & C.M. Kornbluth • 13. Ring Around the Sun – Clifford D. Simak • 14. More than Human – Theodore Sturgeon • 15. Mission of Gravity – Hal Clement • 16. A Mirror for Observers – Edgar Pangborn • 17. The End of Eternity – Isaac Asimov • 18. The Long Tomorrow – Leigh Brackett • 19. The Inheritors – William Golding • 20. The Stars My Destination – Alfred Bester ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0786704810](#)

- [27] Michael Swanick. **A Geography of Unknown Lands**. Tiger Eyes Press. 1997.

A collection of six stunning stories by a SF author who has repeatedly won Hugo awards for short fiction. Contains: The Wireless Folly • Mother Grasshopper • North of Diddy-Wah-Diddy • The Edge of the World • Radio Waves • The Changeling's Tale. The Wireless Folly covers the history of SF in a few pages; The Edge of the World transports teenagers into the imaginary worlds of Lord Dunsany.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [093176307X](#)

- [28] Stephen L. Gillett, Ben Bova. **World-Building**. Writer's Digest. 1996.

With Stephen Gillett's help, you'll be on solid ground, no matter what kinds of worlds you create for your science fiction. World-Building explains science to help you make your fiction plausible. You'll give your worlds the pull of gravity, aware of the effects on inhabitants and the planets themselves. Mix elements and build planets with chemically credible, geologically accurate characteristics — and anomalies — that affect those who live there. Create planetary "engines," convincing atmospheres and fact-based weather patterns. Colonize a truly weird world: ancient Earth. Explore our neighboring planets and their satellites for SF possibilities. Light and heat your landscapes with the right types of stars. See how things might be on a "chloroxygen" world and other hypothetical places. In this book, you'll follow calculations, read tables, view diagrams, learn what forces are at work in the universe, and see how you can harness them to give realism to the fantasy in your storytelling.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [158297134X](#)

- [29] Sharona Ben-Tov. **The Artificial Paradise: Science Fiction and American Reality**. University of Michigan Press. 1995.

The Artificial Paradise shows how science fiction is a powerful purveyor of cultural myths rooted in the history of the West, myths that shape American attitudes toward nature, technology, and the pursuit of happiness. Sharona Ben-Tov posits the theory that science fiction is an American "national mode of thinking" which seeks to replace nature with technological worlds — paradoxically, in hope of regaining a mythic, magical American Eden. Science fiction imagery — from fifties sci-fi through women's sci-fi and cyberpunk — keeps alive the desires of and anxieties born during the Scientific Revolution, when the Western view of nature changed radically. Ben-Tov discusses sci-fi classics like Dune, The Dispossessed, Neuromancer, Vonnegut's fiction, and the Aliens movie in relation to ancient and modern myths of nature, to scientific projects like the atom bomb, Strategic Defense Initiative, robotics, virtual reality, and to cultural psychology. The book will appeal to those interested in popular culture, literature, and feminist studies. It will also enchant general readers who are interested in science fiction, especially readers who want to understand more about the relationship between technology and society. • "The Artificial Paradise sets out to map the cultural anxieties that have beset Western thinking since the Scientific Revolution, and to investigate the ills that flow from the split in Western thinking between nature and culture and subject and object, and how the split is expressed and reinforced in popular culture and particularly in written science fiction. ... [A] thought-provoking, wide-ranging book written in an admirably lucid style." – Sarah Lefanu, author of *Feminism and Science Fiction* • "The examination of America's uneasy relationship with nature is an illuminating approach which draws together science fiction studies and American studies. The witty and readable style should attract a wide readership." – Brian Attebery, Idaho State University • "The Artificial Paradise is at once intellectually provocative, knowledgeable, and literate. As our lives become increasingly determined by technology, we will need to turn to such thinkers as Dr. Ben-Tov to guide us through its dangers and pleasures." – Alan Lightman, Massachusetts Institute of Technology • Sharona Ben-Tov is Assistant Professor of Creative Writing and English, Bowling Green State University. She is author of *During Ceasefire* (Harper-Collins), a book of poems.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0472105809

- [30] John L. Casti. **Complexification: Explaining a Paradoxical World Through the Science of Surprise.** HarperCol. 1994.

A mathematician explores how complexity arises, showing how the universe consists of unpredictable "dynamical systems" so subtle that human logic cannot fathom them and laying the groundwork for a "Science of Surprise."

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060168889

- [31] George Ochoa, Jeffrey Osier. **The Writer's Guide to Creating a Science Fiction Universe.** Writer's Digest. 1993.

How-to-do-it reference shows SF writers how to use science to create plausible, imaginative and self-consistent worlds. Describes contemporary science, plus scientific conventions already established. • ... learn the basics of "imaginary science" to help you: • Create an alien life bearing planet, detail by detail • Use established concepts to create genuine "imaginary science" situations, such as time travel • Populate your imaginary universe with interesting and believable cultures and civilizations • Add realistic biological detail to life-forms you create.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0898795362

- [32] John Briggs. **Fractals: The Patterns of Chaos: Discovering a New Aesthetic of Art, Science, and Nature.** Simon & Schuster. 1992.

Fractals are unique patterns left behind by the unpredictable movements — the chaos — of the world at work. The branching patterns of trees, the veins in a hand, water twisting out of a running tap — all of these are fractals. Learn to recognize them and you will never again see things in quite the same way. Fractals permeate our lives, appearing in places as tiny as the surface of a virus and as majestic as the Grand Canyon. From ancient tribal peoples to modern painters to the animators of "Star Wars," artists have been captivated by fractals and have utilized them in their work. Computer buffs are wild about fractals as well, for they can be generated on ordinary home computers. In "Fractals: The Patterns of Chaos," science writer John Briggs uses over 170 illustrations to clearly explain the significance — and more importantly, the beauty — of fractals. He describes how fractals were discovered, how they are formed, and the unique properties different fractals share. "Fractals" is a breathtaking guided tour of a brand new aesthetic of art, science, and nature. It will revolutionize the way you see the world and your place within it. • Contains a special bibliography listing fractal generating software for desktop computers.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0671742175

- [33] N. Katherine Hayles. **Chaos and Order: Complex Dynamics in Literature and Science.** University of Chicago Press. 1991.

The scientific discovery that chaotic systems embody deep structures of order is one of such wide-ranging implications that it has attracted attention across a spectrum of disciplines, including the humanities. In this volume, fourteen theorists explore the significance for literary and cultural studies of the new paradigm of chaotics, forging connections between contemporary literature and the science of chaos. They examine how changing ideas of order and disorder enable new readings of scientific and literary texts, from Newton's Principia to Ruskin's autobiography, from Victorian serial fiction to Borges's short stories. N. Katherine Hayles traces shifts in meaning that chaos has undergone within the Western tradition, suggesting that the science of chaos articulates categories that cannot be assimilated into the traditional dichotomy of order and disorder. She and her contributors take the relation between order and disorder as a theme and develop its implications for understanding texts, metaphors, metafiction, audience response, and the process of interpretation itself. Their innovative and diverse work opens the interdisciplinary field of chaotics to literary inquiry.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0226321444

- [34] Carl D. Malmgren. **Worlds Apart: Narratology of Science Fiction.** Indiana University Press. 1991.

"[Malmgren] succeeds in formulating a typology of science fiction that will become a standard reference for some years to come." – Choice • "... the most intelligently organized and effectively argued general study of SF that I have ever read." – Rob Latham, SFRA Review • "... required reading for its evenhanded overview of so much of the previous critical/theoretical material devoted to science fiction." – American Book Review • Worlds Apart provides a comprehensive theoretical model for science fiction by examining the worlds of science fiction and the discourse which inscribes them. Malmgren identifies the basic science fiction types, including alien encounters, alternate societies and worlds, and fantasy, and examines the role of the reader in concretizing and interpreting these science fiction worlds.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0253336457

- [35] Larry McCaffery. **Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers.** University of Illinois Press. 1991.

Modern science fiction writers, including Gregory Benford, William S. Burroughs, Ursula K. LeGuin, and Bruce Sterling talk about their careers, influences, and works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0252061403

- [36] David Pringle. **The Ultimate Guide to Science Fiction: Descriptions, Reviews, and Ratings of over 3000 Books [up to 1990].** Pharos Books. 1991.

For every science fiction fan, Pringle has compiled descriptions, reviews, and ratings of more than 3,000 science fiction books. Includes a unique rating system, brief statements and reviews by critics, and a guide to sequels, related titles, and film versions • Includes various subgenres: the disaster novel, the alternative-world novel, the near-future dystopia, the historic novel, the New Wave trip to "inner-space", the cyberpunk tale of mean streets and microchips, and space operas and interplanetary romances.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0886875366

- [37] Rudy Rucker, Robert Anton Wilson, Peter Lamborn Wilson. **Semiotext(e) SF.** Semiotext. 1991.

A massive outsider sci-fi anthology. Varied and largely critically-acclaimed material by the obscure, the overexposed and the justly renowned.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0936756438

- [38] Norman Spinrad. **Science Fiction in the Real World.** Southern Illinois University Press. 1990.

No ordinary critic, Norman Spinrad explicates, celebrates, and sometimes excoriates science fiction from the privileged perspective of an artist armed with intimate knowledge of the craft of fiction and even of the writers themselves. In these 13 essays, Spinrad urges science fiction as a genre to reach its potential. He divides the essays — new works written specifically for this book combined with those that appeared in Isaac Asimov's Science Fiction Magazine — into five sections: • "Literature and Genre: A Critical Overview," in which Spinrad establishes his critical standards • "Alternate Media: Visual Translations," a discussion of comic books and books made into movies • "Modes of Content: Hard SF, Cyberpunk, and the Space Visionaries" • "Psychopolitics and Science Fiction: Heroes – True and Otherwise" • and "Masters of the Form: Careers in Profile," discussions of Sturgeon, Vonnegut, Ballard, and Dick.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0809316714

- [39] William Irwin Thompson. **Imaginary Landscape: Making Worlds of Myth and Science.** St. Martin's Griffin. 1990.

In a demythologized world, William Thompson finds that the power of myth is ironically being restored at the leading edge of science. This book surveys the present, from Post-Modern theory to a science encompassing Chaos theory and the Gaia hypothesis, and finds in it the threads out of which a future conceptual landscape might be woven.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312048084

- [40] John Huntington. **Rationalizing Genius: Ideological Strategies in the American Science Fiction Short Story.** Rutgers University Press. 1989.

"A masterful job ... It examines with fresh astuteness some of the landmark works in the field; it engages political and moral issues fearlessly; and it provokes intelligent agreement, disagreement, and thought." – Eric Rabkin, University of Michigan • This study assumes that even the simplest narrative is a complex ideological negotiation. It analyzes how science fiction (SF) struggles to rationalize implausible situations in order to justify stances whose essentially political basis the genre's practitioners and enthusiastic readers tend to deny. • ... Huntington then analyzes how SF stories negotiate specific difficulties intrinsic to the ideology of technocracy: the place of genius in society; the sacrifices necessitated by technological rationality; the challenge women pose to technocracy; the fascination with aliens and monsters; and finally, the claim of SF to foresee the future and to be the literature of modernity. ... These provocative analyses of twenty-six of SF's most popular and enduring stories should arouse considerable discussion and interest both inside and outside the SF community.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0813514304

- [41] Sarah Lefanu. **In the Chinks of the World Machine: Feminism and Science Fiction.** The Women's Press. 1988.

Literary criticism — Study of female characters in Science Fiction and female Science Fiction authors.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0704340925

- [42] Wayne Douglas Barlowe, Ian Summers, Beth Meacham. **Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature.** Workman. 1987.

In this illustrated field guide to extraterrestrials — a 1980 nominee for the ABA and Hugo Awards and named one of the Best of Spring 1980 by School Library Journal — Wayne Douglas Barlowe paints 50 denizens of popular science fiction literature. 150 full-color paintings show each character not only in full figure but also in detail highlighting distinctive characteristics. Humanoids, insectoids, reptilians, and more are included. Field notes explain movement, diet, respiration, and reproduction habits. The book also features a pull-out chart showing comparative sizes, and a section devoted to Barlowe's own sketchbook of works in progress. Selection of the Science Fiction Book Club. 267,000 copies in print. • Wayne Douglas Barlowe's brilliant portraits bring to life 50 aliens from science fiction literature: Larry Niven's Thrint and his Puppeter, Arthur C. Clarke's Overlord, Frank Herbert's Steersman, Robert Silverberg's Sulidor and more. Humanoids, insectoids, reptilians — even protoplasmic, gaseous and crystalline life forms — are all faithfully and naturalistically depicted so that you can now visualize what could only before be imagined. Plus a special section taken directly from the artist's personal sketchbook, featuring renderings, notes and locomotive studies. • "Barlowe awes me. It's a breathtaking job of extending the author's vision ..." — from the foreword by Robert Silverberg • "The illustrated field guide to extraterrestrials that every lover of science fiction must have." — The Brothers Hildebrandt • "Any science fiction reader would enjoy receiving this as a gift." — Science Fiction Chronicle • "Remarkable ... The artist's imagination proves fully equal to the reader's own mental picture of these varied denizens." — ALA Booklist.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894803247](#)

- [43] A.K. Dewdney. **The Armchair Universe: An Exploration of Computer Worlds.** W.H. Freeman. 1987.

A collection of A.K. Dewdney's columns from "Scientific American" lets the reader try dozens of recreations, from sci-fi games to intergalactic graphics to practical applications of scientific thought.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0716719398](#)

- [44] Tom Moylan. **Demand the Impossible: Science Fiction and the Utopian Imagination.** Routledge. 1987.

Although published in 1986, Demand the Impossible was written from inside the oppositional political culture of the 1970s. Reading works by Joanna Russ, Ursula K. Le Guin, Marge Piercy, and Samuel R. Delany as indicative texts in the intertext of utopian science fiction, Tom Moylan originated the concept of the critical utopia as both a periodizing and conceptual tool for capturing the creative and critical capabilities of the utopian imagination and utopian agency. This Ralahine Classics edition includes the original text along with a new essay by Moylan (on Aldous Huxley's Island) and a set of reflections on the book by leading utopian and science fiction scholars.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416000223](#)

- [45] Isaac Asimov, Jean Marc Cote. **Futuredays: A Nineteenth Century Vision of the Year 2000.** Henry Holt. 1986.

Illustrations created in France to celebrate the turn of the century, showing scenes depicting the future of air travel, helicopters, undersea colonies, agriculture and the radio.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805001204](#)

- [46] Tim Cottrill, Charles Waugh, Martin Harry Greenberg. **Science Fiction and Fantasy Series and Sequels, Volume 1: Books.** Garland. 1986.

A comprehensive checklist of publications comprising extended series, two-volume sequences, sequels to an author's original work by other authors, and other multi-volume book formats which possess elements of the science-fiction, fantasy, and horror genres published between 1700 and 1985. Though most of the works listed are novels, collected stories by an author are also included when the collections clearly comprise part of the sequence.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0824086716](#)

- [47] Edward Robert Harrison. **Masks of the Universe.** Macmillan. 1986.

In Masks of the Universe, Edward Harrison brings together fundamental scientific, philosophical and religious issues in cosmology and raises thought provoking questions. Philosophical issues dominated cosmology in the ancient world. Theological issues ranked foremost in the Middle Ages; astronomy and the physical sciences have taken over in more recent times. Yet every attempt to grasp the true nature of the universe creates a new "mask," People have always pined for the universes of their ancestors, believing that their generation has at last discovered the "real" universe. Do we now stand at the threshold of knowing everything, or have we created yet another "mask," doomed to fade like those preceding ours? Edward Harrison is Adjunct Professor of Astronomy, Steward Observatory, University of Arizona, and Emeritus Professor of Physics and Astronomy, University of Massachusetts, Amherst. He worked as a scientist for the Atomic Energy Research

Establishment and the Rutherford High Energy Laboratory in England until 1966 when he became a Five College professor at the University of Massachusetts and taught at Amherst, Hampshire, Mount Holyoke, and Smith College. He is the author of numerous books, including *Cosmology: the Science of the Universe* (Cambridge, 2001).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0020209800

- [48] Stanislaw Lem. *Microworlds*. Mariner Books. 1986.

In this bold and controversial examination of the past, present, and future of science fiction, Lem informs the raging debate over the literary merit of the genre with ten arch, incisive, provocative essays. Edited and with an Introduction by Franz Rottensteiner. Translated by Rottensteiner and others. A Helen and Kurt Wolff Book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0156594439

- [49] Rudolf Rucker, David Povilaitis. *The Fourth Dimension: A Guided Tour of the Higher Universes*. Mariner Books. 1985.

A detailed description of what the fourth dimension would be like • Foreword by Martin Gardner • over 200 illustrations by David Povilaitis.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0395393884

- [50] Chris Winn. *Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements*. Random House. 1985.

Legal Daisy Spacing is a weird, hilarious and thought-provoking spoof on bureaucracy run amok in our natural environment. Here, in 90 lovingly absurd drawings, complete with notes, rules, and appendices, is everything you need to know about the official Build-A-Planet program for subjugating nature and modernizing the universe. Is the night sky a meaningless jumble of old stars? Legal Daisy Spacing shows you how Attractive Stellar Grids can space stars evenly. Overly colorful rainbows can be bleached, unruly tornadoes can be bottled, surplus islands can be neatly stored. As Build-A-Planet chairman Belem C. Penticle writes in his inspiring foreword, Legal Daisy Spacing can "make your planet a safer, more hygienic, finer place to live." Its motto is "Order through Vigilance, Decency through Purification". • Here is a delightfully wacky back-handed tribute to all that is (luckily) still uneven, unplanned, and unpredictable in our world.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394549287

- [51] Malcolm Edwards, Robert Holdstock. *Realms of Fantasy*. Olympic Marketing. 1983.

This companion volume to "Alien Landscapes" is a spectacular voyage of exploration, in words and pictures, through the fabulous landscapes of the immensely popular and fecund world of fantasy fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0385188889

- [52] Colin Greenland. *Entropy Exhibition: Michael Moorcock and the British 'New Wave' in Science Fiction*. Law Book of Australasia. 1983.

When first published in 1983 *The Entropy Exhibition* was the first critical assessment of the literary movement known as New Wave science fiction. It examines the history of the *New Worlds* magazine and its background in the popular imagination of the 1960s, traces the strange history of sex in science fiction and analyses developments in stylistic theory and practice. Michael Moorcock edited and produced the magazine *New Worlds* from 1964 to 1973. Within its pages he encouraged the development of new kinds of popular writing out of the genre of science fiction, energetically reworking traditional themes, images and styles as a radical response to the crisis of modern fiction. The essential paradox of the writing lay in its fascination with the concept of entropy the universal and irreversible decline of energy into disorder. Entropy provides the key to both the anarchic vitality of the magazine and to its neglect by critics and academics, as well as its connection with other cultural experiments of the 1960s. The Fiction of the *New Worlds* writers was not concerned with far future and outer space, but with the ambiguous and unstable conditions of the modern world. Detailed attention is given to each of the three main contributors to the *New Worlds* magazine Michael Moorcock, Brian Aldiss and J.G. Ballard. Moorcock himself is more commonly judged by his commercial fantasy novels than by the magazine he supported with them, but here at last the balance is redressed: *New Worlds* emerges as nothing less than a focus and a metaphor for many of the transformations of English and American literature in the past two decades.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0710093101

- [53] Casey Fredericks. *Future of Eternity: Mythologies of Science Fiction and Fantasy*. Indiana University Press. 1982.

Literary criticism • chapters: Old and new myths in science fiction • 'Estrangement' in myth and science fiction • The big time • In defense of heroic fantasy • Men like gods • The return to the primitive • The future of eternity: a vision of science-fiction myth-making.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253202957](#)

- [54] Alexei Panshin, Cory Panshin. **SF in Dimension: A Book of Explorations**. Advent. 1980.

22 essays on the History of SF, its place in literature, putting the puzzle together, taking it apart, and somewhat de-constructing it.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0911682244](#)

- [55] Malcolm Edwards, Robert Holdstock. **Alien Landscapes**. Mayflower. 1979.

Amazing illustrations of vistas man has never seen from the foremost science fiction artists • The wild imaginings of ten science fiction authors are brought to life through color illustrations of artificial worlds, alien earths, planetary cities, and mysterious civilizations.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0831702850](#)

- [56] Gary K. Wolfe. **The Known and The Unknown: The Iconography of Science Fiction**. Kent State University Press. 1979.

The study of borders has recently undergone significant transitions, reflecting changes in the functions of boundaries themselves, as the world political map has experienced transformations. Gender (defined as the knowledge about perceived distinctions between the sexes) is an important signifier of borders as constructed and contested lines of differences. In the interplay with other categories of difference, such as class, race, ethnicity and religion, it plays a major role in giving meaning to different forms of borders. It is not surprising, then, that an increasing number of studies in the last years have aimed for a gendering of border studies. This book aims to explore this new interdisciplinary field and develop it further. The main questions it asks are: how do we define "borders", "frontiers" and "boundaries" in different disciplinary approaches of gendered border studies? What were and are the main fields of gendered border studies? What might be important questions for future research? And how useful is an inter- or transdisciplinary approach for gendered border studies? Fifteen established scholars from various disciplines contribute chapters in which they set out how the issue of gender and borders has been approached in their discipline and describe what they expect from future research. After a detailed introduction presenting these issues, the book is divided into four sections: migration and gender; gendered narratives of border crossing; gender and the drawing of internal boundaries, and teaching gendered borders.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0873382315](#)

- [57] William Contento. **Index to Science Fiction Anthologies and Collections**. G.K. Hall. 1978.

This Index is intended to be a standard reference for locating stories that have appeared in science fiction anthologies and collections of stories by one author. For inclusion in the Index a book had to contain at least three stories. ... Also covered ... are science fiction novels re-written from three or more stories. The Index now covers over 2,000 book titles ... containing 12,000 different stories by 2,500 authors.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [081618092X](#)

- [58] George Elrick. **Science Fiction Handbook for Readers and Writers**. Chicago Review Press. 1978.

Defines and identifies 1,046 fiction and non-fiction terms used in science fiction literature, and includes an explanation on the genre's popularity as well as giving 1,020 representative titles.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0914090526](#)

- [59] Paul Allen Carter. **The Creation of Tomorrow: Fifty Years of Magazine Science Fiction**. Columbia University Press. 1977.

Traces the historical development and examines the social consciousness and limitations of the genre, using familiar science-fiction stories to explore such themes as the atomic bomb, the failure of human evolution, and man against machine.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0231042108](#)

- [60] Thomas D. Clareson. **Many Futures, Many Worlds: Theme and Form in Science Fiction**. Kent State University Press. 1977.

A collection of scholarly essays, which identify and discuss the themes and forms that distinguish Science Fiction from other genres, and which comment on the work of important writers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0873381998

- [61] Harry Harrison. **Great Balls of Fire: An Illustrated History of Sex in Science Fiction.** Grosset & Dunlap. 1977.

An Illustrated history of Sex in Science Fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 044814378X

- [62] Robert Scholes, Eric S. Rabkin. **Science Fiction: History-Science-Vision.** Oxford University Press. 1977.

A stimulating synthesis of the intellectual, social, and scientific elements that comprise the world of science fiction. Key Words: Fiction, Science Fiction, Literature, Criticism, Isaac Asimov, Ray Bradbury, Arthur C. Clarke, Philip K. Dick, Robert Heinlein, Edgar Allan Poe, H.G. Wells, Computers, Fantasy, Thermodynamics, Astronomy, Utopia, Imaginary Beings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0195021746

- [63] Neil Barron, Peter Doiron. **Anatomy of Wonder: Bibliography of Science Fiction.** R.R. Bowker. 1976.

Contributors include Thomas D. Clareson (The Emergence of the Scientific Romance 1870-1926), Ivor A. Rogers (The Gernsback Era 1926-1937) & Joe De Bolt and John R. Pfeiffer (The Modern Period 1938-1975). Includes bibliographies, author index, directory of publishers, much more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0835209490

- [64] Reginald Bretnor. **The Craft of Science Fiction: A Symposium on Writing Science Fiction and Science Fantasy.** Harper Collins. 1976.

Fourteen noted authors contribute essays on the technical aspects, purposes, constructs, and scientific and imaginative elements of science-fiction writing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0060104619

- [65] Peter Haining. **The Fantastic Pulps.** Vintage Books. 1976.

Twenty-one Tales of Fantasy, Horror, Mystery, and Science Fiction from the famous Pulp Magazines of Yesteryear. • A history of Pulps interwoven with a collection of rare stories, starting in the late 19th Century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0394721098

- [66] Mark Rose. **Science Fiction: A Collection of Critical Essays.** Prentice Hall. 1976.

Part One: Backgrounds • Starting Points (New Maps of Hell, ch.1): by Kingsley Amis • Science Fiction and Literature: by Robert Conquest • The Roots of Science Fiction: by Robert Scholes • Part Two: Theory • On the Poetics of the Science Fiction Genre: by Darko Suvin • The Time-Travel Story and Related Matters of SF Structuring: by Stanislaw Lem • Genre Criticism: Science Fiction and the Fantastic: by Eric S. Rabkin • * Part Three: Approaches • On Science Fiction: by C.S. Lewis • The Imagination of Disaster: by Susan Sontag • How to Play Utopia: Some Brief Notes on the Distinctiveness of Utopian Fiction: by Michael Holquist • The Apocalyptic Imagination, Science Fiction, and American Literature: by David Ketterer • Science Fiction and the Future: by John Huntington.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0137949588

- [67] L. Sprague De Camp. **Science Fiction Handbook.** Owlswick Press. 1975.

Revised edition has added many new features, including The Business Side of Writing. Thought to be a Sci-Fi writers' guide to being your best.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0913896039

- [68] Franz Joseph Designs. **Star Trek Blueprints.** Ballantine Books. 1975.

Vinyl packet including Complete Set of 12 Authentic Blueprints of the Fabulous Starship Enterprise • General Plans, Constitution Class, U.S.S. Enterprise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0345244710

[69] James Gunn, Isaac Asimov. **Alternate Worlds: The Illustrated History of Science Fiction.** A & W Visual Library. 1975.

One of the best known writers in the field traces science fiction from Homer to Heinlein in 100,000 words and 700 pictures. Has many color as well as black & white photos. • Preface • Science Fiction, I Love You – Isaac Asimov • The Shape of the Present • In the Beginning • Toward Verne: 1800-1885 • A Victorian Engineer: 1828-1905 • The Birth of Mass Magazines: 1885-1911 • Prophet of Progress: 1866-1946 • The Rise of the Pulp: 1911-1926 • That Amazing Decade: 1926-1936 • The Expanding Universe: 1930-1940 • The Astounding Editor: 1938-1950 • The Big Boom: 1940-1955 • Alternate Worlds: 1949-1965 • The Shape of Things To Come • Appendix • Index.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0891040498

[70] Brian W. Aldiss. **Billion Year Spree: The True History of Science Fiction.** Schocken Books. 1974.

Discusses the works of Mary Shelley, Edgar Allan Poe, Lucian, H.G. Wells, John W. Campbell, and others from Victorian times to the present.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0805204504

[71] Dick Allen. **Science Fiction: The Future.** Thomson Learning. 1971.

Collection of works from science fiction authors including H.G. Wells, Nathaniel Hawthorne, David Lyle, Ray Bradbury, etc.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0155786504

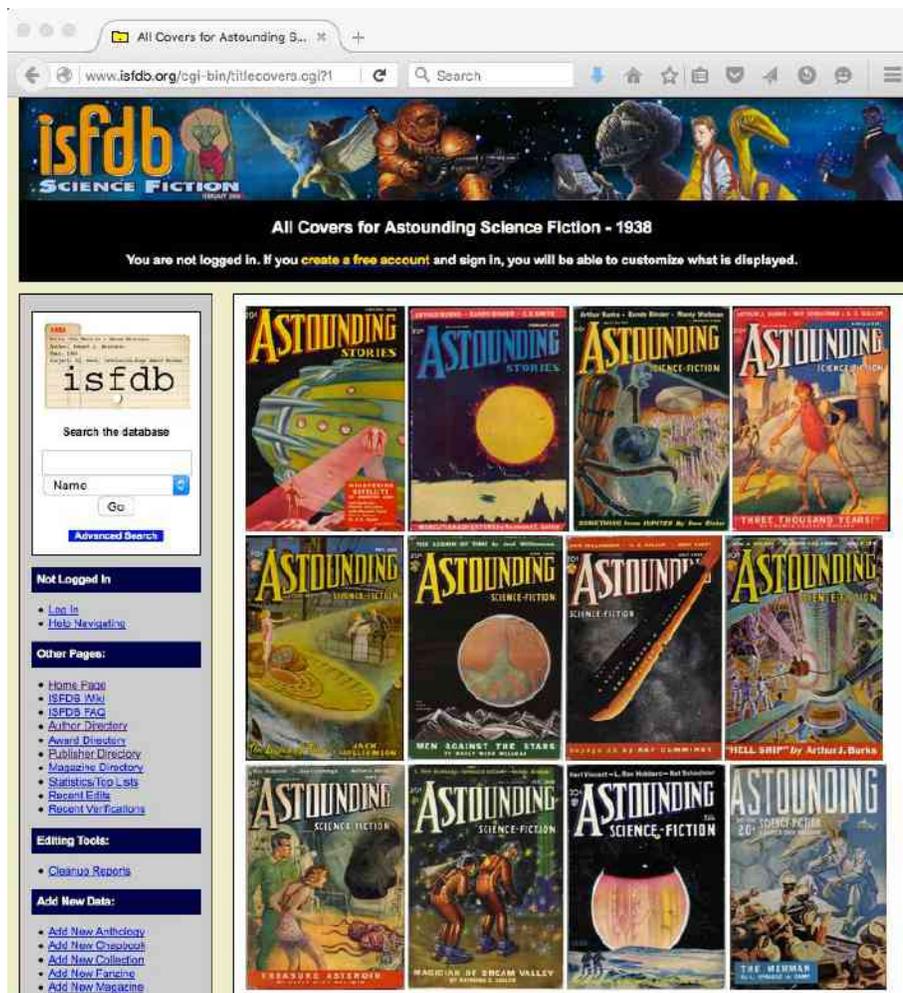


Figure 11.12: *Covers for Astounding Science Fiction (1938) (ISFDB, 2016) [ISFDB: Fair Use]*

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
730	2018	Barr	Video Gaming in Science Fiction: A Critical Study
730	2018	Rabitsch	Star Trek and the British Age of Sail: the Maritime influence throughout the series and films
730	2016	Gleick	Time Travel: A History
731	2016	Pak	Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction
731	2016	Shippey	Hard Reading: Learning from Science Fiction
731	2015	Dyson	Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica
731	2014	Adler	Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction
732	2014	Tringham	Science Fiction Video Games
732	2012	Broderick	Science Fiction: The 101 Best Novels 1985-2010
732	2011	Wolfe	Evaporating Genres: Essays on Fantastic Literature
732	2007	Prucher	Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts]
733	2005	Sherman	Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars Lord of the Rings, Superman, and other popular fantasies
733	2003	Bartle	Designing Virtual Worlds
733	2002	Buker	Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers
733	2002	Kitchin	Lost in Space
734	2002	Lindsay	A Voyage to Arcturus
734	2000	Freedman	Critical Theory and Science Fiction
734	1999	Campbell	Wonder and Science: Imagining Worlds in Early Modern Europe
734	1999	Clute	Encyclopedia of Science Fiction
734	1999	Seed	American Science Fiction and the Cold War
735	1999	Stableford	Dictionary of Science Fiction Places
735	1998	Fulton	Sci-fi Channel Encyclopedia of TV Science Fiction
735	1997	Bouzereau	Star Wars: The Annotated Screenplays
735	1997	Caidin	Destination Mars: in Art, Myth, and Science
735	1997	Nahin	Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel
736	1997	Pringle	Science Fiction: The 100 Best Novels 1949-1984
736	1997	Swanick	A Geography of Unknown Lands
736	1996	Gillett	World-Building
736	1995	Ben-Tov	Artificial Paradise: Science Fiction and American Reality
737	1994	Casti	Complexification: Explaining a Paradoxical World Through the Science of Surprise
737	1993	Ochoa	Writer's Guide to Creating a Science Fiction Universe
737	1992	Briggs	Fractals: The Patterns of Chaos: Discovering a New Aesthetic of Art, Science, and Nature
737	1991	Hayles	Chaos and Order: Complex Dynamics in Literature and Science
737	1991	Malmgren	Worlds Apart: Narratology of Science Fiction
738	1991	McCaffery	Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers
738	1991	Pringle	Ultimate Guide to Science Fiction: Descriptions, Reviews, and Ratings of over 3000 Books [up to 1990]
738	1991	Rucker	Semiotext(e) SF
738	1990	Spinrad	Science Fiction in the Real World
738	1990	Thompson	Imaginary Landscape: Making Worlds of Myth and Science
738	1989	Huntington	Rationalizing Genius: Ideological Strategies in the American Science Fiction Short Story
738	1988	Lefanu	In the Chinks of the World Machine: Feminism and Science Fiction
739	1987	Barlowe	Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature
739	1987	Dewdney	Armchair Universe: An Exploration of Computer Worlds
739	1987	Moylan	Demand the Impossible: Science Fiction and the Utopian Imagination

739	1986	Asimov	Futuredays: A Nineteenth Century Vision of the Year 2000
739	1986	Cottrill	Science Fiction and Fantasy Series and Sequels, Volume 1: Books
739	1986	Harrison	Masks of the Universe
740	1986	Lem	Microworlds
740	1985	Rucker	Fourth Dimension: A Guided Tour of the Higher Universes
740	1985	Winn	Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements
740	1983	Edwards	Realms of Fantasy
740	1983	Greenland	Entropy Exhibition: Michael Moorcock and the British 'New Wave' in Science Fiction
740	1982	Fredericks	Future of Eternity: Mythologies of Science Fiction and Fantasy
741	1980	Panshin	SF in Dimension: A Book of Explorations
741	1979	Edwards	Alien Landscapes
741	1979	Wolfe	Known and The Unknown: The Iconography of Science Fiction
741	1978	Contento	Index to Science Fiction Anthologies and Collections
741	1978	Elrick	Science Fiction Handbook for Readers and Writers
741	1977	Carter	Creation of Tomorrow: Fifty Years of Magazine Science Fiction
741	1977	Clareson	Many Futures, Many Worlds: Theme and Form in Science Fiction
742	1977	Harrison	Great Balls of Fire: An Illustrated History of Sex in Science Fiction
742	1977	Scholes	Science Fiction: History-Science-Vision
742	1976	Barron	Anatomy of Wonder: Bibliography of Science Fiction
742	1976	Bretnor	Craft of Science Fiction: A Symposium on Writing Science Fiction and Science Fantasy
742	1976	Haining	Fantastic Pulps
742	1976	Rose	Science Fiction: A Collection of Critical Essays
742	1975	Camp	Science Fiction Handbook
742	1975	Designs	Star Trek Blueprints
743	1975	Gunn	Alternate Worlds: The Illustrated History of Science Fiction
743	1974	Aldiss	Billion Year Spree: The True History of Science Fiction
743	1971	Allen	Science Fiction: The Future



Figure 11.13: *Covers for Amazing Stories (at the amazing Galactic Central, 2016)* [Fair Use]

11.6 Fantasy

- [1] Brian Froud. **Brian Froud's World of Faerie**. Insight Editions. 2019.

Return to the world of faerie with the revised and expanded edition of Brian Froud's acclaimed magnum opus, featuring paintings, watercolors, and drawings never before seen by the general public. • Drawing inspiration from the gnarled shrubbery of England's windswept moorlands, Brian Froud is best known for being the genius behind Jim Henson's film *The Dark Crystal* and for illustrating such best sellers as *Lady Cottington's Pressed Fairy Book*. This revised and expanded edition of his dazzling *World of Faerie* offers us a startling vision of the magical realm, enhanced by Froud's own words about his experiences and insights. • This lavish, full-color book opens the door to Brian Froud's wondrous imagination as never before. Presenting beautiful portrayals of faeries that have touched hearts and minds for generations, *World of Faerie* is by far Froud's most personal book and represents the visionary artist and creator of fantasy worlds at the pinnacle of his prowess. Featuring rare, previously unpublished imagery from Froud's oeuvre, this new edition of the classic tome is a must-have for faerie and fantasy fans of all ages.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1683835913

- [2] Mark Nelson. **Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures**. Dover. 2019.

When artists and designers explore or create a fictional setting, the milieu must be completely fleshed out, explained, and designed. In this book, comic and gaming art veteran Mark A. Nelson explores and demonstrates his methods for fashioning visually stunning, believable environments for fantasy creatures and characters. Scores of images and step-by-step examples illustrate how variation and experimentation lead to fresh, original designs for otherworldly beings, their environments, and their stories. • Nelson discusses how to find ideas and borrow from history to add the strength of realism to a fantasy world. In describing the best ways to establish a habitat, he offers specifics about climate, terrain, flora, and wildlife. He shares insights into founding societies in terms of their means of survival, manner of warfare, spiritual practices, style of dress, and levels of technology. All visual creatives who work with imaginative material — illustrators, comic artists, and writers — will take a lively interest in this source of inspiration and practical knowledge. • Artist Mark Nelson specializes in designs for role-playing games and comic books. Since 1985, his work has appeared in many *Dungeons & Dragons* books and *Dragon* magazine. He has also produced artwork for the games *Villains and Vigilantes*, *Earthdawn* and *Shadowrun*, and *Orpheus*, and he has illustrated cards for the collectible game *Magic: The Gathering*.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0486828654

- [3] Justin Everett, Jeffrey H Shanks. **The unique Legacy of Weird Tales: the Evolution of Modern Fantasy and Horror**. Rowman & Littlefield. 2015.

When the pulp magazine *Weird Tales* appeared on newsstands in 1923, it proved to be a pivotal moment in the evolution of speculative fiction. Living up to its nickname, "The Unique Magazine," *Weird Tales* provided the first real venue for authors writing in the nascent genres of fantasy, horror, and science fiction. • *Weird fiction* pioneers such as H.P. Lovecraft, Robert E. Howard, Clark Ashton Smith, Robert Bloch, Catherine L. Moore, and many others honed their craft in the pages of *Weird Tales* in the 1920s and 1930s, and their work had a tremendous influence on later generations of genre authors. • In *The Unique Legacy of Weird Tales: The Evolution of Modern Fantasy and Horror*, Justin Everett and Jeffrey Shanks have assembled an impressive collection of essays that explore many of the themes critical to understanding the importance of the magazine. This multi-disciplinary collection from a wide array of scholars looks at how *Weird Tales* served as a locus of genre formation and literary discourse community. There are also chapters devoted to individual authors — including Lovecraft, Howard, and Bloch — and their particular contributions to the magazine. As the literary world was undergoing a revolution and mass-produced media began to dwarf high-brow literature in social significance, *Weird Tales* managed to straddle both worlds. • This collection of essays explores the important role the magazine played in expanding the literary landscape at a very particular time and place in American culture. *The Unique Legacy of Weird Tales* will appeal to scholars and aficionados of fantasy, horror, and weird fiction and those interested in the early roots of these popular genres. • 245 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1442256222

[4] Laurie Frost. **Elements of His Dark Materials.** Wizing World Press. 2015.

An illustrated, comprehensive, reader-friendly reference to Pullman's brilliant trilogy — valuable for fans and researchers alike. Packed with clues to literary imagery and subtle allusions, Frost's encyclopedia-style guide exposes the depths of all three titles, including • the appendices in the 10th anniversary editions of *Northern Lights*, *The Subtle Knife*, and *The Amber Spyglass* published in the UK in 2005 (not yet released in the US). *The Elements of His Dark Materials* features: • Foreword by Philip Pullman • 140 photos • 26 illustrations • 11 maps (for example: Gobbler sightings, gyptians' voyage, Scoresby's journeys, Will and Iorek's route to the Himalayas) • 12 chapters (for example: characters, places, applied and natural sciences, and social structures) • US and UK page numbers for each element described • Reference section with suggestions for further reading, works relating to *His Dark Materials*, and a Pullman bibliography • Extra-textual remarks accompany some elements' entries and include: + Notes on text-level differences between the UK and US editions • or between the three volumes: + Observations — speculative comments; + Facts — real world counterparts to the fictional elements of the books; + Updates — based on the appendices Philip Pullman added to the tenth anniversary editions of the trilogy (not yet released in the US).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0975943014

[5] William Hughes, David Punter, Andrew Smith. **The Encyclopedia of the Gothic.** Wiley Blackwell. 2015.

The Encyclopedia of the Gothic features a series of newly-commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught and researched, along with the development of the genre and its impact on contemporary culture. • Comprises over 200 newly commissioned entries written by a stellar cast of over 130 experts in the field. • Arranged in A-Z format across two fully cross-referenced volumes. • Represents the definitive reference guide to all aspects of the Gothic. • Provides comprehensive coverage of relevant authors, national traditions, critical developments, and notable texts that define, shape, and inform the genre. • Extends beyond a purely literary analysis to explore Gothic elements of film, music, drama, art, and architecture. • Explores the development of the genre and its impact on contemporary culture. • 838 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1119064600

[6] Terry Whitlatch. **Principles of Creature Design: creating Imaginary Animals.** Design Studio Press. 2015.

Designing a captivating creature simply for it to exist against a white background and going no further is a purely academic exercise. Designing a creature that can survive in a world, interact with its own and other species, and go on to make an impact, is designing with intent — the end goal of creature design and what you'll witness in this latest book from industry veteran Terry Whitlatch. With decades of experience in the entertainment industry, developing creatures for *Star Wars: Episode 1 — The Phantom Menace* and *Beowulf*, among other projects, she offers valuable advice on how to develop otherworldly beings that are not just stunning in appearance, but also possess qualities that will endear viewers to them, or repulse, if that's the intent. For Whitlatch, there's no limit to what can be imagined with an open mind, though the journey may not always be an easy one. It's what she calls "chasing the unicorn." We will surely enjoy joining her on her journey, filled with creatures that are so vivid, whimsical, and elaborate that we will wish — or wonder if — they are real.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 162465021X

[7] Philip Athans, The H.P. Lovecraft Historical Society. **Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction.** Writer's Digest. 2014.

Monsters are more than things that go bump in the night ... Monsters are lurking in the woods, beneath the waves, and within our favorite books, films, and games — and there are good reasons why they appear so often. Monsters are manifestations of our fears and symbols of our

society — not to mention they're a lot of fun — but each should serve a purpose and enhance the themes and tension in your fiction. In *Writing Monsters*, best-selling author Philip Athans uses classic examples from books, films, and the world around us to explore what makes monsters memorable — and terrifying. You'll learn what monsters can (and should) represent in your story and how to create monsters from the ground up. *Writing Monsters* includes:

- In-depth discussions of where monsters come from, what they symbolize, and how to best portray them in fiction
- Informative overviews of famous monsters, archetypes, and legendary creatures
- A Monster Creation Form to help you create your monster from scratch
- An annotated version of H.P. Lovecraft's chilling story "The Unnamable".
- Whether you write fantasy, science fiction, or horror, your vampires, ghouls, aliens, and trolls need to be both compelling and meaningful. With *Writing Monsters*, you can craft creatures that will wreak havoc in your stories and haunt your readers' imaginations — and nightmares.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1599638088

- [8] Brian Attebery. *Stories about Stories: Fantasy and the Remaking of Myth*. Oxford University Press. 2014.

The first comprehensive study of fantasy's uses of myth, this book offers insights into the genre's popularity and cultural importance. Combining history, folklore, and narrative theory, Attebery's study explores familiar and forgotten fantasies and shows how the genre is also an arena for negotiating new relationships with traditional tales.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0199316074

- [9] Theresa Bane. *Encyclopedia of Imaginary and Mythical Places*. McFarland. 2014.

The heavens and hells of the world's religions and the "far, far away" legends cannot be seen or visited, but they remain an integral part of culture and history. This encyclopedia catalogs more than 800 imaginary and mythological lands from all over the world, including fairy realms, settings from Arthurian lore, and kingdoms found in fairy tales and political and philosophical works, including Sir Thomas More's Utopia and Plato's Atlantis. From al Araf, the limbo of Islam, to Zulal, one of the many streams that run through Paradise, entries give the literary origin of each site, explain its cultural context, and describe its topical features, listing variations on names when applicable. Cross-referenced for ease of use, this compendium will prove useful to scholars, researchers or anyone wishing to tour the unseen landscapes of myth and legend. 986 entries. • 194 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786478489

- [10] Theresa Bane. *Encyclopedia of Fairies in World Folklore and Mythology*. McFarland. 2013.

Fairies have been revered and feared, sometimes simultaneously, throughout recorded history. This encyclopedia of concise entries, from the A-senee-ki-waku of northeastern North America to the Zips of Central America and Mexico, includes more than 2,500 individual beings and species of fairy and nature spirits from a wide range of mythologies and religions from all over the globe. • 419 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0786471115

- [11] Tim Youngs. *Beastly Journeys: Travel and Transformation at the Fin de Siecle*. Liverpool University Press. 2013.

Open Access page • A critical exploration of travel, animals and shape-changing in fin de siecle literature. Bats, beetles, wolves, butterflies, bulls, panthers, apes, leopards and spiders are among the countless creatures that crowd the pages of literature of the late nineteenth century. Whether in Gothic novels, science fiction, fantasy, fairy tales, journalism, political discourse, realism or naturalism, the line between the human and the animal becomes blurred. *Beastly Journeys* examines these bestial transformations across a range of well-known and less familiar texts and shows how they are provoked not only by the mutations of Darwinism but by social and economic shifts that have been lost in retellings and readings of them. The physical alterations described by George Gissing, George MacDonald, Arthur Machen, Arthur Morrison, W.T. Stead, Bram Stoker, H.G. Wells, Oscar Wilde, and many of their contemporaries, are responses to changes in the social body as Britain underwent a series of social and economic crises. Metaphors of travel — social, spatial, temporal, mythical and psychological — keep these stories on the move, confusing literary genres along with the indeterminacy of physical shape that they relate. *Beastly Journeys* will appeal to anyone interested in the relationship between nineteenth-century literature and its contexts and especially to those interested in the fin de siecle and in metaphors of travel, animals and shape-changing.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1781386072

- [12] George R.R. Martin. *The Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire)*. Bantam. 2012.

George R.R. Martin's beloved series is bursting with a variety and richness of landscapes — from bitter tundra to arid wasteland and everything in between — that provide a sense of scale unrivaled in contemporary fantasy. Now this dazzling set of maps, featuring original artwork from illustrator and cartographer Jonathan Roberts, transforms Martin's epic saga into a world as fully realized as the one around us.

- The centerpiece of this gorgeous collection is guaranteed to be a must-have for any fan: the complete map of the known world, joining the

lands of the Seven Kingdoms and the lands across the Narrow Sea for the first time in series history. But this is just one of many unique maps that aren't available anywhere else. There is an alternate version that tracks the movements of the series' protagonists throughout their vast world, along with more detailed versions of the western, middle, and eastern thirds of the world; a full map of Westeros, combining North and South; one of the Dothraki Sea and the Red Wastes; and the Braavos city map. And here, too, are fan favorites detailing everything from urban sprawl to untamed wilds: maps of King's Landing; The Wall and Beyond the Wall; the Free Cities; and Slaver's Bay, Valyria, and Sothyros. • Never before has the entire scope of Martin's universe been so exhaustively and fascinatingly depicted. The maps in this beautiful, one-of-a-kind collection will enrich your reading or viewing experience, provide another view of your favorite characters' epic journeys, and open up captivating new worlds — plus, they'll look great on any castle wall.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345538544](#)

- [13] Farah Mendlesohn, Edward James. **A Short History of Fantasy**. Libri Publishing. 2012.

Some of the earliest books ever written, including *The Epic of Gilgamesh* and the *Odyssey*, deal with monsters, marvels, extraordinary voyages, and magic, and this genre, known as fantasy, remained an essential part of European literature through the rise of the modern realist novel. Tracing the history of fantasy from the earliest years through to the origins of modern fantasy in the 20th century, this account discusses contributions decade by decade — from Tolkien's *Lord of the Rings* trilogy and Lewis's *Narnia* books in the 1950s to J. K. Rowling's *Harry Potter* series. It also discusses and explains fantasy's continuing and growing popularity. • CONTENTS • 1. Introduction • 2. From Myth to Magic • 3. 1900-1950 • 4. Tolkien and Lewis • 5. The 1950s • 6. The 1960s • 7. The 1970s • 8. The 1980s • 9. The 1990s • 10. Pullman, Rowling, Pratchett • 11. 2000-2010 Chronology of Important Works and People • Glossary • Further Reading • Index of Titles • Index of Authors and Topics. • 297 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1907471669](#)

- [14] Gary K. Wolfe. **Evaporating Genres: Essays on Fantastic Literature**. Wesleyan University Press. 2011.

In this wide-ranging series of essays, an award-winning science fiction critic explores how the related genres of science fiction, fantasy, and horror evolve, merge, and finally evaporate into new and more dynamic forms. Beginning with a discussion of how literary readers unlearned how to read the fantastic during the heyday of realistic fiction, Gary K. Wolfe goes on to show how the fantastic reasserted itself in popular genre literature, and how these genres themselves grew increasingly unstable in terms of both narrative form and the worlds they portray. More detailed discussions of how specific contemporary writers have promoted this evolution are followed by a final essay examining how the competing discourses have led toward an emerging synthesis of critical approaches and vocabularies. The essays cover a vast range of authors and texts, and include substantial discussions of very current fiction published within the last few years.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0819569372](#)

- [15] Gilbert Banducci, Terry Whitlatch. **Animals Real and Imagined: Fantasy of What Is and What Might Be**. Design Studio Press. 2010.

A fantastic visual voyage into the world of animals, both real and imagined. There is no end to the diverse and unique creatures that Terry Whitlatch creates for us with her solid knowledge of anatomy and boundless imagination. Especially intriguing are the 100s of anatomical notes that are dispersed among her sketches, educating and enlightening us to the foundation of living bodies and their mechanics.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1933492929](#)

- [16] Peter S. Beagle. **The Secret History of Fantasy**. Tachyon. 2010.

Tired of the same old fantasy? Here are nineteen much-needed antidotes to clichéd tales of swords and sorcery. Fantasy is back, and it's better than ever! • CONTENTS • Introduction – by Peter S. Beagle • Ancestor money – Maureen F. McHugh • Scarecrow – Gregory Maguire • Lady of the skulls – Patricia A. McKillip • We are Norsemen – T.C. Boyle • The Barnum Museum – Steven Millhauser • Mrs. Todd's shortcut – Stephen King • Bears discover fire – Terry Bisson • Bones – Francesca Lia Block • Snow, glass, apples – Neil Gaiman • Fruit and words – Aimee Bender • The empire of ice cream – Jeffrey Ford • The edge of the world – Michael Swanwick • Super goat man – Jonathan Lethem • John Uskglass and the cumbrian charcoal burner – Susanna Clarke • The book of Martha – Octavia E. Butler • The Vita Æterna Mirror Company – Yann Martel • Sleight of hand – Peter S. Beagle • Mythago wood – Robert Holdstock • 26 monkeys, also the abyss – Kij Johnson • Appendix 1: The critics, the monsters, and the fantasists – Ursula LeGuin • Appendix 2: The making of the American fantasy genre – David G. Hartwell. • 379 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1892391996](#)

- [17] Farah Mendlesohn. **Rhetorics of Fantasy**. Wesleyan University Press. 2008.

Transcending arguments over the definition of fantasy literature, *Rhetorics of Fantasy* introduces a provocative new system of classification for the genre. Utilizing nearly two hundred examples of modern fantasy, author Farah Mendlesohn uses this system to explore how fiction writers construct their fantastic worlds. Mendlesohn posits four categories of fantasy — portal-quest, immersive, intrusion, and liminal — that arise out of the relationship of the protagonist to the fantasy world. Using these sets, Mendlesohn argues that the authors' stylistic decisions are then shaped by the inescapably political demands of the category in which they choose to write. Each chapter covers at least twenty books in detail, ranging from nineteenth-century fantasy and horror to extensive coverage of some of the best books in the contemporary field. Offering a wide-ranging discussion and penetrating comparative analysis, *Rhetorics of Fantasy* will excite fans and provide a wealth of material for scholarly and classroom discussion. Includes discussion of works by over 100 authors, including Lloyd Alexander, Peter Beagle, Marion Zimmer Bradley, John Crowley, Stephen R. Donaldson, Stephen King, C.S. Lewis, Gregory Maguire, Robin McKinley, China Miville, Suniti Namjoshi, Philip Pullman, J.K. Rowling, Sheri S. Tepper, J.R.R. Tolkien, Tad Williams.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0819568686](#)

- [18] Travis Prinzi. *Harry Potter & Imagination: The Way Between Two Worlds*. Zossima Press. 2008.

"What we achieve inwardly will change outer reality." Those words, written by Plutarch and quoted by J.K. Rowling in her 2008 Harvard commencement speech, sum up both the Harry Potter series and Travis Prinzi's analysis of the best-selling books in *Harry Potter & Imagination: The Way Between Two Worlds*. • Great imaginative literature places the readers between two worlds — the story world and the world of daily life — and challenges readers to imagine and to act for a better world. • Starting with Harry Potter's great themes, *Harry Potter & Imagination* takes readers on a journey through the transformative power of those themes for both the individual and for culture by placing Rowling's series in its literary, historical, and cultural contexts. • Prinzi explores how fairy stories in general, and Harry Potter in specific, are not merely tales that are read to "escape from the real world," but stories with the power to transform by teaching us to imagine better. • "Harry Potter & Imagination offers a challenging and rewarding tour of the inspirations for and meanings behind J.K. Rowling's lauded series. Travis Prinzi ably explores how the Harry Potter books satisfy fundamental human yearnings, utilize mythological archetypes, and embody their author's social vision. From Arthurian romance and Lovecraftian horror to postmodernism and political theory, Prinzi provides new insights into the Harry Potter phenomenon. *Harry Potter & Imagination* will not only fascinate and entertain readers, but will also convince them that fairy tales matter." Dr. Amy H. Sturgis, editor of *Past Watchful Dragons* • "There is no more insightful commenter on the Harry Potter novels than Travis Prinzi — and *Harry Potter & Imagination* is an ideal showcase for his original thinking and lucid writing. This trail-blazing guidebook into the world of Harry Potter — showing the imaginative way between two worlds — is a must read." — John Granger, author of *The Deathly Hallows Lectures* and other books.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0982238517](#)

- [19] George Beahm. *Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials*. Hampton Roads. 2007.

New to *The Golden Compass*? Don't feel lost — or alone! This accessible, illustrated guide is the only passport you'll need to Philip Pullman's imaginative world of *His Dark Materials*. Written especially for newcomers, *Discovering The Golden Compass* tells everything you'd want to know in reader-friendly prose, supplemented with dozens of photographs and illustrations. Book highlights: Pullman's 10,000-word autobiographical essay talking about his life and work; a 16-page full color insert of new photos showing Oxford, the "city of dreaming spires," in all its glory; 15 new pen-and-ink illustrations and a full color painting by former Disney artist and Imagineer, Tim Kirk; and complete coverage of Pullman's talk at the Oxford Literary Festival, in which he and *The Golden Compass* film producer, Deborah Forte, talk about the considerable challenges in bringing the book to film. Newcomers will especially welcome the book-by-book look at Pullman's trilogy — *The Golden Compass*, *The Subtle Knife*, and *The Amber Spyglass*. Minimizing spoilers, Beahm explains what each book is about, discusses the key characters, places, and things, and also quotes Pullman, his fans, and critics on the work itself. Plus extensive information about Lyras Oxford and an advance peek at *The Book of Dust*. With information about the various adaptations of *The Golden Compass* (film, theatrical, audio), illuminating essays on daemons, the alethiometer, and *Dust*, and a section devoted to additional resources for readers who want to know where to go for more information, Beahm's book is your ticket to Pullman's imaginative universe.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1571745068](#)

- [20] Robin Roberts. *Anne McCaffrey: A Life with Dragons*. Univ. Press of Mississippi. 2007.

Anne McCaffrey: A Life with Dragons is the biography of a writer who vividly depicted alien creatures and new worlds. As the author of the *Dragonriders of Pern* series, McCaffrey (b. 1926) is one of the most significant writers of science fiction and fantasy. She is the first woman to win the Hugo and Nebula awards, and her 1978 novel *The White Dragon* was the first science-fiction novel to appear on the *New York Times* hardcover bestseller list. • This biography reveals a fascinating and complex figure, one who creates and re-creates her fiction by drawing on life experiences. At various stages, McCaffrey has been a beautiful young girl who refused to fit into traditional gender roles in high school, a restless young mother who wanted to write, an American expatriate who became an Irish citizen, an animal lover who dreamed of fantasy worlds with perfect relationships between humans and beasts, and a wife trapped in an unhappy marriage just as the women's movement took hold. • Author Robin Roberts conducted interviews with McCaffrey, her children, friends, and colleagues, and used archival

correspondence and contemporary reviews and criticism. The biography examines how McCaffrey's early interests in theater, Slavonic languages and literature, and British history, mythology, and culture all shaped her science fiction. The book is a nuanced portrait of a writer whose appeal extends well beyond readers of her chosen genre.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1604732997

- [21] Diana Wynne Jones. **The Tough Guide to Fantasyland**. Firebird. 2006.

Imagine that all fantasy novels — the ones featuring dragons, knights, wizards, and magic — are set in the same place. That place is called Fantasyland. The Tough Guide to Fantasyland is your travel guide, a handbook to everything you might find: Evil, the Dark Lord, Stew, Boots (but not Socks), and what passes for Economics and Ecology. Both a hilarious send-up of the clichés of the genre and an indispensable guide for writers, The Tough Guide to Fantasyland has been nearly impossible to find for years. Now this cult classic is back, and readers can experience Diana Wynne Jones at her very best: incisive, funny, and wildly imaginative. This is the definitive edition of The Tough Guide, featuring a new map, an entirely new design, and additional material written for it by Diana Wynne Jones.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0142407224

- [22] Judy Allen, Jonathon Stroud, John Howe. **Fantasy Encyclopedia**. Kingfisher Publications. 2005.

With a foreword by the award-winning fantasy author Jonathan Stroud, and illustration by some of the world's best illustrators including John Howe, the Fantasy Encyclopedia is a spectacular one-stop guide to the creatures and people of folklore and fantasy. From goblins and fairies to dragons and Dracula, this encyclopedia covers them all with sparkling, readable text and stunning illustrations. Discover how the magic of stories throughout the centuries has kept these creatures alive in traditions and cultures around the world. Using a highly visual approach, featuring more than 400 photographs and illustrations, this book will introduce readers to each fantasy character within its habitat and genre. Cross-reference boxes direct readers to popular books and movies starring these fantastical creatures. This is a must-have for any fantasy enthusiast!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0753458470

- [23] Peter Hunt, Millicent Lenz. **Alternative Worlds in Fantasy Fiction**. Bloomsbury Academic. 2005.

This book provides an illuminating guide to literature that creates alternative worlds for young readers. Focusing on the work of Ursula Le Guin, Terry Pratchett and Philip Pullman, the book considers both the genre of "alternative worlds" and the distinctiveness of these authors' texts, including Philip Pullman's *The Amber Synglass*. Peter Hunt is Professor of English at Cardiff University. Millicent Lenz is Associate Professor at the State University of New York at Albany.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0826477607

- [24] Glenn Yeffeth, Sarah Zettel. **Navigating The Golden Compass: Religion, Science And Daemonology In His Dark Materials**. Smart Pop. 2005.

Contributors with backgrounds in philosophy, theology, science fiction, and children's literature bring their expertise to this critical investigation of Philip Pullman's *His Dark Materials* trilogy, and the insights it offers to today's world. The *His Dark Materials* trilogy is an unusual sort of young adult series: one that appeals to adults as much as to their children thanks to its richly imagined world, rigorously explored cosmology, and unflinching confrontation of the modern answers to life's big questions. Essays from a variety of critical disciplines do justice to the complexity and intrigue of this trilogy, exploring the answers to questions such as: Is *His Dark Materials* a new antireligious myth, or a failed perversion of Christian truth? and How does the story of the Specters of Cittagazze challenge our modern-day scientific practices?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1932100520

- [25] Robert Butler. **The Art of Darkness: Staging the Philip Pullman Trilogy**. Oberon Books. 2004.

Philip Pullman's award-winning trilogy *His Dark Materials* had everything Nicholas Hytner, the new director of the National Theatre, could want for a modern audience, but for one thing: it was almost impossible to stage. Robert Butler's intimate backstage account takes us into the meetings, workshops and rehearsals where, over six months, Pullman's 1300-page novel — about daemons, armored bears and parallel universes — was transformed into six hours of drama.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1840024143

- [26] Douglas A. Anderson. **Tales Before Tolkien: The Roots of Modern Fantasy**. Del Rey. 2003.

Terry Brooks. David Eddings. George R. R. Martin. Robin Hobb. ... The top names in modern fantasy all acknowledge J.R.R. Tolkien as their role model, the author whose work inspired them to create their own epics... But what writers influenced Tolkien himself? Here, internationally recognized Tolkien expert Douglas A. Anderson has gathered the fiction of authors who sparked Tolkien's imagination in a collection destined to become a classic in its own right. • Andrew Lang's romantic swashbuckler, *The Story of Sigurd*, features magic rings, an enchanted sword, and a brave hero loved by two beautiful women and cursed by a ferocious dragon. • Tolkien read E. A. Wyke-Smith's *The Marvelous Land of Snergs* to his children, delighting in these charming tales of a pixieish people only slightly taller than the average table. • Also appearing in this collection is a never-before-published gem, by David Lindsay, author of *Voyage to Arcturus*, a novel which Tolkien praised highly both as a thriller and as a work of philosophy, religion, and morals. • In stories packed with magical journeys, conflicted heroes, and terrible beasts, this extraordinary volume is one that no fan of fantasy or Tolkien should be without. • These tales just might inspire a new generation of creative writers. • *Tales Before Tolkien: 22 Magical Stories* • *The Elves*, by Ludwig Tieck • *The Golden Key*, by George Macdonald • *Puss-Cat Mew*, by E. H. Knatchbull-Hugessen • *The Griffin and the Minor Canon*, by Frank R. Stockton • *The Demon Pope*, by Richard Garnett • *The Story of Sigurd*, by Andrew Lang • *The Folk of the Mountain Door*, by William Morris Black Heart • *White Heart*, by H. Rider Haggard • *The Dragon Tamers*, by E. Nesbit • *The Far Islands*, by John Buchan • *The Drawn Arrow*, by Clemence Housman • *The Enchanted Buffalo*, by L. Frank Baum • *Chu-bu and Sheemish*, by Lord Dunsany • *The Baumhoff Explosive*, by William Hope Hodgson • *The Regent of the North*, by Kenneth Morris • *The Coming of the Terror*, by Arthur Machen • *The Elf Trap*, by Francis Stevens • *The Thin Queen of Elfhome*, by James Branch Cabell • *The Woman of the Wood*, by A. Merritt • *Golithos the Ogre*, by E. A. Wyke-Smith • *The Story of Alwina*, by Austin Tappan Wright • *A Christmas Play*, by David Lindsay • Once upon a time, fantasy writers were looked down upon, by the literary mainstream as purveyors of mere escapism or, at best, bedtime tales fit only for children... Today fantasy novels stand atop the bestseller lists, while fantasy films smash box office records... Fantasy dominates the role-playing and computer gaming industries, and classic works in the genre are taught in schools and universities throughout the world... Credit for this amazing turnaround belongs to one man more than any other: John Ronald Reuel Tolkien, the beloved author of *The Hobbit* and *The Lord of the Rings*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345458559](#)

- [27] Michael O. Tunnell. [The Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles](#). Henry Holt. 2003.

An informative resource for formal studies of the Prydain Chronicles, as well as an excellent opportunity to delve into the fantastic workings of Prydain, the Companion is more than a quick reference or handy glossary, though it is all of that as well. Instructive, certainly. But, like any good companion, a pleasure to be with over a long period of time." – Lloyd Alexander, from the foreword • This intriguing volume is at once a wonderful reference resource and a vehicle for exploration and discovery in itself. Complete with a biographical sketch of Lloyd Alexander, a personal foreword by Mr. Alexander, a "How to Use the Companion" section from the author, pronunciation keys, excerpts throughout, and — most substantially — an alphabetical guide to the peoples, places, and objects of the Prydain Chronicles, *The Prydain Companion* is a one-stop reference book for a beloved world of fantasy and magic. For those who love the works of Lloyd Alexander — young readers, teachers, researchers, all — and those who are only beginning to know them, here is a worthy and useful travelmate.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0805072713](#)

- [28] Derek M. Buker. [The Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers](#). American Library Association. 2002.

Science fiction and fantasy and their various subgenres are summarized, and recommended books in each subgenre are described, in this guide for librarians unfamiliar with science fiction and fantasy. Subgenres covered include classic and general science fiction, cyberpunk, time travel, aliens, historical fantasy, quest fantasy, and fantasy romance. An appendix lists Hugo, Nebula, Mythopoeic, and World Fantasy award winners.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0838908314](#)

- [29] Robert Jewett, John Shelton Lawrence. [The Myth of the American Superhero](#). Wm. B. Eerdmans. 2002.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these

antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802849113](#)

- [30] Burke O. Long. **Imagining the Holy Land: Maps, Models, and Fantasy Travels.** Indiana University Press. 2002.

The photographs, maps, travelers accounts, and physical reconstructions that are the subject of this book once fired the popular imagination with fantasies of a place called "the Holy Land." It was a singular space of religious imagining, multilayered and charged with symbolism. As Burke O. Long shows, there are many holy lands, and they have been visualized in many ways since the 19th century. At the Chautauqua Institute in New York, visitors could walk down Palestine Avenue to "Palestine" and a model of Jerusalem, or along North Avenue to a scale model of the "Jewish Tabernacle." At the St. Louis Worlds Fair of 1904, a replica of Ottoman Jerusalem covered 11 acres, while 300 miles to the southeast a seven-story-high Christ of the Ozarks stood above a modern re-creation of the Holy Land set in the Arkansas hills. For home viewing, there were tours of the Holy Land via stereoscopic photographs, books such as Picturesque Palestine, and numerous accounts by travelers whose visions of the Holy Land shaped and were shaped by American forms of Christianity and Judaism.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253341361](#)

- [31] Richard Mathews. **Fantasy: The Liberation of Imagination.** Routledge. 2002.

Using a broad definition of fantasy to include myth, folklore, legend and fairy tale, this survey of the genre will entice as well as inform any student interested in the mysterious, mystical or magical. Beloved authors like J.R.R. Tolkien, Ursula K. Le Guin, William Morris and Robert E. Howard are examined closely.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0415938902](#)

- [32] Donna Kossy. **Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes.** Feral House. 2001.

Charles Darwin wasn't the only one to come up with a contemporary explanation for the origin of human beings. Homespun fantasies and myths about the imaginative creations of dreamers, cult leaders, amateur scientists, racists, and rogues. Among the theorists this collection introduces are the eccentric English lord who believes that men are a cross between extraterrestrials and their Martian servants, a successful television journalist whose book suggests that humans evolved from aquatic apes, and a UFO investigator convinced that humans were bred as pets for brilliant dinosaurs.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0922915652](#)

- [33] Writers Digest. **The Writer's Complete Fantasy Reference.** Writer's Digest. 2000.

Do you know what a murder hole is? Or why a chimera is three times worse than most monsters? What would be better for storming castles, a trebuchet or a kopesh? To find the answers to these questions, you need this fascinating guide to transport yourself to fantasy's mysterious worlds. Featuring an introduction by mega-best-selling author Terry Brooks, the Writer's Complete Fantasy Reference reveals the facts behind the fantasy, giving you the details you need to make your fiction vibrant, captivating and original. From classic medieval witchcraft to ancient Mesoamerican civilizations, every chapter will spark your creativity. An invaluable resource, it will also help you fill your writing with inventive new ideas rooted in accurate descriptions of the world's most intriguing legends, folklore and mysticism. Take this guide, venture into the fantastic, and create magical realms alive with detail. Great stories await you!

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1582970262](#)

- [34] John Clute, John Grant. **The Encyclopedia of Fantasy.** St. Martin's Griffin. 1999.

Online 1997 edition: <http://sf-encyclopedia.uk/fe.php>. • This huge volume is the first comprehensive encyclopedia of the fantasy field. Not only does it describe the genre authoritatively, but it redefines it, offering an exciting new analysis of this highly diverse and hugely popular sphere of art. With more than 4,000 entries and over one million words, this volume covers every aspect of fantasy-literature, film, television, opera, art, and comics. Written and compiled by a team of editors with unparalleled collective experience in the field, it is an invaluable reference for anyone interested in the art of the fantastic. This paperback edition includes thirty-two pages of update material obtained since the hardcover when to press. • 1079 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0312198698](#)

- [35] Diana Tixier Herald. **Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)**. Libraries Unlimited. 1999.

Presents annotated lists of fantasy titles, grouped by subgenre, with interest levels, and award indicators — and includes a discussion of fantasy, providing a historical overview and working definition of the genre. • 260 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1563086557](#)

- [36] Chris Jarocha-Ernst. **A Cthulhu Mythos Bibliography & Concordance**. Wizard's Attic. 1999.

An indispensable resource for Cthulhu Mythos readers, writers and scholars, "A Cthulhu Mythos Bibliography & Concordance" includes more than 2600 works cited by author and title, with original bibliographic data and a detailed concordance of Mythos terms, citing which stories they appear in. If you want to find a story, all the works of a particular author, or every story that mentions dread Cthulhu, "A Cthulhu Mythos Bibliography & Concordance" is the reference work you've been looking for.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1887797017](#)

- [37] Deidi von Schaewen, John Maizels, Angelika Taschen. **Fantasy Worlds**. Taschen. 1999.

One day, Ferdinand Cheval, a French postman, came across a stone at Hauterives near Lyon, and was fascinated by its strange, evocative shape. He spent the next three decades collecting stones, shells, and fossils, and used them to build the Palais idéal. Cheval's palace is one of many works of architectural fantasy in this book, the result of over 20 years' research by celebrated architectural photographer Deidi von Schaewen. Like Cheval, the creators of these extraordinary worlds simply started building, with no rules to guide them and, in most cases, no previous artistic experience. These fantasy palaces, bizarre sanctuaries, and colorful sculpture gardens seldom follow a plan. Often the artists continued building for many years, sometimes until their dying day. Their work is impossible to categorise: Art brut, architecture without architects, self-taught art, fantasy architecture in the tradition of Piranesi, non-academic architecture, Outsider Art — none of these definitions quite encapsulates this worldwide phenomenon. Eccentric hideaways like the Tour de l'Apocalypse in Belgium, the Junkerhaus at Lemgo or the Owl House in South Africa appear alongside Simon Rodia's Watts Towers, which dominate the cityscape of Los Angeles. To venture into this world is to immerse oneself in the collective unconscious. The addresses of sites open to the public are listed in the appendix.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [3822871907](#)

- [38] G. Garfield Crimmins. **The Republic of Dreams: A Reverie**. W.W. Norton. 1998.

An illustrated tour de force and surreal dream-come-to-life for all those who love art, passion, fine wine, and Griffin and Sabine. An island republic located in the Mid-Atlantic, somewhat south of Bermuda, between the Sea of Clouds and the Sea of the Unseen, the Republic of Dreams is populated by all those who have an instinctive dislike of the narrow limitations of common sense dreamers, artists, eccentrics, and poets. They love love, youth, old age, beauty, splendor, wisdom, generosity, music, song, the feast, and the dance. In this spectacular dream landscape where few places are not commemorated by an artist's inspiration, a philosopher's wit, or a poet's insight author/artist/narrator G. Garfield Crimmins rediscovers his alter ego, Victor La Nuage, and his sensuous lover, Nadja La Claire. Together, with the help of the elusive Dr. Prometheus, they seek to evade the machinations of the life-denying, imagination-stifling enemy of the Republic of Dreams and its citizens: the armed and dangerous League of Common Sense. Joyously illustrated in Deco-Dada-Surrealist spirit, and complete with souvenir maps, telegrams, postcards, a poetic license, and a passport for return voyages, The Republic of Dreams gives escape literature a good name. A glorious affirmation of the dreamer within, it is a great gift for one's inner self and for many kindred spirits. "I know there will always be an island far away." – Andre Breton. Postcards, passport, poetic license, and maps ready-for-framing included.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0393046338](#)

- [39] Daniel Harms. **Encyclopedia Cthulhiana (2nd ed)**. Chaosium. 1998.

The Origins Award-Winning Call of Cthulhu Reference book is back! The Cthulhu Mythos was first created by H.P. Lovecraft (1890-1937), a Providence author considered by many to be the finest horror story writer of the twentieth century. Lovecraft's tales are a blend of fantasy, science fiction, and horror, with the latter being especially prominent. His tales describe a pantheon of powerful beings known as the Great Old Ones. Since Lovecraft's time the Cthulhu Mythos has grown exponentially, until it has become increasingly difficult to keep track of, even for devoted fans. Many writers have contributed to it, including Robert E. Howard, Robert Bloch, Brian Lumley, and Stephen King. This book is the first major attempt in many years to provide a comprehensive guide to H.P. Lovecraft's Cthulhu Mythos. The second edition of Encyclopedia Cthulhiana contains over a hundred and fifty additional pages and scores of new entries. New features includes thumbnail illustrations of the most important signs and symbols (see sample, left) and a timeline of the Cthulhu Mythos spanning billions of years. Many entries have been revised to reflect our latest understanding of the Mythos, and the infamous Necronomicon appendix has been greatly expanded. Also present for the first time is "A Brief History of the Cthulhu Mythos", which examines the evolution of the genre from the 1920s to today. A Great Resource for Call of Cthulhu players! This book is part of an expanding collection of Cthulhu Mythos horror fiction

and related topics. Call of Cthulhu fiction focuses on single entities, concepts, or authors significant to readers and fans of H.P. Lovecraft. • 425 pp.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 1568821190

- [40] Robert Jordan, Teresa Patterson. **The World of Robert Jordan's The Wheel of Time.** Tor Books. 1998.

The Wheel of Time — the #1 New York Times and international bestselling series — is the most extraordinary work of American fantasy ever published. Its popularity is immense; its quality is dazzling. And its world has indeed taken on a fictive reality for its millions of readers. Over fourscore new full color paintings include stunning new maps of the world, portraits of the central characters, landscapes, objects of Power, and national flags. The reader will learn about the exotic beasts used by the Seanchan and read of the rise and fall of Artur Hawking, peruse the deeper story of the War of the Shadow. Here is the tale of the founding of the White Tower, and the creation of the Ajahs. The inner workings of the closed country, Shara, are revealed, as is the existence of a hitherto unknown continent called The Land of the Madmen. This stunning volume also includes double-page spreads of the seven book jackets by Darrell Sweet so that the art can be enjoyed without type, and all the known maps of the world, including maps of the Seanchan Empire, the nations of the Covenant of the Ten Nations, and the nations as they were when Artur Paendrag Tanreall began his rise to legend. Every Robert Jordan fan needs this book.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0312862199

- [41] Antonio Anzaldi, Massimo Izzi. **Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work.** Gremese. 1996.

The birth, wars and the fall of the gods. Here is the origin of the universe and our world! All the wonders of nature and the supernatural: ducks born from plants, talking animals, monsters of every kind, unicorns, dragons, abominable snowmen, extraterrestrials, golden men, dwarfs and giants. The secrets of the underworld, the wonders of Paradise and the horrors of Hell. The treasures at the sea bottom, the magic of herbs and precious stones, beings from the sky; in other words all the creations that human imagination could produce over the centuries in every country of the world. Attempts to explain the world and natural phenomena; phantasmagorical descriptions of destiny after death, dreamlike visions of faraway unknown regions; old and new tales from various historical periods, the world over. The volume covers the entire spectrum of myths, legends; tales regarding the cosmos, geography, history, zoology, religion and philosophy, creations of the human mind! A running kaleidoscopic view of the world of the imagination, a true exhibit of real fantasy.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 8873010512

- [42] Wayne Douglas Barlowe, Neil Duskis, Neiol Duskis. **Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror** HarperPrism. 1996.

Until now, many of the greatest creatures and characters from fantasy and horror have been seen only in the minds of their creators — and their readers. At last these bizarre and beautiful beings have been brought magnificently to life by acclaimed artist Wayne Douglas Barlowe. Here is the Unicorn you always dreamed of, still shimmering from the imagination of The Last Unicorn author Peter S. Beagle. Here in all its disgusting glory lurks H. P. Lovecraft's Gug, along with Robert Jordan's Trolloc. Here you will meet Marion Zimmer Bradley's Morgaine from The Mists of Avalon, Conan-creator Robert E. Howard's Bran Mak Morn, Clive Barker's Gek-A-Gek, Drool Rockworm from Stephen R. Donaldson's Chronicles of Thomas Covenant the Unbeliever, and many more. Fifty fantastic creatures and characters in all. Awesome, incredible, startling, disturbing — all rendered with perfect accuracy and exquisite detail. The heroes, monsters, and bizarre creatures depicted in these full-color pages range from the mythical to the mysterious, from the hideous to the sublime, from the wonderful to the terrible. In his accompanying text, Barlowe presents the essential facts about each creature, whether it be language, weaponry, dietary customs, or favorite prey. In the manner of a true naturalist (he was apprenticed at New York's Museum of Natural History) he includes his sketches and preliminary drawings, as well as his notes and locomotion studies.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) 0061008176

- [43] John Goldthwaite. **The Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America.** Oxford University Press. 1996.

The Man in the Moon has dropped down to earth for a visit. Over the hedge, a rabbit in trousers is having a pipe with his evening paper. Elsewhere, Alice is passing through a looking glass, Dorothy riding a tornado to Oz, and Jack climbing a beanstalk to heaven. To enter the world of children's literature is to journey to a realm where the miraculous and the mundane exist side by side, a world that is at once recognizable and real — and enchanted. Many books have probed the myths and meanings of children's stories, but Goldthwaite's Natural History is the first exclusively to survey the magic that lies at the heart of the literature. From the dish that ran away with the spoon to the antics of Brer Rabbit and Dr. Seuss's Cat in the Hat, Goldthwaite celebrates the craft, the invention, and the inspired silliness that fix these tales in our minds from childhood and leave us in a state of wondering to know how these things can be. Covering the three centuries from the fairy tales of Charles Perrault to Maurice Sendak's Where the Wild Things Are, he gathers together all the major imaginative works of

America, Britain, and Europe to show how the nursery rhyme, the fairy tale, and the beast fable have evolved into modern nonsense verse and fantasy. Throughout, he sheds important new light on such stock characters as the fool and the fairy godmother and on the sources of authors as diverse as Carlo Collodi, Lewis Carroll, and Beatrix Potter. His bold claims will inspire some readers and outrage others. He hails Pinocchio, for example, as the greatest of all children's books, but he views C.S. Lewis's *The Chronicles of Narnia* as a parable that is not only murderously misogynistic, but deeply blasphemous as well. Fresh, incisive, and utterly original, this rich literary history will be required reading for anyone who cares about children's books and their enduring influence on how we come to see the world.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0195038061](#)

- [44] David Pringle. **St. James Guide to Fantasy Writers**. St. James Press. 1996.

Concise discussions of the lives and principal works of writers of various forms of fantasy, including heroic fantasy, sword and sorcery, humorous fantasy, adult fairy tales and fables, and children's fantasies still popular with adults. • Written by subject experts. • 711 pp.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1558622055](#)

- [45] Timothy O. Benson. **Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy**. Los Angeles County Museum. 1994.

The notion of utopia exists in every culture, capturing shared dreams and common goals. This book-prepared to accompany the exhibition *Expressionist Utopias* mounted at the Los Angeles County Museum in 1993-explores how the optimistic themes of utopia and fantasy sustained faith among artists and architects in the power of art to shape a better world during the tumultuous World War I era in Germany. The exhibition's curator, Timothy O. Benson along with David Frisby, Reinhold Heller, Anton Kaes, Wolf Prix, and Iain Boyd White present the diverse manifestations of the utopia metaphor in its progression throughout Expressionism from Arcadian to manmade utopias. This work includes a new chapter on the spectacular installation created for the exhibition by the Viennese architectural firm Coop Himmelblau. "Expressionist Utopias demonstrates how artists such as Wassily Kandinsky, Paul Klee, Ernst Ludwig Kirchner, Hans Poelzig, and Erich Mendelsohn "transformed their expectations of a natural paradise into the promise of a man-made cultural utopia." Their work set the stage for the pragmatism that emerged in the art and architecture of the 1920s. The themes of paradise, metropolis, and architectural fantasy lent continuity to expressionism from its beginnings in 1905 to its outgrowth in the film and stage productions of the 1920s." (Journal of the Print World) "This beautifully appointed volume of essays by five leading scholars offers an in-depth examination of an often overlooked aspect of German Expressionism-its utopian dimension and imagery." (Milka T. Bliznakov, *Utopian Studies*) "[A] brilliant fusion of art and architecture." (Michael Webb, *Los Angeles Architect*) "A very smart catalogue. ... [It] deflates smug expectations and inflates insight." (William Wilson, *Los Angeles Times*) Author Biography: Timothy O. Benson is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0295973242](#)

- [46] Harold Bloom. **Classic Fantasy Writers**. Chelsea House. 1994.

Brief profiles of: • L. Frank Baum • William Beckford • James Branch Cabell • Lewis Carroll • Lord Dunsany • Kenneth Grahame • H. Rider Haggard • Lafcadio Hearn • Rudyard Kipling • Andrew Lang • George MacDonald • William Morris • Beatrix Potter • Oscar Wilde.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0791022293](#)

- [47] Richard Michaels. **Structures of Fantasy**. MES Press. 1992.

Hollywood has produced thousands of feature films, but only a few have become megahits. What is it about the stories and the characters in these films that made them so popular? • *Structures of Fantasy* presents principles of story construction that can be used in the development of popular movies. It analyzes techniques and offers stimulating ideas that will be helpful in the creative process. *Structures of Fantasy* was written for the writers, directors and producers who want to create commercially successful films. The fundamentals of dramatic structure, the human emotions, and the construction of humorous characters and situations are explained, with examples drawn from some of the most popular motion pictures ever produced.

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1882373006](#)

- [48] Bram Stoker, Arthur C. Clarke, Ray Bradbury, Martin H. Greenberg, Stefan R. Dziemianowicz, Robert Weinberg. **Famous Fantastic Mysteries: 30 Great Tales of Fantasy and Horror from the Classic Pulp Magazines Famous Fantastic Mysteries & Fantastic Novels**. Gramercy Books. 1991.

Step into the weird and unpredictable world of classic fantasy and horror in this spine-tingling anthology of stories and novellas from the incomparable pulp magazines *Famous Fantastic Mysteries* and *Fantastic Novels*. Contents: 1. Behind the Curtain – Francis Stevens. 2. Pegasus – Henry Kuttner. 3. The Face in the Abyss – A. Merritt. 4. Fungus Isle – Philip M. Fisher. 5. John Ovington Returns – Max Brand. 6. Fishhead – Irvin S. Cobb. 7. The Outcast – E.F. Benson. 8. The Yellow Sign – Robert W. Chambers. 9. The Derelict – William Hope Hodgson. 10. The Novel of the White Powder – Arthur Machen. 11. The Highwayman – Lord Dunsany. 12. Daemon – C. L. Moore. 13. The Burial of the Rats – Bram Stoker. 14. The Day of the Deepies – Murray Leinster. 15. The Horror of the Heights – Arthur Conan Doyle. 16. The Lonesome Place – August Derleth. 17. The Shadow and the Flash – Jack London. 18. That Low – Theodore Sturgeon. 19. The Human Angle – William Tenn. 20. The Toys of Fate – Tod Robbins. 21. The Counter Charm – Margaret St. Clair. 22. Guardian Angel – Authur C. Clarke. 23. Mimic Donald A. Wollheim. 24. The Music of Erich Zann – H. P. Lovecraft. 25. The Dancing Partner – Jerome Lucas White. 26. Lukundoo – Edward Lucas White. 27. The Man Who Collected Poe – Robert Bloch. 28. Thus I Refute Beelzy – John Collier. 29. Homecoming – Ray Bradbury. 30. Worms of the Earth – Robert E. Howard.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0517055775](#)

- [49] Wayne Douglas Barlowe. **Expedition: Being an Account in Words and Artwork of the A.D. 2358 Voyage to Darwin IV.** Workman. 1990.

In 2358, wildlife artist Wayne Douglas Barlowe joined the first manned flight to Darwin IV, fourth planet in the newly discovered F-Class binary system 6.5 light years from Earth. Now his long-awaited account of that historic journey has been published. More vivid than the holos and more interpretive than the videos, these extraordinary paintings, plus numerous drawings, studies, and sketchbook pages, transport the reader to a wild, beautiful, untouched world — a planet teeming with incredible beasts and exotic vegetation. Expedition is the most important travel book of the 24th century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0894809822](#)

- [50] David Pringle. **Modern Fantasy: The Hundred Best Novels: An English Language Selection, 1946-1987.** Peter Bedrick Books. 1989.

Review of this book, with list of novels: [Modern Fantasy: The 100 Best Novels](#) • 1. Titus Groan – Mervyn Peake • 2. The Book of Ptath – A.E. van Vogt • 3. The Well of the Unicorn – Fletcher Pratt • 4. Darker Than You Think – Jack Williamson • 5. Seven Days in New Crete – Robert Graves • 6. Silverlock – John Myers Myers • 7. The Castle of Iron – Sprague de Camp and Fletcher Pratt • 8. Conan the Conqueror – Robert E. Howard • 9. The Lion, the Witch and the Wardrobe – C.S. Lewis • 10. Gormenghast – Mervyn Peake • 11. The Dying Earth – Jack Vance • 12. The Sound of His Horn – Sarban • 13. Conjure Wife – Fritz Leiber • 14. The Sinful Ones – Fritz Leiber • 15. The Broken Sword – Poul Anderson • 16. The Lord of the Rings – J.R.R. Tolkien • 17. Pincher Martin – William Golding • 18. The Shrinking Man – Richard Matheson • 19. Dandelion Wine – Ray Bradbury • 20. The Once and Future King – T.H. White ...

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0872262197](#)

- [51] C.W. Sullivan. **Welsh Celtic Myth in Modern Fantasy.** Greenwood Press. 1989.

This study provides a fascinating look at the various ways in which 20th-century fantasy writers have used Welsh Celtic mythology and folklore in their work. • Following the theories formulated by such scholars as John Vickery and Joseph Campbell, the use of Celtic materials by each of the authors is discussed from a mythology-in-literature perspective. Sullivan presents an extensive accounting of the Celtic material used and explores the primary ways in which the authors incorporate it into their fiction, both structurally and thematically. • Sullivan identifies and analyzes the nature and extent of Welsh Celtic influence on subsequent cultures and their literatures, and he considers some of the previous attempts to evaluate this influence. • The appendixes provide valuable background materials, including critical commentary on the Welsh collection of myths, legends, folktales, and beliefs that are of major importance in the work of the six authors represented. Also included are extensive bibliographies of primary and secondary sources. • Illuminating reading for students and scholars of mythology, modern fantasy, and children's literature, this book sheds new light on the Welsh influence in literature and opens paths for further research.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313249989](#)

- [52] Jorge Luis Borges, Silvina Ocampo, Adolfo Bioy Casares. **The Book of Fantasy.** Viking Adult. 1988.

A collection of classic fantasy stories which resulted from a chance conversation between three friends in Buenos Aires in 1937. The friends were Jorge Luis Borges, Adolfo Bioy Casares and his wife Silvina Ocampo and they decided to gather together their favourite stories.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0670823937](#)

- [53] Sheila A. Egoff. **Worlds Within: Children's Fantasy from the Middle Ages to Today.** American Library Association. 1988.

Traces the development of fantasy literature for children from the seventeenth century to the 1980s, and discusses specific works.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0838904947](#)

- [54] Elliott Gose. **Mere Creatures: A Study of Modern Fantasy Tales for Children.** University of Toronto Press. 1988.

CONTENTS: • Darwin and myth in the nursery: Just So stories • Id, Ego, and Self: Winnie-the-Pooh • The emergence of the Trickster: The Wind in the Willows • Love, life, and death: Charlotte's Web • The development of the hero: The Jungle Book • Newer wonder tales: The Wizard of Oz and Ozma of Oz • Beyond absurdity: The Mouse and his Child • Epic integration: Watership Down • Archetypal integration: Watership Down • Crossing the border: The Hobbit.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0802066747](#)

- [55] Robert Harbison. **Pharaoh's Dream: Secret Life of Stories.** Martin Secker & Warburg. 1988.

Shows us that much of the history of the human mind is lurking in the history of stories. Charting the long development of Western narrative from the ancient epic Gilgamesh to the allegories of Proust, it traces the discovery of personality through two main themes: the decline of magical thinking & the rise of the individual. Far more than a work of literary history, this book shows us not only stories & the world, but ourselves with different eyes. Equally illuminating on genealogical lists in the Bible, the Minoan labyrinth or the meaning of Christmas trees, Harbison reaches through literature to its most compelling invention — the human personality. • CONTENTS • 1. Ancestors of Narrative: Ritual • 2. Earliest Selves: Gilgamesh, Genesis • 3. Monsters: Greek Myth, Norse Tales, Beowulf • 4. Second Thoughts: Chretien de Troyes, Malory • 5. Subjective Allegories: Roman de la Rose, La Vita Nuova • 6. Relativism in Chaucer • 7. The Death of Magic: Sidney and Spenser • 8. Shakespeare's Archaism • 9. Puritan Conscience in Bunyan, Marivaux, and Richardson • 10. Gothic Terror in Walpole, Kleist, Hawthorne, and Kafka • 11. The Perils of Irony: Stendhal, Alas, Machado de Assis, Henry James • 12. Transcendence in Proust.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0436191393](#)

- [56] James Whitlark. **Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction.** Fairleigh Dickinson University Press. 1988.

Using recent findings in self-psychology, more traditional psychology, especially Jungian, and comparative religions, this study charts the significance of paradox and picture/text discrepancy in British and American illuminated fantasy of the nineteenth and twentieth centuries. Special emphasis is given to how the work of William Blake foreshadowed future patterns.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0838633056](#)

- [57] Victor Burgin. **Formations of Fantasy.** Routledge. 1986.

Do we live in the real world? Rather than dismissing fantasy as a mere supplement to reality, the authors stress the "physical reality" of fantasy in shaping our perceptions, beliefs and behaviour.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416312209](#)

- [58] Don D. Elgin. **The Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel.** Praeger. 1985.

Elgin's book is extremely interesting, almost always well argued, and yet not always convincing.... Nonetheless, this book is well done and is recommended for academic and public libraries. – Choice.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0313232830](#)

- [59] Robert H. Boyer, Kenneth J. Zahorski. **Fantastists on Fantasy: A collection of Critical Reflections by Eighteen Masters of the Art.** Avon Books. 1984.

18 of the finest fantasy writers share their secrets of their craft in essays, excerpts, and letters. Candid, controversial, and often highly personal, here is a unique glimpse into the author's singular imagination, as the real experts in the field explore the theory, technique and aesthetics of fantasy literature. From the magical realms of Middle earth to the Eldritch darkness of the Cthulhu Mythos, the most prominent writers of fantasy invite the reader into their enchanted worlds. Writers include: J.R.R. Tolkien (On Fairy-Stories); (To W.H. Auden) • C.S. Lewis (Sometimes Fairy Stories May Say Best What's to be Said) • H.P. Lovecraft (Introduction: Supernatural Horror in Literature) • August Derleth (The Fantastic Story) • George MacDonald (The Fantastic Imagination) • James Thurber (The Wizard of Chitenango) • Sir Herbert Read (Fantasy: Fancy) • Peter S. Beagle (Tolkien's Magic Ring) • Felix Marti-Ibanez (Tell me a Story) • G.K. Chesterton (Fairy Tales) • Ursula K. LeGuin (Dreams must Explain Themselves) • Ursula K. LeGuin (From Elfland to Poughkeepsie) • Michael Moorcock (Wit and Humor in Fantasy) • Andre Norton (On Writing Fantasy) • Susan Cooper (Escaping into Ourselves) • and more.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [038086553X](#)

- [60] Ann Swinfen. **In Defence of Fantasy: Study of the Genre in English and American Literature Since 1945**. Law Book of Australasia. 1984.

Dr. Ann Swinfen presents a wide-ranging and comprehensive view of fantasy: what it is, what it tries to achieve, what fundamental differences distinguish it from mainstream realist fiction. She concentrates on the three decades from 1945, when a new generation of writers found that Tolkien had made fantasy "respectable." Her approach is thematic, rather than by individual author, and she brings out the profound moral purpose that underlies much modern fantasy, in a wide range of works, both British and American, such as Russell Hoban's *The Mouse and His Child*, C.S. Lewis's *Chronicles of Narnia* and Ursula Le Guin's *Earthsea Trilogy*.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0710095252](#)

- [61] Malcolm Edwards, Robert Holdstock. **Realms of Fantasy**. Olympic Marketing. 1983.

This companion volume to "Alien Landscapes" is a spectacular voyage of exploration, in words and pictures, through the fabulous landscapes of the immensely popular and fecund world of fantasy fiction.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0385188889](#)

- [62] Roger C. Schlobin. **The Aesthetics of Fantasy Literature and Art**. University of Notre Dame Press. 1982.

The encounter with fantasy – Gary K. Wolfe • On the nature of fantasy – C.N. Manlove • From fancy to fantasy: Coleridge and beyond – W.R. Irwin • The secondary worlds of high fantasy – Kenneth J. Zahorski and Robert H. Boyer • Ethical fantasy for children – Francis J. Molson • And the world became strange: realms of literary fantasy – George P. Landow • Fantastic visions: British illustration of the Arabian nights – Terry Reece Hackford • Pure and applied fantasy, or from Faerie to Utopia – Robert Crossley • Aspects of fantasy in literary myths about lost civilizations – Samuel H. Vasbinder • Modern fantasy and medieval romance: a comparative study – Raymond H. Thompson • Heroic fantasy and social reality: ex nihilo nihil fit – Jules Zanger • Recent developments in the theory of spell construction – William M. Scuyler, Jr. • Modern fantasy fiction: a checklist – Roger C. Schlobin • Modern critical studies and reference works on fantasy – Marshall B. Tyman.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0268006008](#)

- [63] Christine Brooke-Rose. **A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic**. Cambridge University Press. 1981.

This 1981 book is a study of wide range of fiction, from short stories to tales of horror, from fairy-tales and romances to science fiction, to which the rather loose term "fantastic" has been applied. Cutting across this wide field, Professor Brooke-Rose examines in a clear and precise way the essential differences between these types of narrative against the background of realistic fiction. In doing so, she employs many of the methods of modern literary theory from Russian formalism to structuralism, while at the same time bringing to these approaches a sharp critical intuition and sound common sense of her own. The range of texts considered is broad: from Poe and James to Tolkien; from Flann O'Brien to the American postmodernism. This book should prove a source of stimulation to all teachers and students of modern literary theory and genre, as well as those interested in "fantastic" literature.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0521225612](#)

- [64] Rosemary Jackson. **Fantasy: The Literature of Subversion**. Methuen. 1981.

This study argues against vague interpretations of fantasy as mere escapism and seeks to define it as a distinct kind of narrative. A general theoretical section introduces recent work on fantasy, notably Tzvetan Todorov's *The Fantastic: A Structural Approach to a Literary Genre* (1973). Dr. Jackson, however, extends Todorov's ideas to include aspects of psychoanalytical theory. Seeing fantasy as primarily an expression of unconscious drives, she stresses the importance of the writings of Freud and subsequent theorists when analysing recurrent themes, such as doubling or multiplying selves, mirror images, metamorphosis and bodily disintegration. • Gothic fiction, classic Victorian fantasies, the "fantastic realism" of Dickens and Dostoevsky, tales by Mary Shelley, James Hogg, E.T.A. Hoffmann, George Eliot, Henry James, Joseph Conrad, R.L. Stevenson, Franz Kafka, Mervyn Peake and Thomas Pynchon are among the texts covered. Through a reading of these frequently disquieting works, Dr. Jackson moves towards a definition of fantasy expressing cultural unease. These issues are discussed in relation to a wide range of fantasies with varying images of desire and disenchantment.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0416711804](#)

- [65] Brian Attebery. **The Fantasy Tradition in American Literature: From Irving to Le Guin.** Indiana University Press. 1980.

Brian Attebery considers eccentricities and history in the writings of, Baum, Ruskin, MacDonald, Morris, Lewis and Tolkien in a concise survey of the different definitions and characteristics of the genre of fantasy, first exploring it as a whole, then defining its influence on American folklore.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0253356652](#)

- [66] S.T. Joshi. **H.P. Lovecraft: Four Decades of Criticism.** Ohio University Press. 1980.

Examines the literary influences that affected him, his poetry and essays, his work as a regional and local-color writer, and the evolution of his vast pseudo-mythology in both his writings and the writings of others, as well as his reactions to the political and economic development of his time. This volume is designed to present Lovecraft to the academic world which has virtually ignored him for forty years, capping his metamorphosis from a forgotten pulp writer to a brilliant fantasiste with a worldwide following.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0821404423](#)

- [67] Malcolm Edwards, Robert Holdstock. **Alien Landscapes.** Mayflower. 1979.

Amazing illustrations of vistas man has never seen from the foremost science fiction artists • The wild imaginings of ten science fiction authors are brought to life through color illustrations of artificial worlds, alien earths, planetary cities, and mysterious civilizations.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0831702850](#)

- [68] Roderick Marshall. **William Morris and his Earthly Paradises.** Compton Press. 1979.

W.B. Yeats, writing of Morris and his works, once said that "if some angel offered me the choice, I would choose to live his life, poetry and all, rather than my own or any other man's." • The author examines Morris's use of this image, which becomes ever more recurrent in his later writings, likening it to the Mandala of Oriental mysticism and of Jungian psychoanalysis. His aim is to provide a complete portrait of the inner man, which has so far eluded biographers. The achievements of Morris the socialist reformer, the artist and the poet, have been discussed at length. In this richly documented and illustrated volume, Professor Marshall gives the first account of Morris's spiritual development and his attempt to build a paradise on earth. • Morris brought into English life a note of kindness, calm, balance and even happiness which is still working in us unconsciously. This book explores Morris's personal and artistic convictions through the most important of his literary devices — that of the earthly paradise.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0900193719](#)

- [69] Jeremiah Benjamin Post. **An Atlas of Fantasy.** Ballantine Books. 1979.

[Wikipedia page for this Book](#) (with links to resources) • More than one hundred detailed maps depict lands of fantasy, folk-lore, and fiction from Atlantis to Oz as described by novelists, cartoonists, utopians, and story-tellers. • Maps include places in: • A.A. Milne's Winnie the Pooh • John Bunyan's The Pilgrim's Progress • Jonathan Swift's Gulliver's Travels • Jules Verne's The Mysterious Island • R.L. Stevenson's Treasure Island • Thomas More's Utopia • A.T. Wright's Islandia • Anthony Trollope's Barseshire • A. Conan Doyle's Baskerville Hall • William Faulkner's Jefferson and Yoknapatawpha counties • J.R.R. Tolkien's Middle Earth • C.S. Lewis' Narnia • J.B. Cabell's Poictesme.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345273990](#)

- [70] Roger C. Schlobin. **The Literature of Fantasy: A comprehensive annotated bibliography of modern fantasy fiction.** Garland. 1979.

Spans the period from the mid-1850s through mid-1979, and is limited to adult fantasy fiction or to juvenile fantasy fiction that appeals to adults. Only prose titles originally published in English in book form are included, except for a few major foreign language authors who contributed to the Anglo-American literary tradition. In the first section novels and collections are arranged by author, followed by series information with title listings in reading order, and concluding with author bibliographies. Second section identifies anthologies and their contents. Annotations for collections and anthologies are generally limited to a listing of contents. Indexed by author, compiler, editor, translator, and title. — (ALA Guide to Reference).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0824097572](#)

- [71] Lin Carter. **Tolkien: a Look Behind the Lord of the Rings.** Ballantine. 1978.

Ballantine Adult Fantasy series • Lin Carter introduces readers to Tolkien's epic trilogy, then takes them on a scholarly yet populist journey through the massive web of myths and legends that Tolkien drew on — for both imagery and themes during his life's work. Carter's book places Tolkien's trilogy in the context of world mythology and legend and is a tribute to Tolkien's power of assimilation and original vision. It is the ideal introduction to the background of the Lord of the Rings for the legions of new fans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [1434498085](#)

- [72] Diana Waggoner. **The Hills of Faraway: A Guide to Fantasy [up to 1975]**. Atheneum. 1978.

A study of modern fantasy novels and stories, ranging from George MacDonald and William Morris to current writers, is augmented by a critical bibliography of one thousand annotated entries • ... a study and bibliography of modern fantasy novels and stories, concentrating on books that have taken on somewhat classic proportions, but examining others as well. Chapter One defines fantasy as a type of modern literature, establishing certain set subgenres, using terminology derived from J.R.R. Tolkien's "On Fairy-Stories" and Northrop Frye's Anatomy of Criticism. Chapter Two is a historical overview of fantasy from George MacDonald and William Morris to the present. The Bibliographical Guide consists of approximately one thousand annotated entries, evaluating the works and placing them in their appropriate subgenres. About three-fourths of these are fantasy novels and short stories, the rest are biographical and critical works. Four appendices list fantasies by subgenre, by year of appearance, and by awards given to them. There is also a discussion, with examples, of the current state of fantasy illustration. • The author thinks of her book primarily as a guide to the field for those who don't have time to read every title, but who want to know about the criteria and achievements of the field, and as a source for those who want to read as many titles as they can.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [068910846X](#)

- [73] Paul Watzlawick. **How Real Is Real?**. Vintage Books. 1977.

The connection between communication and reality is a relatively new idea. It is only in recent decades that the confusions, disorientations and very different world views that arise as a result of communication have become an independent field of research. One of the experts who has been working in this field is Dr. Paul Watzlawick, and he here presents, in a series of arresting and sometimes very funny examples, some of the findings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394722566](#)

- [74] L. Sprague De Camp. **Literary Swordsmen and Sorcerers**. Arkham House. 1976.

[Wikipedia page for this Book](#) • A standard reference for the "Sword and Sorcery" genre. • CONTENTS • The swords of faerie • Jack of all arts: William Morris • Two men in one: Lord Dunsany • Eldritch Yankee gentleman: H.F. Lovecraft • Superman in a bowler: E.R. Eddison • The miscast barbarian: Robert E. Howard • Parallel worlds: Fletcher Pratt • Sierran Shaman: Clark Ashton Smith • Merlin in tweeds: J.R.R. Tolkien • The architect of Camelot: T.H. White • Conan's compeers.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0870540769](#)

- [75] Peter Haining. **The Fantastic Pulps**. Vintage Books. 1976.

Twenty-one Tales of Fantasy, Horror, Mystery, and Science Fiction from the famous Pulp Magazines of Yesteryear. • A history of Pulps interwoven with a collection of rare stories, starting in the late 19th Century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0394721098](#)

- [76] Eric S. Rabkin. **The Fantastic in Literature**. Princeton University Press. 1976.

What exactly is the fantastic? In the twentieth-century world, our notions of what is impossible are assaulted every day. To define the nature of fantasy and the fantastic, Eric S. Rabkin considers its role in fairy tales, science fiction, detective stories, and religious allegory, as well as in traditional literature. The examples he studies range from Grimm's fairy tales to Agatha Christie, from Childhood's End to the novels of Henry James, from Voltaire to Robbe-Grillet to A Canticle for Leibovitz. By analyzing different works of literature, the author shows that the fantastic depends on a reversal of the ground rules of a narrative world. This reversal signals most commonly a psychological escape, often from boredom, to an unknown world secretly yearned for, whose order, although reversed, bears a precise relation to reality.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [069106301X](#)

- [77] Patrick Woodroffe. **Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe**. Simon & Schuster. 1976.

The paintings, etchings, book-jacket & record-sleeve illustrations of Patrick Woodroffe. Profusely illustrated in color and black-and-white. With notes and commentary by the artist. Patrick James Woodroffe (*1940) is an English artist, etcher and drawer, who specialises in fantasy science-fiction artwork, with images that border on the surreal. His achievements include several collaborations with well-known musicians, two bronze sculptures displayed in Switzerland and numerous books. Beautiful color illustrations. Paintings, etchings, book jacket, and record sleeve illustrations of Patrick Woodroffe. • Chapters are: Early Influences • The Evolution of a Personal Style • Etching and Engraving • The Thousand Year Roundabout • The Child Stealers • Three Dimensional Project Paintings for Book Jackets • Michael Moorcock • Beasts, Monsters and Hybrids • The Devil • Death • Super Heroes • The Universe, Space Ships and Flying Machines • Symbols • and Record Sleeves Etc • followed by an epilogue.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [067122932X](#)

- [78] Tzvetan Todorov, Richard Howard, Robert Scholes. **The Fantastic: A Structural Approach to a Literary Genre.** Cornell University Press. 1975.

In *The Fantastic*, Tzvetan Todorov seeks to examine both generic theory and a particular genre, moving back and forth between a poetics of the fantastic itself and a metapoetics or theory of theorizing, even as he suggest that one must, as a critic, move back and forth between theory and history, between idea and fact. His work on the fantastic is indeed about a historical phenomenon that we recognize, about specific works that we may read, but it is also about the use and abuse of generic theory. As an essay in fictional poetics, *The Fantastic* is consciously structuralist in its approach to the generic subject. Todorov seeks linguistic bases for the structural features he notes in a variety of fantastic texts, including Potocki's *The Sargasso Manuscript*, Nerval's *Aurlia*, Balzac's *The Magic Skin*, the *Arabian Nights*, Cazotte's *Le Diable Amoureux*, Kafka's *The Metamorphosis*, and tales by E. T. A. Hoffman, Charles Perrault, Guy de Maupassant, Nicolai Gogol, and Edgar A. Poe.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0801491460](#)

- [79] Lin Carter. **Imaginary Worlds.** Ballantine. 1973.

Ballantine Adult Fantasy series • A fascinating "look behind" the creations of adult fantasy writers from William Morris to the present day, including studies of C.S. Lewis, A. Merritt, Dunsany and many, many other writers whose vivid imaginations have enriched the literature of the English language. Like Carter's other splendid "look behind" volumes (on J.R.R. Tolkien and H.P. Lovecraft), this book examines the background and creation of the imaginary worlds of some of the most famous writers to appear in the field of Adult Fantasy ... It is, in short, a happy exploration of worlds, and men, and writers, and writings.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345033094](#)

- [80] Richard Gerber. **Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century.** McGraw Hill. 1973.

Traces the modern dystopian novel from H.G. Wells — from the late-Nineteenth to the mid-Twentieth Century.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0070231575](#)

- [81] Lin Carter. **Lovecraft: A Look Behind the "Cthulhu Mythos".** Ballantine. 1972.

Ballantine Adult Fantasy series • The Legend of Dread Cthulhu, by H.P. Lovecraft — the background of a myth that has captured a generation. • Introduction: The Shadow Over Providence • The Visitor From Outside • Intimations of R'lyeh • The Thing on the Newstand • The Horrors of Red Hook • The Coming of Cthulhu • Acolytes of the Black Circle • The Gathering of the Shadows • The Spawn of the Old Ones • The Elder Gods • Invaders From Yesterday • The Last Incantation • Beyond the Tomb • The House in the Pines • End of an Epoch • The Last Disciple • A Complete Bibliography of the Mythos by Lin Carter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345024273](#)

- [82] Lin Carter. **Discoveries in Fantasy.** Ballantine. 1972.

Ballantine Adult Fantasy series • The book collects seven tales by four neglected fantasy authors: Ernest Bramah, Donald Corley, Richard Garnett and Eden Phillpotts, with an Introduction and notes by Carter: "The Vision of Yin" – Ernest Bramah, from *The Wallet of Kai Lung* • "The Dragon of Chang Tao" – Ernest Bramah, from *Kai Lung's Golden Hours* • "The Bird with the Golden Beak" – Donald Corley, from *The Haunted Jester* • "The Song of the Tombelaine" – Donald Corley, from *The House of Lost Identity* • "The Poet of Panopolis" – Richard Garnett, from *The Twilight of the Gods and Other Tales* • "The City of Philosophers" – Richard Garnett, from *Twilight of the Gods and Other Tales* • "The Miniature" – Eden Phillpotts.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345025466](#)

- [83] Gwyn Jones. **Kings, Beasts and Heroes**. Oxford University Press. 1972.

Analysis of story-telling art in Beowulf, Culhwch and Olwen, and King Hrolf's Saga. • Fiction in Welsh (Culhwch and Olwen) • Poetry in Old Norse (King Hrolf's Saga) • Poetry in Anglo-Saxon (Beowulf).

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0192151819](#)

- [84] George MacDonald. **Phantastes: A Faerie Romance**. Ballantine Books. 1971.

Introduction by C.S. Lewis • In October 1857, George MacDonald wrote what he described as a kind of fairy tale, in the hope that it will pay me better than the more evidently serious work. This was Phantastes — one of MacDonald's most important works; a work which so overwhelmed C.S. Lewis that a few hours after he began reading it he knew he "had crossed a great frontier." He said: I have never concealed the fact that I regarded him as my master; indeed I fancy I have never written a book in which I did not quote from him." • J.R.R. Tolkien called his fairy tales "stories of power and beauty". • Madeleine L'Engle said, "Surely, George MacDonald is the grandfather of us all — all of us who struggle to come to terms with truth through fantasy." • The book is about the narrator's (Anodos) dream-like adventures in fairyland, where he confronts tree-spirits and the shadow, sojourns to the palace of the fairy queen, and searches for the spirit of the earth. The tale is vintage MacDonald, conveying a profound sadness and a poignant longing for death. • In MacDonald's fairy tales, both those for children and (like this one) those for adults, the "fairy land" clearly represents the spiritual world, or our own world revealed in all of its depth and meaning. At times almost forthrightly allegorical, at other times richly dreamlike (and indeed having a close connection to the symbolic world of dreams), this story of a young man who finds himself on a long journey through a land of fantasy is more truly the story of the spiritual quest that is at the core of his life's work, a quest that must end with the ultimate surrender of the self. The glory of MacDonald's work is that this surrender is both hard won (or lost!) and yet rippling with joy when at last experienced. As the narrator says of a heavenly woman in this tale, "She knew something too good to be told." One senses the same of the author himself. – Doug Thorpe • About the Author (1824-1905): The great nineteenth-century innovator of modern fantasy, whose works influenced C.S. Lewis, J.R.R. Tolkien, C.L. Dodgson, and Charles Williams. "I do not write for children," MacDonald once said, "but for the childlike, whether of five, or fifty, or seventy-five".

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345019024](#)

- [85] Lin Carter. **Golden Cities, Far**. Ballantine Books. 1970.

Ballantine Adult Fantasy series • CONTENTS • Here there be dragons, an introduction – Lin Carter • The wisdom of the Egyptians: How Nefer-ka-ptah found the Book of Thoth – Brian Brown • Ishtar: The descent of Ishtar to the netherworld – Lin Carter • Mille et une nuit: Prince Ahmed and the fairy Paribanou – Antoine Galland, trans. • Tales of the genii: The talisman of Oromanes – James Ridley, trans. • Historia regum Britanniae: Wars of the giants of Albion – Geoffrey of Monmouth; Aaron Thompson, trans. • Forty singing seamen and other poems: Forty singing seamen – Alfred Noyes • Huon of Bordeaux: The shadowy lord of Mommur – John Bouchier, trans. • The merrie tales of Jacques Tournebroche: Olivier's brag – Anatole France; Alfred Allinson, trans. • The romances: The white bull – Voltaire • Contes nouvelles ou les fees: The yellow dwarf – Madame D'Aulnoy • Amadis of Gaul: Arcalaus the enchanter; The Isle of Wonders – Robert Southey, trans. • Orlando furioso: The palace of illusions – Ludovico Ariosto; Richard Hodgens, trans.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345020456](#)

- [86] Lin Carter. **The Young Magicians**. Ballantine. 1969.

Ballantine Adult Fantasy series • Eighteen modern fantasy tales and poems by various authors, with an overall introduction and notes by Carter. The pieces range in date from the 19th to 20th centuries • Introduction: Diana's Foresters – Lin Carter • Rapunzel – William Morris • The Sword of Welleran – Lord Dunsany • In Valhalla – E.R. Eddison • The Way of Ecben – James Branch Cabell • The Quest of Iranon – H.P. Lovecraft • The Cats of Ulthar – H.P. Lovecraft • The Maze of Maal Dweb – Clark Ashton Smith • The Whelming of Oom (a Lord Dunsany pastiche) – Lin Carter • Through the Dragon Glass – A. Merritt • The Valley of the Worm – Robert E. Howard • Heldendammerung (poem) – L. Sprague de Camp • Cursed be the City – Henry Kuttner • Ka the Appalling – L. Sprague de Camp • Turjan of Miir – Jack Vance • Narnian Suite (poem) – C.S. Lewis • Once Upon a Time (poem) – J.R.R. Tolkien • The Dragon's Visit (poem) – J.R.R. Tolkien • Azlon (from Khymyrium) – Lin Carter.

[cover](#) [nearest lib](#) [Abe](#) [A Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345017307](#)

- [87] Lin Carter. **Dragons, Elves, and Heroes**. Ballantine. 1969.

Ballantine Adult Fantasy series • A glowing anthology of gems from the ancient writers, including excerpts from: The Volsunga Saga, Beowulf, The Mabinogion, The Shah-Namah, The Kalevala — and many, many more. • Contributor: Anonymous (Tom O'Bedlam's Song) • S. Baring-Gould (Barrow-Wight / The Grettir Saga) • Robert Browning (Childe Roland to the Dark Tower Came) • Lin Carter (Rustum Against the City of Demons / The Shah-Namah) • John Martin Crawford (Lost Words of Power / The Kalevala) • Francisco De Moraes (Magical Palace of Darkness / Palmerin of England) • Norma Lorre Goodrich (The Ogre / Beowulf) • Isabel Florence Hapgood (Last Giant of the Elder Age / The Kiev Cycle) • Rudyard Kipling (Puck's Song) • Arthur Layard (Wonderful Things Beyond Cathay / Mandeville's

Travels) • James MacPherson (Fingal at the Siege of Carric-Thura / The Poems of Ossian) • Sir Thomas Malory (Sword of Avalon / Le Morte d'Arthur) • Kenneth Morris (Manawyddan Son of the Boundless / The Mabinogion) • William Morris (High History of the Sword Gram / The Volsunga Saga) • William Shakespeare (Prospero Evokes the Air Spirits) • Edmund Spenser (Lords of Faerie / The Faerie Queene) • Charles Swan (Tales of the Wisdom of the Ages / The Gesta Romanorum (With Wynnard Hooper)) • Alfred Tennyson (Horns of Elfland) • Voltaire (Princess of Babylon / The Romances).

[cover](#) [nearest lib](#) [Abe](#) [A](#) [Arev](#) [BN](#) [BF](#) [1ed](#) [DDG](#) [eB](#) [G](#) [Ga](#) [Gb](#) [Gi](#) [Gs](#) [YT](#) [Get](#) [Gut](#) [IB](#) [LV](#) [R](#) [SF](#) [W](#) [Wa](#) [Wc](#) [Wisbn](#) [0345217314](#)

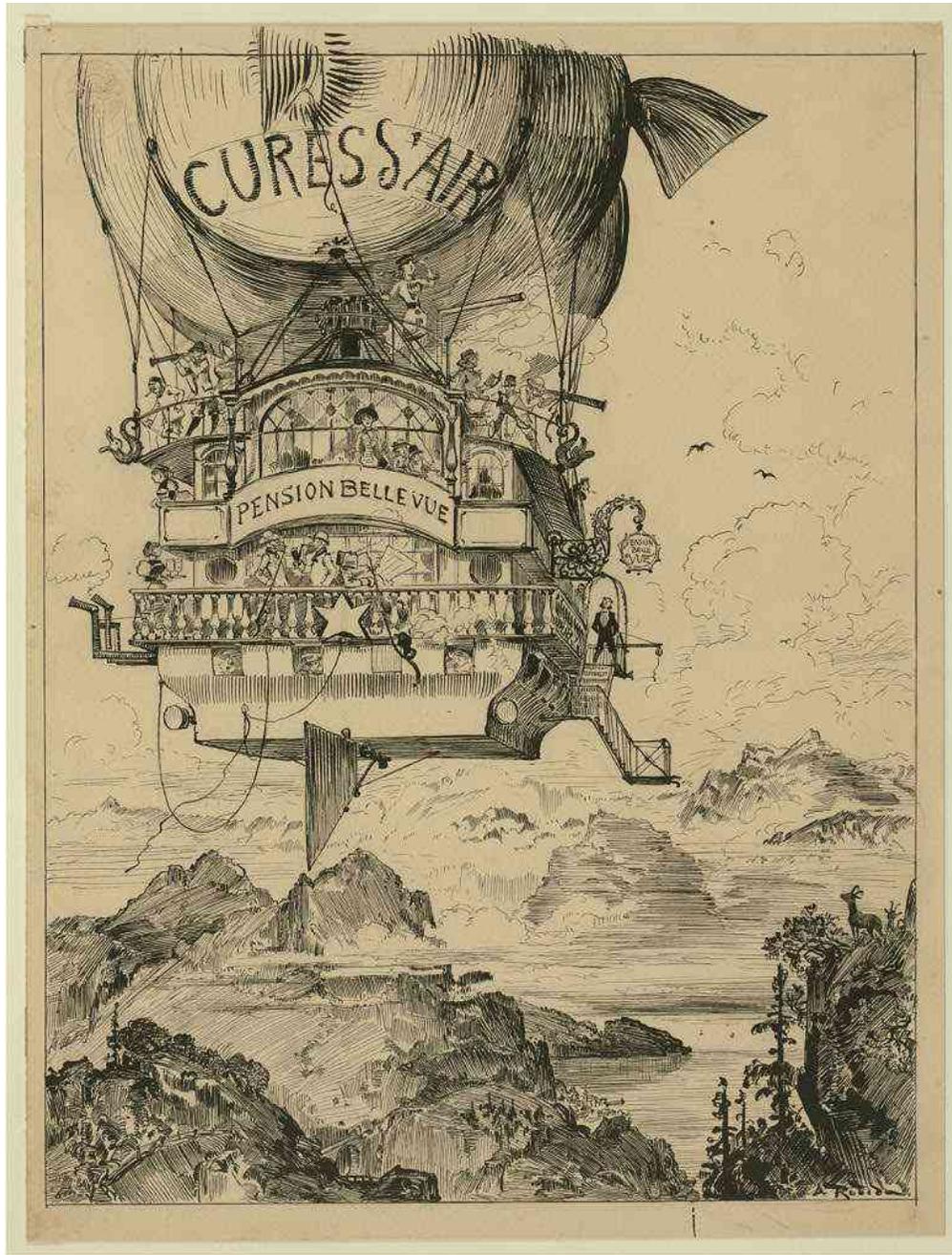


Figure 11.14: *Cures d'Air dans la Montagne* (Robida, 1881) [Library of Congress: Public Domain]

<i>page</i>	<i>Year</i>	<i>1st Author</i>	<i>Book Title</i>
746	2019	Froud	Brian Froud's World of Faerie
746	2019	Nelson	Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures
746	2015	Everett	unique Legacy of Weird Tales: the Evolution of Modern Fantasy and Horror
747	2015	Frost	Elements of His Dark Materials
747	2015	Hughes	Encyclopedia of the Gothic
747	2015	Whitlatch	Principles of Creature Design: creating Imaginary Animals
747	2014	Athans	Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction
748	2014	Attebery	Stories about Stories: Fantasy and the Remaking of Myth
748	2014	Bane	Encyclopedia of Imaginary and Mythical Places
748	2013	Bane	Encyclopedia of Fairies in World Folklore and Mythology
748	2013	Youngs	Beastly Journeys: Travel and Transformation at the Fin de Siecle
748	2012	Martin	Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire)
749	2012	Mendlesohn	A Short History of Fantasy
749	2011	Wolfe	Evaporating Genres: Essays on Fantastic Literature
749	2010	Banducci	Animals Real and Imagined: Fantasy of What Is and What Might Be
749	2010	Beagle	Secret History of Fantasy
749	2008	Mendlesohn	Rhetorics of Fantasy
750	2008	Prinzi	Harry Potter & Imagination: The Way Between Two Worlds
750	2007	Beahm	Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials
750	2007	Roberts	Anne McCaffrey: A Life with Dragons
751	2006	Jones	Tough Guide to Fantasyland
751	2005	Allen	Fantasy Encyclopedia
751	2005	Hunt	Alternative Worlds in Fantasy Fiction
751	2005	Yeffeth	Navigating The Golden Compass: Religion, Science And Daemonology In His Dark Materials
751	2004	Butler	Art of Darkness: Staging the Philip Pullman Trilogy
751	2003	Anderson	Tales Before Tolkien: The Roots of Modern Fantasy
752	2003	Tunnell	Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles
752	2002	Buker	Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers
752	2002	Jewett	Myth of the American Superhero
753	2002	Long	Imagining the Holy Land: Maps, Models, and Fantasy Travels
753	2002	Mathews	Fantasy: The Liberation of Imagination
753	2001	Kossy	Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes
753	2000	Digest	Writer's Complete Fantasy Reference
753	1999	Clute	Encyclopedia of Fantasy
754	1999	Herald	Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory)
754	1999	Jarocho-Ernst	A Cthulhu Mythos Bibliography & Concordance
754	1999	Schaewen	Fantasy Worlds
754	1998	Crimmins	Republic of Dreams: A Reverie
754	1998	Harms	Encyclopedia Cthulhiana (2nd ed)
755	1998	Jordan	World of Robert Jordan's The Wheel of Time
755	1996	Anzaldi	Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work
755	1996	Barlowe	Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ...
755	1996	Goldthwaite	Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America
756	1996	Pringle	St. James Guide to Fantasy Writers
756	1994	Benson	Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy

756	1994	Bloom	Classic Fantasy Writers
756	1992	Michaels	Structures of Fantasy
756	1991	Stoker	Famous Fantastic Mysteries: 30 Great Tales of Fantasy and Horror from the Classic Pulp Magazines Famous Fantastic Mysteries & Fantastic Novels
757	1990	Barlowe	Expedition: Being an Account in Words and Artwork of the A.D. 2358 Voyage to Darwin IV
757	1989	Pringle	Modern Fantasy: The Hundred Best Novels: An English Language Selection, 1946-1987
757	1989	Sullivan	Welsh Celtic Myth in Modern Fantasy
757	1988	Borges	Book of Fantasy
757	1988	Egoff	Worlds Within: Children's Fantasy from the Middle Ages to Today
758	1988	Gose	Mere Creatures: A Study of Modern Fantasy Tales for Children
758	1988	Harbison	Pharaoh's Dream: Secret Life of Stories
758	1988	Whitlark	Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction
758	1986	Burgin	Formations of Fantasy
758	1985	Elgin	Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel
758	1984	Boyer	Fantasis on Fantasy: A collection of Critical Reflections by Eighteen Masters of the Art
759	1984	Swinfen	In Defence of Fantasy: Study of the Genre in English and American Literature Since 1945
759	1983	Edwards	Realms of Fantasy
759	1982	Schlobin	Aesthetics of Fantasy Literature and Art
759	1981	Brooke-Rose	A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic
759	1981	Jackson	Fantasy: The Literature of Subversion
760	1980	Attebery	Fantasy Tradition in American Literature: From Irving to Le Guin
760	1980	Joshi	H.P. Lovecraft: Four Decades of Criticism
760	1979	Edwards	Alien Landscapes
760	1979	Marshall	William Morris and his Earthly Paradises
760	1979	Post	An Atlas of Fantasy
760	1979	Schlobin	Literature of Fantasy: A comprehensive annotated bibliography of modern fantasy fiction
760	1978	Carter	Tolkien: a Look Behind the Lord of the Rings
761	1978	Waggoner	Hills of Faraway: A Guide to Fantasy [up to 1975]
761	1977	Watzlawick	How Real Is Real?
761	1976	Camp	Literary Swordsmen and Sorcerers
761	1976	Haining	Fantastic Pulps
761	1976	Rabkin	Fantastic in Literature
761	1976	Woodroffe	Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe
762	1975	Todorov	Fantastic: A Structural Approach to a Literary Genre
762	1973	Carter	Imaginary Worlds
762	1973	Gerber	Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century
762	1972	Carter	Lovecraft: A Look Behind the "Cthulhu Mythos"
762	1972	Carter	Discoveries in Fantasy
763	1972	Jones	Kings, Beasts and Heroes
763	1971	MacDonald	Phantastes: A Faerie Romance
763	1970	Carter	Golden Cities, Far
763	1969	Carter	Young Magicians
763	1969	Carter	Dragons, Elves, and Heroes

Part IV

Book Indexes

Index by Title

- 100 Years of Oz: A Century of Classic Images [Carroll 1999], 683
- 1215: The Year of Magna Carta [Danziger 2003], 566
- A B C Et Cetera: The Life & Times of the Roman Alphabet [Humez 1987], 234
- A Bestiary of Monsters in Greek Mythology [Syropoulos 2018], 169
- A Chinese Bestiary: Strange Creatures from the Guideways Through Mountains and Seas [Strassberg 2018], 169
- A Composer's Guide to Game Music [Phillips 2017], 92, 118
- A Crash of Rhinoceroses: A Dictionary of Collective Nouns [Collings 1993], 228
- A Cthulhu Mythos Bibliography & Concordance [Jarocho-Ernst 1999], 415, 754
- A Dictionary of Alchemical Imagery [Abraham 2001], 413, 436, 476
- A Dictionary of Landscape Architecture [Morrow 1987], 361, 375, 394
- A Dictionary of Literary Devices: Gradus, A-Z [Dupriez 1991], 210, 484
- A Feast of Creatures: Anglo-Saxon Riddle-Songs [Williamson 2011], 183, 410, 564, 590
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits [Mack 1999], 138, 188, 415, 437, 546
- A Forest Journey: The Role of Wood in the Development of Civilization [Perlin 1991], 145, 257, 573
- A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings [Salo 2007], 224, 705
- A Geography of Unknown Lands [Swanick 1997], 736
- A Guide Through Narnia [Sammons 1979], 695
- A Guide to the Ancient World: a Dictionary of Classical Place Names [Grant 1997], 457, 511
- A Guide to the Imaginary Birds of the World [Nigg 1984], 196
- A History of Celibacy [Abbott 2001], 244
- A History of Old Age [Thane 2005], 242
- A History of Torture [Scott 1995], 548
- A January Fog Will Freeze a Hog, and Other Weather Folklore [Davis 1977], 236
- A Kurt Jackson Bestiary [Jackson 2015], 171
- A Lexicon of Terror: Argentina and the Legacies of Torture [Feitlowitz 1998], 227, 275, 546
- A Medieval Book of Beasts: The Second-family Bestiary: Commentary, Art, Text and Translation [Clark 2006], 175
- A Middle English Reader and Vocabulary [Sisam 2005], 225, 565, 592
- A Mouthful of Air: Language, Languages ... Especially English [Burgess 1993], 228
- A Natural History of Rape: Biological Bases of Sexual Coercion [Thornhill 2001], 246
- A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky [Levy 2000], 68, 188, 414, 594
- A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal [Acampora 2004], 175
- A Picasso bestiary [Cox 1995], 176
- A Question of Time: J.R.R. Tolkien's Road to Faerie [Flieger 2001], 631, 712
- A Reader's Guide to the Silmarillion [Kocher 1980], 722
- A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic [Brooke-Rose 1981], 216, 298, 759
- A Secret Vice: Tolkien on Invented Languages [Tolkien 2016], 221
- A Short History of Fantasy [Mendlesohn 2012], 749
- A Short History of the Future [Wagar 1999], 138
- A Theory of Parody: The Teachings of Twentieth-Century Art Forms [Hutcheon 1985], 214, 333
- A Tolkien Compass [Lobdell 2003], 710
- A Venetian Bestiary [Morris 2007], 174
- A Voyage to Arcturus [Lindsay 2002], 290, 734
- A Walk in Monet's Garden: Full Color Pop-Up With Guided Tour [Crespi 1995], 372
- A Witch's Bestiary: Visions of Supernatural Creatures [D'Aoust 2018], 168
- A Wodehouse Bestiary [Wodehouse 1999], 176
- A Word Fitly Spoken: Context, Transmission, and Adoption of the Parables of Jesus [Culbertson 1995], 597
- A guide to Barsoom: eleven sections of references in one volume dealing with the Martian stories written by Edgar Rice Burroughs [Roy 2012], 42
- A-Zs of Worldbuilding: Building a Fictional World from Scratch [Loper 2017], 74
- Aberrations: An Essay on The Legend of Forms [Baltrusaitis 1989], 392, 420
- Academic Animals: A Bestiary of Higher-education Teaching and how it Got that Way [Roney 2002], 175
- Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers [McCaffery 1991], 211, 738
- Actor and the Text [Berry 2000], 340
- Adam's Task: Calling Animals by Name [Hearne 1986], 195
- Advanced Game Narrative Toolbox [Heussner 2019], 79, 89
- Advanced Language Construction [Rosenfelder 2012], 222
- Advanced Worldbuilding: A creative writing guide: Triggers, tips & strategies to explode your writing skills and captivate your readers [Buckley 2018], 73
- Adventures of Baron Munchausen: The Illustrated Screenplay [McKeown 2000], 58
- Adventures of Gillion de Trazegnies: Chivalry and Romance in the

- Middle East [Morrison 2015], 563
- Adventures of Tom Bombadil [Tolkien 2016], 702
- Advice to Writers: A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights [Winokur 2000], 204
- Aesthetics of Fantasy Literature and Art [Schlobin 1982], 759
- After the King: Stories in Honor of J.R.R. Tolkien [Greenberg 1992], 716
- Against Architecture: Writings of Georges Bataille [Hollier 1990], 392
- Age of Arthur: A History of the British Isles from 350 to 650 [Morris 1973], 622
- Age of Bede: Revised Edition [Various 1983], 577
- Aion: Researches into the Phenomenology of the Self [Jung 1979], 492
- Albion, A Guide To Legendary Britain [Westwood 1986], 602, 619, 638
- Alcesteiad: Or, A Life In the Sun [Wilder 1977], 556
- Alice in Acidland [Fensch 1970], 676
- Alice in Puzzle-Land: A Carrollian Tale for Children Under Eighty [Smullyan 1986], 675
- Alice in Wonderland [Carroll 1971], 676
- Alice's Pop-up Wonderland [Denchfield 2000], 673
- Alien Landscapes [Edwards 1979], 364, 741, 760
- Aliens and Alien Societies [Schmidt 1995], 141, 192, 416
- All About Words: An Adult Approach to Vocabulary Building [Nurnberg 1968], 237
- All Things Oz: The Wonder, Wit, and Wisdom of The Wizard of Oz [Sunshine 2003], 680
- Allover Patterns for Designers and Craftsmen [Hornung 1975], 407
- Almanac of Words at Play [Espy 1975], 237
- Alongshore [Stilgoe 1994], 356
- Alpha to Omega: The Life and Times of the Greek Alphabet [Humez 1983], 235
- Alternate Worlds: The Illustrated History of Science Fiction [Gunn 1975], 743
- Alternative Alices: Visions and Revisions of Lewis Carroll's Alice [Sigler 1997], 34, 674
- Alternative Worlds in Fantasy Fiction [Hunt 2005], 751
- Amazing Armadillo: Geography of a Folk Critter [Smith 1984], 196, 466
- Amazing Buildings [Wilkinson 1993], 254, 388
- Amazing Dr. Ransom's Bestiary of Adorable Fallacies [Wilson 2015], 171
- Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture [Williams 2019], 79, 268, 657
- American Fairy Tales [Baum 1978], 606, 686
- American Landscape Architecture: Designers and Places [Tishler 1995], 141, 355, 385
- American Science Fiction and the Cold War [Seed 1999], 734
- American Vision: Far Western Landscape and National Culture 1820-1920 [Hyde 1990], 279, 360
- Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them [Silverman 2019], 125, 381
- An American Bestiary [McCarthy 2000], 176
- An Arthurian Dictionary [Moorman 1978], 236, 621
- An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story [Matthews 1989], 600, 618
- An Atlas of Fantasy [Post 1979], 36, 467, 760
- An Egyptian Bestiary: Animals in Life and Religion in the Land of the Pharaohs [Germond 2001], 175
- An Endless Trace: The Passionate Pursuit of Wisdom in the West [Bamford 2003], 323, 412, 566
- An Exaltation of Larks: The Ultimate Edition, More than 1,000 Terms [Lipton 1991], 230
- An Experiment in Criticism [Lewis 1961], 698
- An Introduction To Old Norse [Gordon 1957], 582, 611
- An Introduction to Elvish [Allan 1978], 236, 723
- An Introduction to the Study of Medieval Latin Versification [Norberg 2004], 566
- Analogy of The Faerie Queene [Nohrberg 1977], 643
- Anarchy, State, and Utopia: a Foundational Text of Libertarian Thought [Nozick 2013], 657
- Anatomy of Disgust [Miller 1998], 248
- Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life [Berlant 1991], 255, 661
- Anatomy of Story: 22 Steps to Becoming a Master Storyteller [Truby 2008], 76
- Anatomy of Wonder: Bibliography of Science Fiction [Barron 1976], 742
- Ancient Future of the Itza: The Book of Chilam Balam of Tizimin [Edmonson 1982], 261
- Ancient Scandinavian Designs [Burkon 1994], 404
- Angel Bible: The Definitive Guide to Angel Wisdom [Raven 2006], 186, 525
- Anguished English: An Anthology of Accidental Assaults upon Our Language [Lederer 1996], 227
- Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel [Narayana 1985], 195, 603
- Animal Skins and the Reading Self in Medieval Latin and French Bestiaries [Kay 2017], 170
- Animal: Exploring the Zoological World [Editors 2018], 168
- Animalia [Baese 1987], 194
- Animals Real and Imagined: Fantasy of What Is and What Might Be [Banducci 2010], 183, 749
- Animals with Human Faces: A Guide to Animal Symbolism [Rowland 1973], 199, 494
- Animals: 1,419 Copyright-Free Illustrations of Mammals, Birds, Fish, Insects, etc [Harter 1979], 197
- Animated Bestiary: Animals, Cartoons, and Culture [Wells 2008], 174
- Anne McCaffrey: A Life with Dragons [Roberts 2007], 750
- Annotated Alice: 150th Anniversary Deluxe Edition [Carroll 2015], 672
- Annotated Alice: The Definitive Edition [Carroll 1999], 673
- Annotated Brothers Grimm [Grimm 2012], 590
- Annotated Classic Fairy Tales [Tatar 2002], 435, 593
- Annotated Gulliver's Travels [Swift 1980], 36
- Annotated Hans Christian Andersen [Andersen 2008], 590
- Annotated Hobbit (3rd ed) [Tolkien 2019], 700
- Annotated Huckleberry Finn [Twain 2001], 291
- Annotated Peter Pan [Barrie 2011], 673
- Annotated Wizard of Oz: The Wonderful Wizard of Oz [Baum 1973], 687
- Annotated Wizard of Oz [Baum 2000], 682
- Another Tale to Tell: Politics and Narrative in Postmodern Culture [Pfeil 1990], 343

- Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective [Royce 2004], 272, 339
- Apocalypse Postponed [Eco 2000], 273, 545
- Apocalypse in the Middle Ages [Emmerson 1993], 550
- Appendix N: The Literary History of Dungeons & Dragons [Johnson 2017], 92, 107
- Arabian Nights: A Companion [Irwin 1996], 35, 249, 596
- Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor) [Oakshott 1996], 70, 161, 571
- Archetypes and Motifs in Folklore and Literature: A Handbook [Garry 2017], 304, 429, 472, 588
- Archetypes in Architecture [Thiis-Evensen 1989], 393, 488
- Archispeak: An Illustrated Guide to Architectural Terms [Porter 2004], 225
- Architectural Uncanny: Essays in the Modern Unhomely [Vidler 1992], 390
- Architecture and Utopia: Design and Capitalist Development [Tafari 1979], 377, 396, 664
- Architecture and the Text: The (S)cripts of Joyce and Piranesi [Bloomer 1993], 386
- Architecture of Exile [Tigerman 1988], 394
- Architecture of Paradise: Survivals of Eden and Jerusalem [McClung 1984], 376, 394, 491, 534
- Architecture of Western Gardens: A Design History from the Renaissance to the Present Day [Mosser 1991], 373, 391, 405
- Arcimboldo [Mandiargues 1978], 334
- Argonauts to Astronauts: An Unconventional History of Discovery [Obregon 1980], 466
- Arguing the Apocalypse: A Theory of Millennial Rhetoric [O'Leary 1998], 206, 547
- Ariadne's Clue: A Guide to the Symbols of Humankind [Stevens 1999], 477
- Aristophanes: Ecclesiazusae [Sommerstein 1998], 660
- Armageddon: Earth's Last Days [Jeffrey 1998], 139, 547
- Armchair Universe: An Exploration of Computer Worlds [Dewdney 1987], 739
- Armoury: An Introduction to the Secret Weapons of History [Halbritter 1978], 147
- Art and Architecture of English Gardens [Brown 1989], 375, 392
- Art of Creative Nonfiction: Writing and Selling the Literature of Reality [Gutkind 1997], 207
- Art of Darkness: Staging the Philip Pullman Trilogy [Butler 2004], 58, 751
- Art of Fiction: Notes on Craft for Young Writers [Gardner 1991], 211
- Art of Game Design: A Book of Lenses, Second Edition [Schell 2015], 94
- Art of Harry Potter: The definitive art collection of the magical film franchise [Sumerak 2017], 53
- Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building [Peterson 2015], 65, 128, 221
- Art of Naming [Ferry 1988], 233, 637
- Art of the Video Game [Jenisch 2008], 98
- Artful Dodger: Images and Reflections [Bantock 2000], 325
- Arthur and the Sovereignty of Britain: King and Goddess in the Mabinogion [Matthews 1990], 618
- Arthur's Britain: History and Archaeology: A.D. 367-634 [Alcock 1970], 623
- Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary [Karr 1997], 46, 438, 596, 617
- Arthurian Encyclopedia [Lacy 1985], 620
- Artificial Paradise: Science Fiction and American Reality [Ben-Tov 1995], 371, 529, 736
- Artist in the Machine: The World of AI-Powered Creativity [Miller 2019], 89, 318
- As One Mad With Wine and Other Similes [Sommer 1990], 231
- Aspects of Alice: Lewis Carroll's dreamchild as seen through the critics' looking-glasses [Phillips 1977], 675
- Assassin's Creed: Odyssey [Bogenn 2018], 90
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things [Purkiss 2001], 187, 291, 371, 437, 544, 568, 593, 631
- Atlantis Illustrated [Stahel 1982], 653
- Atlantis Rising: The True Story of a Submerged Land — Yesterday and Today [Sullivan 1999], 650
- Atlantis. The Making of Myth [Forsyth 1980], 519, 653
- Atlantis: Lost Lands, Ancient Wisdom [Ashe 1992], 651
- Atlantis: The Antediluvian World [Donnelly 1985], 652
- Atlantis: The Eighth Continent [Berlitz 1984], 652
- Atlantis: Truth Behind the Legend [Galanopoulos 1969], 654
- Atlas of Columbus and the Great Discoveries – Celebrating the 500th Anniversary of the Discovery of America [Nebenzahl 1990], 463
- Atlas of Experience [Swaaji 2000], 456
- Atlas of Legendary Places [Harpur 1989], 35, 360, 600, 651
- Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders [Fonstad 1984], 48, 466
- Atlas of Secret Europe: A guide to sites of magic and mystery [Walker 1990], 35, 420, 441
- Atlas of Tolkien's Middle-Earth [Fonstad 2017], 40, 449, 701
- Atlas of the Land: A Complete Guide to the Strange and Magical Land of Stephen R. Donaldson's Chronicles of Thomas Covenant [Fonstad 1985], 48
- Atlas: A World of Maps from the British Library [Harper 2018], 449
- Augustus Caesar in Augustan England: The Decline of a Classical Norm [Weinbrot 1978], 643
- Avatar: A Confidential Report on the Biological and Social History of Pandora [Wilhelm 2009], 56
- Baldo, Volume 1 I-XII [Folengo 2007], 289
- Baldo, Volume 2 XIII-XXV [Folengo 2008], 288
- Bard: The Odyssey of the Irish [Llywelyn 1986], 576, 602, 638
- Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature [Barlowe 1987], 194, 739
- Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ... [Barlowe 1996], 69, 191, 755
- Basics of Semiotics [Deely 1990], 212, 486
- Beastly Journeys: Travel and Transformation at the Fin de Siecle [Youngs 2013], 182, 748
- Bedtrick: Tales of Sex and Masquerade [Doniger 2000], 632
- Beethoven and the Creative Process [Cooper 1993], 329
- Before Sexuality [Zeitlin 1991], 257, 515
- Before and After the End of Time: Architecture and the Year 1000 [Smith 2001], 383, 528

- Ben Jonson and Cervantes: Tilting against Chivalric Romances [Yamada 2000], [341](#)
- Beowulf: An Imitative Translation [Lehmann 1988], [193](#), [574](#)
- Best of Maledicta [Aman 1987], [233](#)
- Bestiary: Being an English Version of the Bodleian Library, Oxford, MS Bodley 764 [Barber 2013], [171](#)
- Bestiary: Stories about legendary creatures of myth and magic. [Dozois 2013], [181](#)
- Bestiary: The Natural History of Mythical Creatures [Whitlatch 2016], [170](#)
- Bestiary [VanderMeer 2016], [170](#)
- Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy [Zeiger 1997], [207](#), [479](#), [548](#)
- Beyond Good & Evil: Prelude to a Philosophy of the Future [Nietzsche 1989], [279](#)
- Billion Year Spree: The True History of Science Fiction [Aldiss 1974], [743](#)
- Birnbaum's Walt Disney World 1993 [Birnbaum 1992], [358](#)
- Black Athena: The Afroasiatic Roots of Classical Civilization [Bernal 1987], [259](#), [516](#)
- Blind Loon — A Bestiary [Shacklee 2017], [170](#)
- Blossom of Bone: Reclaiming the connections between homoeroticism and the sacred [Conner 1993], [635](#)
- Blue Fairy Book [Lang 1965], [611](#)
- Body in Pain: The Making and Unmaking of the World [Scarry 1987], [234](#), [259](#), [489](#)
- Body in Pieces: The Fragment As a Metaphor of Modernity [Nochlin 1995], [277](#)
- Body, Memory, and Architecture [Bloomer 1977], [396](#)
- Book of Barely Imagined Beings: A 21st Century Bestiary [Henderson 2013], [172](#)
- Book of Barely Imagined Beings: A 21st Century Bestiary [Henderson 2014], [171](#)
- Book of Beasts: Being a Translation from a Latin Bestiary of the Twelfth Century [White 1984], [177](#)
- Book of Beasts: The Bestiary in the Medieval World [Morrison 2019], [168](#)
- Book of Conquests [Fitzpatrick 1978], [579](#)
- Book of End Times [Clute 1999], [137](#), [545](#)
- Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present [Nigg 1999], [176](#), [189](#)
- Book of Fantasy [Borges 1988], [757](#)
- Book of Heaven: An Anthology of Writings from Ancient to Modern Times [Zaleski 2000], [136](#), [205](#), [528](#)
- Book of Imaginary Beings [Borges 2006], [68](#), [185](#)
- Book of Legendary Lands [Eco 2013], [32](#)
- Book of Lost Tales, Part One [Tolkien 1984], [603](#), [720](#)
- Book of Lost Tales, Part Two [Tolkien 1984], [603](#), [719](#)
- Book of Medieval Wargames [Slope 1984], [114](#), [576](#)
- Book of Merlin: Insights from the Merlin Conference [Stewart 1987], [442](#), [619](#)
- Book of Signs [Koch 1955], [217](#), [494](#)
- Book of Skin [Connor 2003], [272](#)
- Book of Symbols: Reflections On Archetypal Images [Symbolism 2010], [473](#)
- Book of The Dead [Budge 1979], [535](#), [556](#)
- Book of Weird [Byfield 1994], [417](#), [439](#)
- Bored of the Rings: a parody of J.R.R. Tolkien's The Lord of the Rings [Beard 2002], [711](#)
- Born To Kvetch: Yiddish Language and Culture in All Its Moods [Wex 2005], [225](#), [242](#)
- Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity [Elza 2013], [55](#), [270](#), [673](#)
- Bourgeois Utopias: The Rise And Fall of Suburbia [Fishman 1989], [279](#), [392](#), [662](#)
- Boxen: The Imaginary World of the Young C.S. Lewis [Lewis 1985], [466](#), [694](#)
- Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts] [Prucher 2007], [157](#), [224](#), [732](#)
- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales [Zipes 1980], [423](#), [444](#), [606](#), [723](#)
- Brendan Voyage [Severin 1978], [298](#), [580](#)
- Brevertion's Phantasmagoria [Brevertion 2013], [172](#)
- Brian Froud's World of Faerie [Froud 2019], [628](#), [746](#)
- British Folktales [Briggs 1977], [607](#)
- British and American Utopian Literature, 1516-1985: an annotated, chronological bibliography [Sargent 1988], [663](#)
- British and Irish Mythology: An Encyclopedia of Myth and Legend [Matthews 1991], [514](#), [573](#), [599](#), [636](#)
- Brothers Grimm: From Enchanted Forests to the Modern World [Zipes 1988], [601](#)
- Brown Fairy Book [Lang 1965], [611](#)
- Browser's Ecstasy: A Meditation on Reading [O'Brien 2000], [101](#), [325](#)
- Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture [King 2001], [382](#)
- Building Imaginary Worlds: The Theory and History of Subcreation [Wolf 2013], [86](#), [130](#)
- Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning [Harbison 1991], [373](#), [390](#), [485](#)
- C.S. Lewis Encyclopedia: A Complete Guide to His Life, Thought, and Writings [Duriez 2000], [692](#)
- C.S. Lewis and the Inklings: Discovering Hidden Truth [Khoddam 2012], [690](#)
- C.S. Lewis: A Biography [Green 1974], [696](#)
- C.S. Lewis: A Biography [Wilson 1990], [694](#)
- C.S. Lewis: The Art of Enchantment [Glover 1982], [695](#)
- C.S. Lewis; A Spinner of Tales: A Guide to His Fiction [Gibson 1980], [605](#), [695](#)
- Caesar in Gaul and Rome: War in Words [Riggsby 2006], [202](#)
- Call of the Mall: The Geography of Shopping by the Author of Why We Buy [Underhill 2005], [271](#), [453](#)
- Call to Adventure: Bringing the Hero's Journey to Daily Life [Rebillot 1993], [295](#)
- Cambridge Companion to Augustine [Stump 2001], [245](#), [528](#), [544](#)
- Cambridge Companion to Spenser [Hadfield 2001], [631](#)
- Cambridge Companion to Tom Stoppard [Kelly 2001], [339](#)
- Cambridge Companion to the Age of Augustus [Galinsky 2005], [241](#)
- Capability Brown [Stroud 1984], [363](#), [395](#)
- Cartographia: Mapping Civilizations [Virga 2007], [452](#)
- Cartographic Fictions: Maps, Race, and Identity [Piper 2002], [352](#), [454](#)
- Cartography of North America [Portinaro 1990], [464](#)
- Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them [Salisbury 2016], [53](#)

- Castles [Grubb 1990], 114
- Cat's Pajamas: A Fabulous Fictionary of Familiar Phrases [Tuleja 1988], 233
- Celtic Book of the Dead [Matthews 2001], 308
- Celtic Designs [McKillip 1994], 404, 571, 634
- Celtic Folklore: Welsh and Manx [Rhys 1983], 443, 577, 604, 640
- Celtic Heritage [Rees 1989], 516, 552, 574, 618
- Celtic Myth and Legend [Squire 1975], 520, 581, 621, 644
- Celtic Quest: Sexuality and Soul in Individuation [Layard 1985], 297, 576, 639
- Celts: The People Who Came Out of the Darkness [Herm 1977], 580, 643
- Celts [Chadwick 1971], 582, 644
- Centuries of Childhood: A Social History of Family Life [Aries 1965], 263
- Certain Islands: A personal selection [Divine 1972], 299
- Challenges for Game Designers [Brathwaite 2000], 101
- Chaos and Order: Complex Dynamics in Literature and Science [Hayles 1991], 211, 485, 737
- Characteristics of Games [Elias 2012], 96
- Children of Hurin [Tolkien 2007], 706
- Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat [Opie 1998], 101, 248
- Children's Literature of the English Renaissance [Wooden 1986], 576, 602
- Chreia and Ancient Rhetoric: Classroom Exercises [Hock 2002], 204
- Christian World of C.S. Lewis [Kilby 1964], 698
- Chronicles of Narnia: The Lion, the Witch and the Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle — with — Companion To Narnia [Lewis 1982], 695
- Cinema and Sorcery: the Comprehensive Guide to Fantasy Film [Blumberg 2016], 53
- Citadels of Mystery [Camp 1973], 425, 654
- Cities in the Round [Johnston 1983], 395, 577
- Cities of Splendor: The Facts and the Fables [Bevan 1999], 34, 353, 383
- Citrus Fruit [Baldini 1997], 371
- City That Never Was: Two Hundred Years of Fantastic and Fascinating Plans That Might Have Changed the Face of New York City [Shanor 1988], 393
- City as a Work of Art: London, Paris, Vienna [Olsen 1988], 393
- City in Literature: An Intellectual and Cultural History [Lehan 1998], 139, 275, 384
- City of Bits: Space, Place, and the Infobahn [Mitchell 1995], 385
- City of Collective Memory: Its Historical Imagery and Architectural Entertainments [Boyer 1996], 384
- City of The Gods: A Study in Myth and Mortality [Dunne 1985], 517
- City of the Sun: A Poetical Dialogue [Campanella 1981], 262, 664
- Classic Fantasy Writers [Bloom 1994], 756
- Classic Treasury of Aesop's Fables [Daily 2007], 591
- Classical Labyrinths: Construction Manual [Ferre 2014], 401
- Classical Myth and Culture in the Cinema [Winkler 2001], 58, 246, 476, 508
- Classical Mythology in English Literature: A Critical Anthology [Miles 1999], 509, 595, 633
- Classical Mythology in Literature, Art, and Music [Mayerson 1971], 520
- Classical Plot and the Invention of Western Narrative [Lowe 2000], 308, 341, 508
- Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times [Kennedy 1980], 216, 345, 578
- Classical and Modern Interactions: Postmodern Architecture, Multiculturalism, Decline, and Other Issues [Galinsky 1992], 388
- Codex Seraphinianus [Serafini 1983], 334, 423
- Collaborative Worldbuilding for Writers and Gamers [Hergenrader 2018], 73
- Colonial Fantasies: Towards a Feminist Reading of Orientalism [Yegenoglu 1998], 275
- Coloring Book – Gorgons [Bellerophon 1983], 196
- Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel [Elgin 1985], 758
- Coming of the King [Tolstoy 1989], 442, 618
- Companion To Narnia [Ford 2005], 44, 692
- Complete Amber Sourcebook [Krulik 1996], 47
- Complete Chronicles of Narnia [Lewis 1998], 693
- Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond [Foster 2001], 44, 713
- Complete History of Middle-Earth [Tolkien 2017], 701
- Complete Kobold Guide to Game Design [Baur 2012], 96, 111
- Complete Star Wars Encyclopedia [Sansweet 2008], 42, 156
- Complexification: Explaining a Paradoxical World Through the Science of Surprise [Casti 1994], 737
- Computers and the imagination: Visual adventures beyond the edge [Pickover 1991], 463
- Conan: The Ultimate Guide to the World's Most Savage Barbarian [Thomas 2006], 44
- Conceptual Revolutions [Thagard 1992], 278
- Conklin's Atlas of the Worlds [Chadwick 1989], 464
- Conlanger's Lexipedia [Rosenfelder 2013], 222
- Conquest of America: The Question of the Other [Todorov 1992], 255, 359
- Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism [Frank 1997], 276
- Conscience of the Eye: The Design and Social Life of Cities [Sennett 1991], 373, 391
- Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece [Winkler 1989], 258
- Context of Ancient Drama [Csapo 1995], 342
- Cosmography: Maps from Ptolemy's Geography [Ptolemy 1990], 464
- Cosmopolis: The Hidden Agenda of Modernity [Toulmin 1992], 390
- Cosmopolitan Geographies: New Locations in Literature and Culture [Dharwadker 2000], 135, 273, 383, 455
- Court of Flora: The Engraved Illustrations of J.J. Grandville [Wick 1982], 334
- Craft of Poetic Speech in Ancient Greece [Calame 1995], 480
- Craft of Science Fiction: A Symposium on Writing Science Fiction and Science Fantasy [Bretnor 1976], 742
- Crazy English [Lederer 1990], 231

- Creating Magical Worlds: Otherness and Othering in Harry Potter [Rana 2009], [131](#), [432](#)
- Creation Myths: Man's Introduction to the World [Maclagan 1977], [424](#), [520](#)
- Creation of Imaginary Worlds: The Role of Art, Magic and Dreams in Child Development [Golomb 2011], [131](#)
- Creation of Narrative in Tabletop Role-Playing Games [Cover 2014], [110](#)
- Creation of Tomorrow: Fifty Years of Magazine Science Fiction [Carter 1977], [741](#)
- Creativity Question [Rothenberg 1976], [334](#)
- Creativity and Disease: How Illness Affects Literature, Art and Music [Sandblom 1995], [328](#)
- Creativity and Innovation Among Science and Art: A Discussion of the Two Cultures [Charyton 2015], [318](#)
- Creativity and Madness: New Findings and Old Stereotypes [Rothenberg 1994], [294](#), [329](#), [417](#)
- Creativity in Invention and Design [Dasgupta 1994], [329](#), [417](#)
- Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration [Catmull 2014], [319](#)
- Creativity: Flow and the Psychology of Discovery and Invention [Csikszentmihalyi 1996], [327](#)
- Creativity: Flow and the Psychology of Discovery and Invention [Csikszentmihalyi 2008], [321](#)
- Creativity: Paradoxes & Reflections [Wilmer 1991], [331](#)
- Creature Codex [Baur 2018], [180](#)
- Creatures & Monsters [Charlton 1999], [176](#)
- Crimson Fairy Book [Lang 1967], [610](#)
- Critical Companion to J.R.R. Tolkien: A Literary Reference to His Life and Work [Ruud 2011], [703](#)
- Critical Romance: The Critic As Reader, Writer, Hero [Mileur 1990], [296](#)
- Critical Theory and Science Fiction [Freedman 2000], [734](#)
- Criticism, Theory and Children's Literature [Hunt 1991], [211](#), [485](#), [599](#)
- Cruelty and Civilization: The Roman Games [Auguet 1994], [101](#), [113](#), [250](#)
- Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet [Rosenheim 1996], [208](#), [480](#)
- Cryptorunes: Codes and Secret Writing [Pickover 2000], [226](#), [414](#), [569](#)
- Cultural Anthropology for Writers: A Worldbuilding Guide [Milanovich 2013], [75](#)
- Cultural Studies Reader [During 1993], [253](#)
- Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture) [Nunning 2016], [83](#), [269](#)
- Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales [Smith 1984], [577](#), [639](#)
- Cyberspace: First Steps [Benedikt 1991], [122](#)
- Dada: Art and Anti-Art [Richter 1997], [276](#)
- Daemonic Figures: Shakespeare and the Question of Conscience [Lukacher 1994], [550](#), [634](#)
- Daily Life of the Greek Gods [Sissa 2000], [45](#), [509](#)
- Dante's Inferno [Birk 2004], [527](#), [543](#)
- Dante's Paradiso [Birk 2005], [526](#), [542](#)
- Dante's Purgatorio [Birk 2005], [526](#), [542](#)
- Dark Brain of Piranesi: and Other Essays [Yourcenar 1984], [395](#)
- Dark Eden: The Swamp in Nineteenth-Century American Culture [Miller 1990], [279](#), [374](#)
- Dark Tower Companion: A Guide to Stephen King's Epic Fantasy [Vincent 2013], [41](#)
- Dark Tower and Other Stories [Lewis 1977], [696](#)
- Dawn Behind the Dawn: A Search for the Earthly Paradise [Ashe 1991], [530](#)
- Dazzling Mazes: 50 Inventive Puzzles with Solutions [Koch 1985], [406](#)
- De Bono's Thinking Course [Bono 2006], [322](#)
- De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn [Green 1983], [196](#), [640](#)
- Death and the Labyrinth: The World of Raymond Roussel [Foucault 1987], [405](#), [553](#)
- Deconstruction and the Visual Arts: Art, Media, Architecture [Brunette 1993], [386](#)
- Decorative Maps: Library of Style and Design [Barron 1989], [464](#)
- Dedication to Hunger: The Anorexic Aesthetic in Modern Culture [Heywood 1996], [480](#)
- Deep Atlantic: Life, Death, and Exploration in the Abyss [Ellis 1998], [190](#)
- Defending Middle-Earth: Tolkien — Myth and Modernity [Curry 1997], [511](#), [714](#)
- Defending Middle-Earth: Tolkien — Myth and Modernity [Curry 2004], [505](#), [708](#)
- Delighted States: A Book of Novels, Romances, & Their Unknown Translators, Containing Ten Languages, Set on Four Continents, and Accompanied by Illustrations and a Variety of Helpful Indexes [Thirlwell 2008], [202](#)
- Demand the Impossible: Science Fiction and the Utopian Imagination [Moynan 1987], [332](#), [663](#), [739](#)
- Demons, Gods and Holy Men from Indian Myths and Legends [Husain 1987], [194](#), [517](#), [533](#), [601](#)
- Design of Cities: Revised Edition [Bacon 1976], [397](#)
- Designers & Dragons [Appelcline 2014], [66](#), [109](#)
- Designing Virtual Worlds [Bartle 2003], [100](#), [121](#), [133](#), [733](#)
- Destination Mars: in Art, Myth, and Science [Caidin 1997], [511](#), [735](#)
- Development of Imagination [Cohen 1990], [145](#), [331](#)
- Developmental Time, Cultural Space: Studies in Psychogeography [Stein 1987], [361](#), [465](#)
- Devil: Perceptions of Evil from Antiquity to Primitive Christianity [Russell 1987], [488](#), [553](#)
- Dictionary of Ecclesiastical Latin: With an Appendix of Latin Expressions Defined and Clarified [Stelten 1995], [228](#)
- Dictionary of Imaginary Places [Manguel 2000], [34](#), [159](#), [455](#), [649](#), [659](#)
- Dictionary of Science Fiction Places [Stableford 1999], [160](#), [353](#), [735](#)
- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them [Biedermann 1994], [208](#), [251](#), [403](#), [481](#), [512](#), [598](#)
- Dictionary of Word Roots and Combining Forms [Borror 1960], [237](#)
- Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology [Michell 1988], [233](#), [488](#), [532](#), [652](#)
- Dinotopia: A Land Apart From Time [Gurney 1992], [48](#), [661](#)
- Discourses of Desire: Gender, Genre, and Epistolary Fictions [Kauffman 1988], [279](#)

- Discoverers, Explorers, Settlers: The Diligent Writers of Early America [Franklin 1989], 232
- Discoveries in Fantasy [Carter 1972], 762
- Discoveries: Fifty Stories of the Quest [Schechter 1992], 310
- Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials [Beahm 2007], 43, 750
- Discovery of King Arthur [Ashe 1987], 619
- Discovery of the Art of the Insane [MacGregor 1992], 330
- Discovery: the Quest for the great South Land [Estensen 1998], 292
- Discworld Mapp [Pratchett 1995], 459
- Disfiguring: Art, Architecture, Religion [Taylor 1992], 255, 389
- Disneyland 1993 [Birnbaum 1992], 358
- Documenting and Assessing Learning in Informal and Media-Rich Environments [Lemke 2015], 94
- Dominion of the Dead [Harrison 2005], 242, 411, 542
- Dominion of the Dead [Harrison 2010], 351, 541
- Dot and Tot of Merryland [Baum 1994], 684
- Doublespeak Dictionary [Lambdin 1980], 235
- Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures [O'Connor 2013], 172, 431
- Dracopedia — The Great Dragons: An Artist's Field Guide and Drawing Journal [O'Connor 2012], 173
- Dracopedia Legends: An Artist's Guide to Drawing Dragons of Folklore [O'Connor 2018], 169
- Dragon Seekers: How An Extraordinary Cicle Of Fossilists Discovered The Dinosaurs And Paved The Way For Darwin [McGowan 2009], 184
- Dragon in Medieval East Christian and Islamic Art: With a Foreword by Robert Hillenbrand [Kuehn 2011], 182
- Dragonlover's Guide to Pern (2nd ed) [Nye 1997], 46
- Dragons (The Enchanted World) [Books 1984], 195
- Dragons of Fantasy: all about Dragons and Those who Create Them [Petty 2008], 67, 131, 184
- Dragons, Elves, and Heroes [Carter 1969], 582, 609, 763
- Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds: A Sourcebook [Ogden 2013], 182
- Dragons: Myth and Legend [Evans 2008], 184, 503
- Dragons: The Modern Infestation [Blanpied 1996], 192
- Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds [Ogden 2013], 182
- Drawing Basics and Video Game Art: Classic to Cutting-Edge Art Techniques for Winning Video Game Design [Solarski 2012], 97
- Drawing and Painting Fantasy Beasts [Walker 2007], 185
- Dream Worlds: Mass Consumption in Late Nineteenth Century France [Williams 1982], 280, 664
- Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life [Pleij 2001], 45, 245, 528, 568, 659
- Dreaming: A Conceptual Framework for Philosophy of Mind and Empirical Research [Windt 2015], 472
- Dreams And Nightmares: The Origin And Meaning of Dreams [Hartmann 1998], 478
- Dreams, Illusions and Other Realities [O'Flaherty 1984], 333, 422, 518
- Dreamtime: Concerning the Boundary between Wilderness and Civilization [Duerr 1985], 260
- Duchess of Malfi's Apricots, and Other Literary Fruits [Palter 2002], 475
- Dune Encyclopedia: The Complete, Authorized Guide and Companion to Frank Herbert's Masterpiece of the Imagination [Herbert 1984], 49
- Dungeons and Dragons Art and Arcana: A Visual History [Witwer 2018], 107
- Early Anthropology in the Sixteenth and Seventeenth Centuries [Hodgen 1998], 247
- Early Christian Rhetoric: The Language of the Gospel [Wilder 1999], 206
- Early Irish Myths and Sagas [Gantz 1982], 444, 519, 578, 605, 640
- Early Temples of the Mormons: The Architecture of the Millennial Kingdom in the American West [Andrew 1978], 396
- Earthly Paradise: Garden and Courtyard in Islam [Lehrman 1981], 377, 535
- Eating Their Words: Cannibalism and the Boundaries of Cultural Identity [Guest 2001], 244, 476
- Ecstasies: Deciphering the Witches' Sabbath [Ginzburg 1992], 418, 439, 598
- Ecstatic Journey: Athanasius Kircher in Baroque Rome [Rowland 2000], 325
- Egyptian Hermes: A Historical Approach to the Late Pagan Mind [Fowden 1993], 254, 439, 550
- Einstein: His Life and Universe [Isaacson 2007], 322
- Eirik the Red and Other Icelandic Sagas [Jones 1975], 581, 608
- Elder Scrolls V: Skyrim Special Edition: Prima Official Guide [Hodgson 2016], 40
- Elder Scrolls V: Skyrim [Softworks 2017], 40, 93, 118
- Elements of Feng Shui [O'Brien 1991], 144
- Elements of His Dark Materials [Frost 2015], 40, 747
- Elements of the Celtic Tradition [Matthews 1989], 441, 574, 717
- Elizabethan Zoo: Book of Beasts Both Fabulous and Authentic [Topsell 1983], 177
- Emerald Burrito of Oz [Levinthal 2000], 682
- Emergence of Social Space: Rimbaud and the Paris Commune [Ross 1988], 259, 662
- Emperors and Gladiators [Wiedemann 1995], 250, 549
- Empire of Imagination: Gary Gyax and the Birth of Dungeons and Dragons [Witwer 2015], 108
- Empires of Time: Calendars, Clocks and Cultures [Aveni 1990], 279
- Enchanted Forest [Abrams 1988], 420
- Enchanted Hunters: The Power of Stories in Childhood [Tatar 2009], 410, 590, 691
- Encyclopaedia of Stupidity [Boxsel 2005], 158
- Encyclopedia Cthulhiana (2nd ed) [Harms 1998], 46, 160, 754
- Encyclopedia Cthulhiana [Harms 1994], 417
- Encyclopedia Neurotica [Winokur 2013], 155
- Encyclopedia of Amazons: Women Warriors from Antiquity to the Modern Era [Salmonson 2015], 153
- Encyclopedia of Comic Books and Graphic Novels [Booker 2010], 156
- Encyclopedia of Demons and Demonology [Guiley 2009], 156, 183, 432, 541
- Encyclopedia of Ecology [Jorgensen 2014], 154
- Encyclopedia of Empire [MacKenzie 2017], 152
- Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel [Howgego 2013], 155, 305
- Encyclopedia of Fairies in World Folklore and Mythology [Bane 2013], 181, 629, 748

- Encyclopedia of Fantastic Victoriana [Nevins 2005], 158
- Encyclopedia of Fantasy and Science Fiction Art
Techniques [Grant 1997], 160
- Encyclopedia of Fantasy [Clute 1999], 69, 159, 753
- Encyclopedia of Hell: A Comprehensive Survey of the
Underworld [Scott 2015], 153, 541
- Encyclopedia of Imaginary and Mythical Places [Bane 2014], 154, 502,
748
- Encyclopedia of Islands [Gillespie 2009], 156
- Encyclopedia of Magical Herbs [Cunningham 1985], 442
- Encyclopedia of Norse and Germanic Folklore, Mythology, and
Magic [Lecouteux 2016], 152, 429
- Encyclopedia of Science Fiction Movies: from 1897 to the
present [Henderson 2001], 159
- Encyclopedia of Science Fiction [Clute 1999], 69, 160, 734
- Encyclopedia of Superstitions [Radford 2018], 587
- Encyclopedia of Video Games [2 volumes]: The Culture, Technology,
and Art of Gaming [Wolf 2012], 97, 155
- Encyclopedia of Volcanoes [Sigurdsson 2015], 153
- Encyclopedia of Weird Westerns: Supernatural and Science Fiction
Elements in Novels, Pulps, Comics, Films, Television and
Games (2d ed) [Green 2016], 152
- Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical
World [Illes 2014], 154, 430
- Encyclopedia of the Gothic [Hughes 2015], 270, 747
- English Almanacs 1500-1800: Astrology and the Popular
Press [Capp 1979], 535
- Entropy Exhibition: Michael Moorcock and the British 'New Wave' in
Science Fiction [Greenland 1983], 740
- Epic Space: Toward the Roots of Western
Architecture [Antoniades 1992], 358, 388
- Erotic World of Faery [Duffy 1989], 636
- Eternal Hermes: From Greek God to Alchemical Magus [Favre 2003],
434
- Evaporating Genres: Essays on Fantastic Literature [Wolfe 2011], 732,
749
- Every Force Evolves a Form: Twenty Essays [Davenport 1989],
258
- Everyday Magic: Rituals, Spells and Potions to Live Your Best
Life [Haksever 2018], 428
- Evolution of Economic Systems: Varieties of Capitalism in the Global
Economy [Clark 2015], 128, 153
- Evolution of Fantasy Role-Playing Games [Tresca 2010], 111
- Evolution of Useful Things [Petroski 1992], 229, 331
- Evolution, Gender, and Rape [Travis 2003], 243
- Expedition: Being an Account in Words and Artwork of the A.D. 2358
Voyage to Darwin IV [Barlowe 1990], 757
- Experience of Place: A New Way of Looking at and Dealing With our
Radically Changing Cities and Countryside [Hiss 1991], 391,
462
- Experiencing fictional worlds [Neurohr 2019], 72, 125, 202
- Explorers' Maps: Chapters in the Cartographic Record of Geographical
Discovery [Skelton 1970], 467
- Exploring C.S. Lewis' the Chronicles of Narnia [Beetz 2001],
692
- Expositions: Literature and Architecture in Nineteenth-Century
France [Hamon 1993], 277
- Expressionist Utopias: Paradise, Metropolis, Architectural
Fantasy [Benson 1994], 386, 529, 660, 756
- Extending Virtual Worlds: Advanced Design for Virtual
Environments [Cudworth 2018], 117
- Faber Book of Modern Fairy Tales [Corrin 1982], 605
- Faber Book of Poems and Places [Grigson 1980], 363
- Faber Book of Utopias [Carey 2000], 659
- Faber Dictionary of Euphemisms [Holder 1990], 231
- Fabled Lands (The Enchanted World) [Books 1986], 35, 601
- Faces of the Visitors [Randle 1997], 191
- Facing Evil: Light at the Core of Darkness [Wilmer 1988], 146, 421,
553
- Faerie Queene [Spenser 2001], 632
- Faeries: Isaac Asimov's magical worlds of fantasy [Asimov 2000], 594,
632
- Faeries [Froud 1978], 642
- Faeryland Companion [Phillipotts 1999], 353, 510, 595, 633
- Fairies and Elves [Thubron 1984], 603
- Fairy Bible: The Definitive Guide to the World of Fairies [Moorey 2008],
184, 629
- Fairy Tale as Myth/Myth as Fairy Tale [Zipes 1994], 252, 294, 513, 598,
685
- Fairy Tales and the Art of Subversion: The classical genre for children
and the process of civilization [Zipes 1988], 146, 421, 601,
637
- Fake? The Art of Deception [Jones 1990], 332
- Fall into Eden: Landscape and Imagination in California [Wyatt 1990],
360, 375
- Fall of Camelot: A Study of Tennyson's Idylls of the
King [Rosenberg 1973], 494, 622
- Fall of Camelot [Phillips 1986], 619
- Famous Druids: A Survey of Three Centuries of English Literature on
the Druids [Owen 1997], 570
- Famous Fantastic Mysteries: 30 Great Tales of Fantasy and Horror from
the Classic Pulp Magazines Famous Fantastic Mysteries &
Fantastic Novels [Stoker 1991], 756
- Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at
Work [Anzaldi 1996], 35, 416, 438, 755
- Fantastists on Fantasy: A collection of Critical Reflections by Eighteen
Masters of the Art [Boyer 1984], 758
- Fantastic Alice [Weiss 1995], 674
- Fantastic Beasts and Where to Find Them [Rowling 2017], 170
- Fantastic Book of Board Games [Alborough 1990], 102, 114
- Fantastic Metamorphoses, Other Worlds: Ways of Telling the
Self [Warner 2002], 308, 475, 506, 673
- Fantastic Pulps [Haining 1976], 742, 761
- Fantastic Transmedia: Narrative, Play and Memory across Science
Fiction and Fantasy Storyworlds [Harvey 2015], 84
- Fantastic Worlds: Myths, Tales, and Stories [Rabkin 1979], 36, 519,
606
- Fantastic in Literature [Rabkin 1976], 761
- Fantastic: A Structural Approach to a Literary Genre [Todorov 1975],
762
- Fantasy Art [Robertson 1988], 332
- Fantasy Encyclopedia [Allen 2005], 751
- Fantasy Mapmaker: How to Draw RPG Cities for Gamers and
Fans [Blando 2019], 448
- Fantasy Tradition in American Literature: From Irving to Le
Guin [Attebery 1980], 760
- Fantasy World-Building: A Guide to Developing Mythic Worlds and
Legendary Creatures [Nelson 2019], 180, 746
- Fantasy Worlds [Schawen 1999], 274, 754

- Fantasy: The Liberation of Imagination [Mathews 2002], [134](#), [413](#), [753](#)
- Fantasy: The Literature of Subversion [Jackson 1981], [759](#)
- Farmer Giles of Ham [Tolkien 1978], [723](#)
- Fast Forward: The Future(s) of the Cinematic Arts [Willis 2016], [54](#), [83](#)
- Fate of Place: A Philosophical History [Casey 1997], [139](#), [384](#)
- Father Christmas Letters [Tolkien 1976], [724](#)
- Fellowship of the Ring: Being the First Part of the Lord of the Rings [Tolkien 2000], [714](#)
- Female Hero in Folklore and Legend [Coffin 1978], [263](#), [607](#), [642](#)
- Feminism and Geography: The Limits of Geographical Knowledge [Rose 1993], [461](#)
- Fiction 2000: Cyberpunk and the Future of Narrative [Slusser 1992], [144](#), [229](#)
- Fictional Worlds: Traditions in Narrative and the Age of Visual Culture [Alexander 2013], [85](#), [130](#)
- Fictional Worlds [Pavel 1986], [333](#)
- Fictive and the Imaginary: Charting Literary Anthropology [Iser 1993], [142](#), [209](#), [483](#)
- Figure of Arthur [Barber 1990], [617](#)
- Figures of Play: Greek Drama and Metafictional Poetics [Dobrov 2000], [340](#)
- Film Worlds: A Philosophical Aesthetics of Cinema [Yacavone 2014], [54](#)
- Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World [King 2005], [289](#), [649](#)
- Finding Meaning in Dreams: A Quantitative Approach [Domhoff 1996], [479](#)
- Finding Oz: How L. Frank Baum Discovered the Great American Story [Schwartz 2009], [679](#)
- Finn and Hengest: The Fragment and the Episode [Tolkien 1983], [720](#)
- Firefly Encyclopedia [Valentinelli 2018], [52](#)
- Fisher King: The Book of the Film [LaGravenese 2000], [58](#)
- Five Tales for the Theatre [Gozzi 1989], [344](#)
- Five-Minute Medievalist [Cybulskie 2016], [562](#)
- Flight of Dragons [Dickinson 1981], [197](#), [641](#)
- Flood from Heaven: Deciphering the Atlantis Legend [Zangger 1992], [651](#)
- Flora of Middle-Earth: Plants of J.R.R. Tolkien's Legendarium [Judd 2017], [701](#)
- Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory) [Herald 1999], [69](#), [137](#), [273](#), [754](#)
- Forest of Medieval Romance: Avernus, Broceliande, Arden [Saunders 1993], [357](#), [571](#)
- Forests: the Shadow of Civilization [Harrison 1992], [358](#)
- Forgotten Realms — Dungeons & Dragons Campaign Setting [Greenwood 2001], [44](#), [113](#)
- Forgotten Realms Atlas [Fonstad 1990], [48](#), [114](#)
- Forgotten Scripts: How They Were Deciphered and their Impact on Contemporary Culture [Gordon 1987], [575](#)
- Formations of Fantasy [Burgin 1986], [758](#)
- Found in Translation: Greek Drama in English [Walton 2009], [338](#)
- Founding Fictions: Utopias in Early Modern England [Boesky 1997], [650](#), [660](#)
- Four Island Utopias: Being Plato's Atlantis, Euhemerus of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis [Clay 1999], [34](#), [650](#), [659](#)
- Fourth Dimension: A Guided Tour of the Higher Universes [Rucker 1985], [740](#)
- Fractals: The Patterns of Chaos: Discovering a New Aesthetic of Art, Science, and Nature [Briggs 1992], [737](#)
- Fragments: The Collected Wisdom of Heraclitus [Heraclitus 2001], [245](#), [352](#)
- Framing Monsters: Fantasy Film and Social Alienation [Bellin 2005], [57](#)
- Frodo Franchise: The Lord of the Rings and Modern Hollywood [Thompson 2007], [56](#), [68](#), [99](#), [706](#)
- From Heaven to Arcadia: The Sacred and the Profane in the Renaissance [Rowland 2005], [242](#), [527](#), [565](#)
- From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings [Mathijs 2006], [57](#)
- From Landscape to Literature: The River and the Myth of Geography [Herendeen 1986], [362](#), [517](#), [638](#)
- From Orpheus to Paul: A History of Orphism 1930 [Macchioro 2003], [544](#)
- From the Beast to the Blonde: On Fairy Tales and Their Tellers [Warner 1995], [192](#), [597](#)
- Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity [Bowman 2010], [111](#)
- Fundamentals of Game Design [Adams 2013], [96](#)
- Future Noir: The Making of Blade Runner [Sammon 1996], [59](#)
- Future of Eternity: Mythologies of Science Fiction and Fantasy [Fredericks 1982], [519](#), [740](#)
- Futuredays: A Nineteenth Century Vision of the Year 2000 [Asimov 1986], [739](#)
- Game Design Reader: A Rules of Play Anthology [Tekinba 2006], [99](#), [112](#), [339](#)
- Game Inventor's Guidebook [Tinsman 2008], [98](#), [112](#)
- Game Narrative Toolbox [Heussner 2015], [84](#), [93](#)
- Games User Research [Drachen 2018], [91](#)
- Gameworld Interfaces [Jorgensen 2013], [96](#), [119](#)
- Garden of Eden: The Botanic Garden and the Re-creation of Paradise [Prest 1982], [377](#), [534](#)
- Gardener's Labyrinth [Hill 1987], [361](#), [375](#), [405](#)
- Gardens: An Essay on the Human Condition [Harrison 2009], [369](#)
- Genesis of Form: From Chaos to Geometry [Verstockt 1987], [213](#), [489](#)
- Genius in the Design: Bernini, Borromini, and the Rivalry That Transformed Rome [Morrissey 2005], [382](#)
- Geographies of Exclusion: Society and Difference in the West [Sibley 1995], [141](#), [249](#), [460](#)
- Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright [Lowenthal 1976], [467](#), [665](#)
- Geography Behind History [East 1999], [137](#), [246](#), [456](#)
- Geography of Home: Writings on Where We Live [Busch 1999], [205](#), [383](#), [456](#), [477](#)
- Geography of Identity [Yaeger 1996], [459](#)
- Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape [Kunstler 1994], [356](#), [461](#)
- Geography of the Imagination: Forty Essays [Davenport 1983], [333](#)

- German Literary Fairy Tales: Johann Wolfgang von Goethe, Clemens Brentano, Franz Kafka, and others [Ryder 1983], [604](#)
- Getting Back Into Place: Toward a Renewed Understanding of the Place-World [Casey 1993], [253](#), [386](#)
- Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth [Rose 2001], [187](#), [413](#)
- Giants [Larkin 1985], [195](#), [603](#)
- Gifts of the Child Christ; Fairy Tales and Stories for the Childlike in Two Volumes [MacDonald 1972], [608](#)
- Gilak's Guide to Pellucidar [Critchfield 2011], [42](#)
- Giordano Bruno: Philosopher/Heretic [Rowland 2008], [288](#)
- Global Convergence Cultures: Transmedia Earth [Freeman 2018], [80](#)
- Glorantha Sourcebook [Stafford 2019], [39](#)
- Goblins of Labyrinth [Jones 1986], [60](#), [195](#), [406](#)
- God's Beauty Parlor: And Other Queer Spaces in and Around the Bible [Moore 2002], [244](#)
- Goddess in the Labyrinth [Kraft 1985], [406](#)
- Goddesses in Everywoman: A New Psychology of Women [Bolen 1984], [555](#)
- Goddesses in Everywoman: Powerful Archetypes in Women's Lives [Bolen 2014], [305](#)
- Gods and Mortals: Modern Poems on Classical Myths [Kossman 2001], [507](#)
- Golden Atlas: The Greatest Explorations, Quests and Discoveries on Maps [Brooke-Hitching 2018], [448](#)
- Golden Cities, Far [Carter 1970], [763](#)
- Golden Horns: Mythic Imagination and the Nordic Past [Greenway 1977], [147](#), [519](#), [580](#)
- Good Faeries/Bad Faeries [Froud 1998], [438](#), [634](#)
- Gospel in Parable [Donahue 1988], [600](#)
- Gothic High [VandenBroeck 1992], [255](#), [390](#)
- Grail: From Celtic Myth to Christian Symbol [Loomis 1991], [310](#), [486](#), [514](#), [531](#), [572](#), [617](#)
- Graphic Worlds of Peter Bruegel the Elder [Klein 2014], [351](#)
- Great Balls of Fire: An Illustrated History of Sex in Science Fiction [Harrison 1977], [742](#)
- Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm [Zipes 2001], [594](#)
- Greek Insects [Davies 1987], [194](#), [233](#)
- Greek & Roman Hell: Visions, Tours and Descriptions of the Infernal Otherworld [Gardiner 2019], [540](#)
- Green Fairy Book [Lang 1965], [611](#)
- Green Man: The Archetype of Our Oneness with the Earth [Anderson 1990], [145](#), [420](#), [486](#)
- Green Star of Oz: A Special Oz Story [Baum 2000], [682](#)
- Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders [Westfahl 2005], [158](#)
- Grettir's Saga [Fox 2001], [436](#), [568](#), [593](#)
- Grey Fairy Book [Lang 1967], [610](#)
- Grimoires: A History of Magic Books [Davies 2010], [432](#)
- Guide to Larry Niven's Ringworld [Stein 1994], [47](#)
- Guide to Tolkien's World: A Bestiary [Day 2010], [173](#)
- Guild of Xenolinguists [Finch 2007], [224](#)
- Guillermo del Toro Cabinet of Curiosities: My Notebooks, Collections, and Other Obsessions [Toro 2013], [55](#)
- H.P. Lovecraft: Four Decades of Criticism [Joshi 1980], [760](#)
- Halbritter's Plant-And-Animal World: Being a Modest Contribution to Natural History for People from All Walks of Life [Halbritter 1981], [197](#)
- Hamlet in Pieces: Shakespeare Reworked by Peter Brook, Robert Lepage & Robert Wilson [Lavender 2001], [340](#)
- Hamlet on the Holodeck: The Future of Narrative in Cyberspace [Murray 1998], [341](#)
- Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth [Santillana 2014], [240](#), [286](#), [503](#)
- Handel's Bestiary: In Search of Animals in Handel's Operas [Leon 2011], [173](#)
- Hans Christian Andersen: The Complete Fairy Tales and Stories [Haviland 1983], [604](#)
- Hard Facts of the Grimms' Fairy Tales [Tatar 1987], [601](#)
- Hard Reading: Learning from Science Fiction [Shippey 2016], [731](#)
- Hargreaves New Illustrated Bestiary [Hargreaves 1990], [177](#)
- Harmonious Vision: Studies in Milton's Poetry [Allen 1970], [536](#)
- Harry Potter & Imagination: The Way Between Two Worlds [Prinzi 2008], [67](#), [321](#), [750](#)
- Harry Potter: A History of Magic [Library 2018], [428](#)
- Haunted Woman [Lindsay 1975], [696](#)
- Heavenly Caves: Reflections on the Garden Grotto [Miller 1982], [376](#), [406](#), [491](#), [534](#)
- Hebrew Maps of the Holy Land [Wajntraub 1992], [462](#)
- Herakles Theme: the adaptations of the hero in literature from Homer to the Twentieth Century [Galinsky 1972], [313](#)
- Here Be Dragons: A Fantastic Bestiary [Delacampagne 2003], [68](#), [134](#), [175](#), [186](#), [351](#), [567](#)
- Here Be Dragons: Exploring Fantasy Maps and Settings [Ekman 2013], [351](#), [451](#)
- Here Be Dragons: How the study of animal and plant distributions revolutionized our views of life and Earth [McCarthy 2011], [183](#)
- Hero — a Study in Tradition, Myth and Drama [Raglan 1936], [313](#), [346](#), [521](#)
- Hero with a Thousand Faces [Campbell 1949], [313](#), [494](#), [521](#)
- Hero with an African Face: Mythic Wisdom of Traditional Africa [Ford 1999], [308](#)
- Hero's Journey: Joseph Campbell on His Life and Work [Campbell 2003], [307](#)
- Heroic Worlds [Schick 1991], [114](#), [331](#)
- Heroine's Journey: Woman's Quest for Wholeness [Murdock 1990], [311](#)
- Hidden Dimension [Hall 1990], [145](#), [392](#), [463](#)
- Hills of Faraway: A Guide to Fantasy [up to 1975] [Waggoner 1978], [761](#)
- His Other Half: Men Looking at Women Through Art [Lesser 1991], [256](#)
- Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory [Dighe 2002], [475](#), [680](#)
- Historical Dictionary of Science Fiction Cinema [Booker 2010], [56](#), [155](#)
- Historical Dictionary of Science Fiction Literature [Stableford 2004], [159](#)
- Historical Dictionary of Science Fiction in Literature [Booker 2014], [154](#)
- Historicizing Transmedia Storytelling: Early Twentieth Century Transmedia Story Worlds [Freeman 2016], [82](#)
- History and Topography of Ireland [Wales 1983], [363](#), [443](#), [466](#), [577](#), [640](#)

- History and Warfare in Renaissance Epic [Murrin 1995], 597
- History of Atlantis [Spence 1996], 651
- History of Beauty [Eco 2004], 243
- History of Hell [Turner 1993], 143, 551
- History of Landscape Architecture: Relationships of People to Environment [Tobey 1973], 365, 397
- History of Middle-Earth Index [Tolkien 2002], 712
- History of Pain [Rey 1995], 249
- History of Paradise: The Garden of Eden in Myth and Tradition [Delumeau 1995], 372, 512, 529
- History of Torture [Innes 1998], 547
- History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day [Carus 1991], 440, 530, 551
- History of the Hobbit [Ratcliff 2007], 452, 705
- Hobbit Companion [Day 1997], 715
- Hobbit: A 3-D Pop-Up Adventure [Tolkien 1999], 714
- Hobbit [Tolkien 1981], 721
- Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's Lord of the Rings [Stanton 2002], 134, 711
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface [Standish 2006], 34, 186, 289, 649, 658
- Holy Delight [Frost 1991], 485, 531
- Holy Place: Discovering the Eighth Wonder of the Ancient World [Lincoln 1991], 531
- Holy Terror [Eagleton 2005], 526, 542
- Holy Theatre: Ritual and the Avant Garde [Innes 1981], 534, 641
- Homo Ludens: A Study of the Play-Element in Culture [Huizinga 1950], 102, 115, 263, 346
- Household of the Grail [Matthews 1990], 618
- How Games Move Us: Emotion By Design [Isbister 2017], 92, 107
- How I Learned Geography [Shulevitz 2008], 452
- How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology [Brisson 2004], 243, 505
- How Real Is Real? [Watzlawick 1977], 761
- How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans [Blando 2015], 65, 450
- How to Invent Everything: A Survival Guide for the Stranded Time Traveler [North 2018], 64, 126
- Human Geography: An Essential Anthology [Agnew 1996], 140, 354, 458
- Hunger Artists: Starving, Writing, and Imprisonment [Ellmann 1993], 253, 483
- Hymns of Orpheus: Translated from the Original Greek With a Preliminary Dissertation on the Life and Theology of Orpheus to Which Is Added the E [Taylor 1987], 554
- Hyper/Text/Theory [Landow 1994], 142, 209, 482
- I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance [Lawner 1989], 258, 636
- Ice Palaces [Anderes 1983], 363
- Idea of Wilderness: From Prehistory to the Age of Ecology [Oelschlaeger 1991], 256, 391, 419, 463
- Idea of the Labyrinth: From Classical Antiquity Through the Middle Ages [Doob 1992], 404
- Illness As Metaphor [Sontag 1978], 280
- Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction [Whitlark 1988], 421, 758
- Image of the New World: The American Continent Portrayed in Native Texts [Brotherston 1979], 535
- Imaginary Cartographies: Possession and Identity in Late Medieval Marseille [Smail 2000], 455
- Imaginary Greece: The Contexts of Mythology [Buxton 1994], 251, 310, 355, 512
- Imaginary Landscape: Making Worlds of Myth and Science [Thompson 1990], 360, 515, 738
- Imaginary Worlds [Carter 1973], 148, 762
- Imaginative Landscape of Christopher Columbus [Flint 1992], 295, 358
- Imagining Atlantis [Ellis 1998], 650
- Imagining Columbus: The Literary Voyage [Stavans 1992], 295
- Imagining Language: An Anthology [Rasula 1998], 139, 206
- Imagining Monsters: Miscreations of the Self in Eighteenth-Century England [Todd 1995], 192, 328, 597
- Imagining the Holy Land: Maps, Models, and Fantasy Travels [Long 2002], 290, 475, 527, 753
- Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces [Lukas 2012], 120, 130
- Imperial Eyes: Travel Writing and Transculturation [Pratt 1992], 210
- Implied Spider: Politics and Theology in Myth [Doniger 1998], 274, 292, 477, 510
- Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society [Sarath 2013], 320
- Improvisation: its Nature and Practice in Music [Bailey 1993], 329
- In Defence of Fantasy: Study of the Genre in English and American Literature Since 1945 [Swinfen 1984], 759
- In Fairyland: A Series of Pictures from the Elf-world [Holme 1979], 642
- In a Word [Hitt 1992], 229
- In the Chinks of the World Machine: Feminism and Science Fiction [Lefanu 1988], 738
- In the Course of Performance: Studies in the World of Musical Improvisation [Nettl 1998], 326
- In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius [Okrent 2010], 66, 223
- In the Shape of a Boar [Norfolk 2000], 508
- Inanna, Queen of Heaven and Earth: Her Stories and Hymns from Sumer [Wolkstein 1983], 534
- Index to Science Fiction Anthologies and Collections [Contento 1978], 741
- Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth [O'Neill 1979], 493, 723
- Infernal Bestiary [Hackiere 2018], 169
- Information Fall-Out: Buckminster Fuller's World Game [Wasiuta 2019], 90, 106, 381
- Inigo Jones: The Theatre of the Stuart Court [Orgel 1973], 345
- Inside Story [Baxter 1997], 384
- Interior Dimension: A Theoretical Approach to Enclosed Space [Malnar 1992], 389
- Interior Landscapes: Gardens and the Domestic Environment [Rees 1993], 357, 373
- Interpretation and Overinterpretation [Eco 1992], 210, 484
- Interpreting the Parables [Blomberg 1990], 599
- Interrupted Music: The Making of Tolkien's Mythology [Flieger 2005], 504, 630, 708

- Introducing Semiotics: Introducing Semiotic: Its History and Doctrine [Deely 1982], [215](#), [491](#)
- Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences [Root-Bernstein 2014], [129](#), [270](#), [320](#)
- Inventing Ireland [Kiberd 1997], [276](#)
- Inventing Ruritania: The Imperialism of the Imagination [Goldsworthy 1998], [138](#), [478](#)
- Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne [Wullschlager 1996], [140](#), [674](#)
- Invention of the West: Joseph Conrad and the Double-Mapping of Europe and Empire [GoGwilt 1997], [457](#)
- Inventorum Natura [Plinius 1979], [198](#), [364](#)
- Inward Odyssey [Schnapper 1980], [298](#)
- Irish Leprechaun's Kingdom [Haining 1981], [197](#), [605](#), [641](#)
- Irresistible Fairy Tale: The Cultural and Social History of a Genre [Zipes 2013], [589](#), [629](#)
- Islamic History: Volume 1, AD 600-750 [Shaban 1971], [536](#)
- Island of Lost Maps: A True Story of Cartographic Crime [Harvey 2000], [292](#), [455](#)
- Islandia [Wright 2007], [43](#)
- Islands of History [Sahlins 1985], [297](#), [652](#)
- Islands: their Lives, Legends, and Lore [Manley 1970], [300](#)
- Italian Sword and Sandal Films, 1908-1990 [Kinnard 2017], [53](#)
- J.R.R. Tolkien Companion and Guide, Volume 1: Chronology [Scull 2006], [707](#)
- J.R.R. Tolkien Companion and Guide, Volume 2: Reader's Guide [Scull 2006], [707](#)
- J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment [Drout 2006], [157](#), [706](#)
- J.R.R. Tolkien Handbook: A Concise Guide to His Life, Writings, and World of Middle-Earth [Duriez 2002], [711](#)
- J.R.R. Tolkien and His Literary Resonances: Views of Middle-Earth [Clark 2000], [713](#)
- J.R.R. Tolkien: A Biography [Carpenter 2014], [702](#)
- J.R.R. Tolkien: Architect of Middle Earth: A Biography [Grotta-Kurska 1976], [723](#)
- J.R.R. Tolkien: Artist & Illustrator [Hammond 1998], [714](#)
- J.R.R. Tolkien: The Shores of Middle-Earth [Giddings 1981], [721](#)
- J.R.R. Tolkien: This Far Land [Giddings 1984], [719](#)
- J.R.R. Tolkien [Crabbe 1987], [718](#)
- James Joyce's Odyssey: A Guide to the Dublin of Ulysses [Delaney 1984], [297](#), [466](#), [518](#)
- Jerome Robbins: His Life, His Theater, His Dance [Jowitt 2005], [323](#), [339](#)
- Jester David's How-To Guide to Fantasy Worldbuilding [Gibson 2014], [75](#)
- Jewel-Hinged Jaw: Notes on the Language of Science Fiction [Delany 1978], [236](#)
- John Dough and the Cherub [Baum 1974], [687](#)
- Journey Through Wales and the Description of Wales [Wales 1978], [298](#), [364](#), [579](#)
- Journeys of Frodo: An Atlas of J.R.R. Tolkien's The Lord of the Rings [Strachey 1981], [721](#)
- Joys of Yinglish [Rosten 1992], [229](#)
- Joysprick: An Introduction to the Language of James Joyce [Burgess 1975], [236](#)
- Kindness of Strangers: The Life of Tennessee Williams [Spoto 1986], [345](#)
- King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present [Matthews 1998], [309](#), [570](#), [617](#)
- King Arthur: Hero and Legend [Barber 2004], [616](#)
- King Arthur [Goodrich 1986], [619](#)
- Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring [Benvenga 1983], [518](#), [577](#), [604](#)
- Kings, Beasts and Heroes [Jones 1972], [582](#), [608](#), [763](#)
- Klinton Way: A Warrior's Guide [Okrand 1996], [227](#)
- Knightly Tales of Sir Gawain [Hall 1976], [607](#), [621](#)
- Knossos and the Prophets of Modernism [Gere 2009], [241](#), [288](#), [402](#), [503](#)
- Knowledge: How to Rebuild Civilization in the Aftermath of a Cataclysm [Dartnell 2015], [128](#)
- Known and The Unknown: The Iconography of Science Fiction [Wolfe 1979], [741](#)
- Kobold Guide to Combat [Baur 2014], [94](#), [109](#)
- Kobold Guide to Magic [Baur 2014], [109](#), [430](#)
- Kobold Guide to Plots & Campaigns [Weis 2016], [108](#)
- Kobold Guide to Worldbuilding [Baur 2012], [86](#), [111](#)
- L. Frank Baum: Creator of Oz: A Biography [Rogers 2002], [680](#)
- L. Frank Baum: Royal Historian of Oz [Carpenter 1992], [685](#)
- L.A. Freeway: An Appreciative Essay [Brodsky 1981], [280](#), [396](#)
- Labyrinth: Solving the Riddle of the Maze [Fisher 1990], [374](#), [405](#), [420](#)
- Labyrinth: Symbol of Fear, Rebirth, and Liberation [Jaskolski 1997], [207](#), [403](#), [416](#), [479](#)
- Labyrinth: The Photo Album [Grand 1986], [60](#), [406](#)
- Labyrinths — Ancient Myths & Modern Uses [Lonegren 1991], [405](#), [419](#), [485](#), [514](#)
- Labyrinths & Mazes: A Complete Guide to Magical Paths of the World [Saward 2003], [402](#), [434](#)
- Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape [Tatarella 2016], [350](#), [382](#), [401](#)
- Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction [Faris 1988], [213](#), [361](#), [405](#), [488](#)
- Lanark: A life in four books [Gray 1981], [555](#)
- Land Called Holy: Palestine in Christian History and Thought [Wilken 1992], [530](#)
- Land of Desire: Merchants, Power, and the Rise of a New American Culture [Leach 1994], [142](#), [277](#)
- Land of Narnia: Brian Sibley Explores the World of C.S. Lewis [Sibley 1990], [694](#)
- Landmarks of Mapmaking: An Illustrated History of Maps and Mapmakers [Tooley 1989], [465](#)
- Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire) [Martin 2012], [42](#), [451](#), [748](#)
- Landscape and Power [Mitchell 1994], [356](#)
- Landscape in America [Thompson 1995], [355](#), [372](#)
- Landscape of King Arthur [Ashe 1988], [361](#), [618](#)
- Landscape of Man: Shaping the Environment from Prehistory to the Present Day [Jellicoe 1987], [361](#), [375](#)
- Landscapes of Power: From Detroit to Disney World [Zukin 1991], [278](#), [359](#), [392](#), [463](#)
- Language Construction Kit [Rosenfelder 2010], [223](#)
- Language of Heroes: Speech and Performance in the Iliad [Martin 1990], [212](#), [296](#)
- Language of Imagination [White 1990], [212](#)

- Language of the Land: The Library of Congress Book of Literary Maps [Hopkins 1999], [205](#), [456](#)
- Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented [Noel 1980], [235](#), [722](#)
- Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction [Solopova 2009], [223](#), [503](#), [704](#)
- Last Apocalypse: Europe at the Year 1000 A.D. [Reston 1999], [437](#), [545](#), [569](#), [616](#)
- Last Apprentice: The Spook's Bestiary: The Guide to Creatures of the Dark [Delaney 2011], [173](#)
- Last Dinosaur Book: The Life and Times of a Cultural Icon [Mitchell 1998], [190](#), [275](#)
- Last Word on the Gentle Art of Verbal Self-Defense [Elgin 1991], [230](#)
- Lays of Beleriand [Tolkien 1985], [719](#)
- Le Desert de Retz [Ketcham 1994], [372](#)
- Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements [Winn 1985], [70](#), [740](#)
- Legend of Zelda Encyclopedia [Nintendo 2018], [39](#)
- Legends of Valor [Lehane 1984], [603](#), [620](#), [639](#)
- Lequeu: An Architectural Enigma [Duboy 1986], [394](#)
- Letters of C.S. Lewis [Lewis 1975], [696](#)
- Letters of J.R.R. Tolkien [Tolkien 1981], [722](#)
- Lewis Carroll's Jabberwocky: A Book of Brilliant Dioramas [Baese 1996], [674](#)
- Lewis Carroll's Symbolic Logic [Bartley 1986], [675](#)
- Lewis Carroll's The Hunting of the Snark: The Annotated Snark [Carroll 1982], [675](#)
- Lewis Carroll: Fragments of a looking-glass [Gattegno 1976], [675](#)
- Lexicon Urthus: A Dictionary for the Urth Cycle [Andre-Driussi 1994], [47](#)
- Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time [Slonimsky 2000], [226](#), [325](#)
- Lexicon: Atlas of the Lost World of Atlantis [Sechi 1985], [652](#)
- Life and Adventures of Santa Claus [Baum 1976], [687](#)
- Life and Adventures of Santa Claus [Baum 1983], [686](#)
- Life in a Medieval Castle [Gies 2010], [564](#)
- Life in a Medieval City [Gies 2016], [562](#)
- Life, Death, and Entertainment in the Roman Empire [Potter 1999], [246](#), [546](#)
- Lilac Fairy Book [Lang 1968], [609](#)
- Lion of Judah in Never-Never Land: The Theology of C.S. Lewis Expressed in His Fantasies for Children [Lindskoog 1973], [697](#)
- Literary Fat Ladies: Rhetoric, Gender, Property [Parker 1988], [213](#)
- Literary Houses: Ten Famous Houses in Fiction [Ashe 1982], [396](#)
- Literary Landscapes of the British Isles: A Narrative Atlas [Daiches 1981], [216](#), [363](#)
- Literary Maps for Young Adult Literature [Snodgrass 2005], [453](#)
- Literary Swordsmen and Sorcerers [Camp 1976], [312](#), [761](#)
- Literary Underground of the Old Regime [Darnton 1985], [260](#)
- Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created [Miller 2016], [32](#)
- Literature and Religion at Rome: Cultures, Contexts, and Beliefs [Feeny 1998], [247](#), [510](#)
- Literature of Fantasy: A comprehensive annotated bibliography of modern fantasy fiction [Schlobin 1979], [760](#)
- Lives of the Saints [Webb 1981], [535](#), [578](#)
- Lord of the Rings [Movie Set] Location Guidebook: Travel Diary [Brodie 2005], [57](#)
- Lord of the Rings: The Art of The Two Towers [Russell 2003], [58](#), [710](#)
- Lord of the Rings: The Mythology of Power [Chance 1992], [513](#), [716](#)
- Lord of the Rings: The Mythology of Power [Chance 2001], [506](#), [712](#)
- Lord of the Rings: The Official Stage Companion [Russell 2007], [56](#), [705](#)
- Lord of the Rings: Weapons and Warfare [Smith 2003], [710](#)
- Lord of the Rings: [Movie Set] Location Guidebook [Brodie 2011], [55](#), [703](#)
- Lore of Ireland: An Encyclopaedia of Myth, Legend and Romance [hOgain 2006], [157](#)
- Lore of the Unicorn [Shepard 1979], [198](#), [262](#)
- Lost Atlantis [Bramwell 1974], [653](#)
- Lost Continents [Camp 1970], [37](#), [654](#), [665](#)
- Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced [Curran 2009], [33](#), [648](#)
- Lost Paradise: the Exploration of the Pacific [Cameron 1987], [297](#)
- Lost Realms [Holdstock 1985], [422](#), [652](#)
- Lost Road: Volume 5 [Tolkien 1987], [718](#)
- Lost Tribes and Promised Lands: The Origins of American Racism [Sanders 1992], [254](#), [359](#)
- Lost Worlds: What Have We Lost, & Where Did it Go? [Bywater 2004], [412](#), [649](#)
- Lost in Space [Kitchin 2002], [733](#)
- Lost in the Land of Oz: The Search for Identity and Community in American Life [Kolbensschlag 1988], [686](#)
- Lovecraft: A Look Behind the Cthulhu Mythos [Carter 1972], [148](#), [762](#)
- Lucifer: The Devil in the Middle Ages [Russell 1986], [490](#), [554](#)
- Lunatic Lovers of Language: Imaginary Languages and Their Inventors [Yaguello 1991], [145](#), [230](#)
- Lunatic Lovers of Language: Imaginary Languages and Their Inventors [Yaguello 2001], [226](#)
- Lysias: Selected Speeches [Adams 1989], [212](#)
- M.C. Escher Kaleidocycles [Schattschneider 1977], [407](#)
- MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games [Bartle 2016], [93](#), [108](#)
- Mabinogi and Other Medieval Welsh Tales [Ford 1977], [607](#), [643](#)
- Mabinogion [Jones 1982], [640](#)
- Mabon and the Mysteries of Britain: An Exploration of the Mabinogion [Matthews 1988], [637](#)
- Macabre Miscellany: A Thousand Grisly and Unusual Facts From Around the World [Abbott 2004], [158](#)
- Machinery and Mechanical Devices: A Treasury of Nineteenth-Century Cuts [Rowe 1987], [332](#)
- MacIntyre's Improbable Bestiary [MacIntyre 2001], [176](#)
- Madness and The Life and Works of Adolf Wlflfi [Esman 1992], [330](#)

- Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera [Chailley 1992], [418](#), [484](#)
- Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs [Mercatante 1976], [378](#), [445](#)
- Magic Kingdoms: Discovering the Joys of Childhood Classics With Your Child [Regina 1992], [694](#)
- Magic Lands: Western Cityscapes and American Culture After 1940 [Findlay 1993], [357](#), [387](#), [439](#)
- Magic in the Middle Ages [Kieckhefer 1990], [441](#), [573](#), [636](#)
- Magic of Findhorn [Hawken 1976], [378](#)
- Magical Beasts (The Enchanted World) [Books 1984], [196](#)
- Magical Monarch of Mo [Baum 1968], [687](#)
- Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield [Knight 1991], [419](#), [694](#), [717](#)
- Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts [Colbert 2005], [592](#), [691](#)
- Magical and Mystical Sites: Europe and the British Isles [Pepper 1977], [424](#), [445](#), [643](#)
- Magician's Book: A Skeptic's Adventures in Narnia [Miller 2008], [433](#), [691](#)
- Making Men [Gleason 1994], [482](#)
- Making of Avatar [Duncan 2010], [56](#)
- Malory: Works [Malory 1971], [623](#)
- Man Who Created Narnia: The Story of C.S. Lewis [Coren 1996], [693](#)
- Many Futures, Many Worlds: Theme and Form in Science Fiction [Clareson 1977], [741](#)
- Map of Tolkien's Middle-Earth [Sibley 1995], [459](#), [715](#)
- Mapping Invisible Worlds [Flood 1994], [460](#)
- Mapping Paradise: A History of Heaven on Earth [Scafi 2006], [370](#), [453](#), [526](#)
- Mapping The Faerie Queene: Quest Structures and the World of the Poem [Erickson 1996], [293](#), [634](#)
- Mapping the Next Millennium: The Discovery of New Geographies [Hall 1992], [462](#)
- Mapping the Renaissance World: The Geographical Imagination in the Age of Discovery [Lestringant 1994], [461](#)
- Maps and Civilization: Cartography in Culture and Society (2nd ed) [Thrower 1999], [457](#)
- Maps from the Mind: Readings in Psychogeography [Stein 1989], [361](#), [465](#)
- Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King [Ingebretsen 1996], [458](#), [529](#), [548](#)
- Maps of Medieval Thought: The Hereford Paradigm [Kline 2012], [451](#), [564](#)
- Maps of Tolkien's Middle-Earth [Sibley 2003], [454](#), [710](#)
- Maps of the Imagination: The Writer as Cartographer [Turchi 2004], [133](#), [203](#), [323](#), [453](#), [474](#)
- Mark C. Jerng [Worldmaking 2018], [269](#)
- Marquesan Encounters: Melville and the Meaning of Civilization [Herbert 1980], [262](#)
- Marvel Fearless and Fantastic. Female Super Heroes Save the World [Maggs 2018], [269](#)
- Marvell, Nabokov: Childhood and Arcadia [Long 1984], [639](#)
- Marvels and Imaginary Journeys and Landscapes in the Middle Ages [Sondergaard 2005], [307](#), [411](#), [565](#)
- Mary Shelley's Monster [Tropp 1977], [198](#)
- Masks of Difference: Cultural Representations in Literature, Anthropology and Art [Richards 1995], [208](#)
- Masks of the Universe [Harrison 1986], [739](#)
- Master Key: An Electrical Fairy Tale [Baum 1977], [687](#)
- Master of Middle-Earth; The Fiction of J.R.R. Tolkien: The Fiction of J.R.R. Tolkien [Kocher 1972], [725](#)
- Master of the Game: Competition and Performance in Greek Poetry [Collins 2005], [504](#)
- Masterwork Studies Series: Wizard of Oz [Rahn 1998], [683](#)
- Mathematics of Magic [Camp 2007], [411](#)
- Mathematics of Oz: Mental Gymnastics from Beyond the Edge [Pickover 2002], [324](#)
- Matter of Araby in Medieval England [Metlitzki 1977], [580](#), [643](#)
- Maze and the Warrior: Symbols in Architecture, Theology, and Music [Wright 2004], [382](#), [402](#), [412](#), [474](#)
- Maze: Solve the World's Most Challenging Puzzle [Manson 1985], [406](#)
- Mazes and Labyrinths: Their History and Development [Matthews 2011], [401](#), [432](#)
- Mazes for the Mind: Computers and the Unexpected [Pickover 1992], [331](#), [404](#)
- Mechanic Muse [Kenner 1986], [332](#), [345](#), [638](#)
- Mechanism of Mind: Understand how your mind works to maximise memory and creative potential [Bono 2015], [318](#)
- Media Franchising: Creative License and Collaboration in the Culture Industries [Johnson 2013], [85](#)
- Medieval Bestiaries: Text, Image, Ideology [Hassig 1995], [177](#)
- Medieval Book of Birds: Hugh of Fouilloys de Avibus [Clark 2015], [171](#)
- Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds [Duhem 1987], [532](#), [575](#)
- Medieval English Gardens [McLean 1981], [377](#)
- Medieval Garden Design Book [Jablonski 1982], [376](#)
- Medieval Imagination [Goff 1992], [330](#), [418](#), [440](#), [572](#)
- Medieval Intrigue: Decoding Royal Conspiracies [Mortimer 2010], [565](#)
- Medieval Italy: An Encyclopedia [Kleinhenz 2004], [158](#)
- Medieval Mythography, Vol.2: From the School of Chartres to the Court at Avignon, 1177-1350 [Chance 2000], [508](#)
- Medieval Underworld [McCall 1979], [556](#), [579](#), [642](#)
- Medieval Visions of Heaven and Hell: A Sourcebook [Gardiner 1993], [550](#)
- Meditations on Middle-Earth: New Writing on the Worlds of J.R.R. Tolkien by Orson Scott Card, Ursula K. Le Guin, Raymond E. Feist, Terry Pratchett, Charles de Lint, George R.R. Martin, and more [Haber 2002], [711](#)
- Megalithomania [Michell 1982], [578](#), [641](#)
- Memoirs of Fray Servando Teresa de Mier [Mier 1998], [247](#), [292](#)
- Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age [Heinberg 1989], [516](#), [532](#)
- Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century [Weinbrot 2005], [203](#)
- Mephistopheles: The Devil in the Modern World [Russell 1986], [554](#)
- Mercury Rising: Women, Evil and the Trickster Gods [McNeely 1998], [190](#), [309](#), [547](#)
- Mere Creatures: A Study of Modern Fantasy Tales for Children [Gose 1988], [311](#), [600](#), [758](#)
- Merlin: The Shooting Script [Presentation 1999], [58](#), [438](#)
- Merlin [Goodrich 1987], [442](#), [619](#)

- Metafiction [Currie 1995], 480
- Metamorphoses of Ovid: A New Verse Translation [Ovid 1993], 513, 551
- Metamorphosis in Greek Myths [Irving 1992], 513
- Metaphysics of Virtual Reality [Heim 1993], 121
- Microworlds [Lem 1986], 740
- Middle Ages: Everyday Life in Medieval Europe [Singman 2013], 564
- Middle Earth Role Playing: Collector's Edition [Charlton 1993], 716
- Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit [Falconer 2017], 52, 700
- Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain [Flaherty 2004], 323
- Millennium: From Religion to Revolution: How Civilization Has Changed Over a Thousand Years [Mortimer 2017], 269
- Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems [Frye 1978], 216, 536
- Mime Book [Kipnis 1988], 344
- Mimologics [Genette 1995], 208, 481
- Minds Behind the Games: Interviews with Cult and Classic Video Game Developers [Hickey 2018], 91
- Mindscapes: The Geographies of Imagined Worlds [Slusser 1989], 360, 464
- Miracles: How God Intervenes in Nature and Human Affairs [Lewis 1978], 696
- Moby-Dick: A Pop-Up Book [Ita 2007], 120
- Modern Fantasy: The Hundred Best Novels: An English Language Selection, 1946-1987 [Pringle 1989], 757
- Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era [Shell 1982], 235, 491
- Monomyth in American Science Fiction Films: 28 Visions of the Hero's Journey [Palumbo 2014], 305
- Monsters: A Bestiary of Devils, Demons, Vampires, Werewolves, and Other Magical Creatures [Dell 2010], 174
- Monstrous Races in Medieval Art and Thought [Friedman 1981], 197, 423
- Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore [Guiley 1991], 144, 441
- More Annotated Alice: Alice's Adventures in Wonderland & Through the Looking Glass [Gardner 1990], 674
- More Literary Houses [Ashe 1983], 395
- More Macabre Miscellany: An All New Collection of 1, 000 Hideous and Horrifying Facts [Abbott 2005], 158
- More Than Just Fairy Tales: New Approaches to the Stories of Hans Christian Andersen [Allen 2014], 588
- More than meets the eye: special effects and the fantastic transmedia franchise [Rehak 2018], 81
- More: Utopia [More 1989], 662
- Morgoth's Ring: The Later Silmarillion, Part 1, Vol. 1 [Tolkien 1993], 716
- Morphology of the Folktale [Propp 1928], 314, 611
- Most Mysterious Manuscript: The Voynich Roger Bacon Cipher Manuscript [Brumbaugh 1978], 424, 444, 579
- Mr. Bliss [Tolkien 2007], 706
- Museum of Lost Wonder [Hoke 2006], 289, 322
- Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery [Heffernan 1994], 482
- Music and Discourse [Nattiez 1990], 487
- Music in the Role-playing Game: Heroes & Harmonies [Gibbons 2019], 106, 317
- Music, Imagination, and Culture [Cook 1992], 330
- Musical Meaning: Toward a Critical History [Kramer 2001], 324
- Mysterious Places: Ancient Sites & Lost Cultures [Fortney 1992], 254, 418
- Mysterious World: An Atlas of the Unexplained [Hitching 1979], 424, 653
- Mystic Fable, Volume One: The Sixteenth and Seventeenth Centuries [Certeau 1995], 634
- Mystic Life of Merlin [Stewart 1986], 421, 442, 619
- Mystic Places [Constable 1987], 421
- Mystic Quest: An Introduction to Jewish Mysticism [Ariel 1992], 295
- Myth & the Movies: Discovering the Myth Structure of 50 Unforgettable Films [Voytilla 1999], 309
- Myth of Continents [Lewis 1997], 458
- Myth of the American Superhero [Jewett 2002], 100, 113, 272, 307, 506, 752
- Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas. Williams [Montgomery 1974], 697, 724
- Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition [hOgain 1991], 514, 572, 599, 635
- Myth, Rhetoric, and Fiction: A Reading of Longus's Daphnis and Chloe [MacQueen 1991], 514
- Mythic Bestiary: The Illustrated Guide to the World's Most Fantastical Creatures [Allan 2008], 174
- Mythic Image [Campbell 1981], 312, 423, 492, 519
- Mythic Ireland [Dames 1992], 418, 513, 572, 635
- Mythical Creatures Bible: The Definitive Guide to Legendary Beings [Rosen 2009], 174, 184
- Mythical Quest: in Search of Adventure, Romance & Enlightenment [Kerven 1996], 294
- Mythical Trickster Figures: Contours, Contexts, and Criticisms [Hynes 1997], 191, 512
- Mythical and Fabulous Creatures: A Source Book and Research Guide [South 1987], 194, 489
- Mythology of Middle Earth [Rowland 1977], 520, 723
- Mythology: the Voyage of the Hero [Leeming 1998], 309, 511, 595
- Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe [Woodroffe 1976], 198, 761
- Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets [Edmonds 2004], 290, 505, 543
- Mythus Magick [Gygax 1992], 440
- Naming the Rose: Essays on Eco's the Name of the Rose [Inge 2009], 473
- Narrative Tactics for Mobile and Social Games [Finley 2018], 80, 91, 286
- National Imaginaries, American Identities: The Cultural Work of American Iconography [Reynolds 2000], 136, 273, 476
- Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America [Goldthwaite 1996], 293, 596, 693, 755

- Navigating The Golden Compass: Religion, Science And Daemonology
In His Dark Materials [Yeffeth 2005], 751
- New Arthurian Encyclopedia [Lacy 1996], 47, 160, 571, 617
- New City [Woods 1992], 390
- New Doublespeak: Why No One Knows What Anyone's Saying
Anymore [Lutz 1996], 227
- New Historical Literary Study [Cox 1993], 342
- New Tolkien Companion [Tyler 1980], 722
- New View over Atlantis [Michell 1983], 422, 653
- New World Utopias: A Photographic History of the Search for
Community [Kagan 1975], 425, 665
- New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to
Its Will and Crushed an Attempt to Unionize The
Hobbit [Handel 2012], 55, 703
- New worlds. Year one: a writer's guide to the art of
worldbuilding [Brennan 2018], 73
- Night As Frontier [Melbin 1987], 280
- Night Creatures (The Enchanted World) [Books 1985], 195, 421,
602
- No Go, the Bogeyman: Scaring, Lulling, and Making
Mock [Warner 1999], 189, 415
- No Longer on the Map [Ramsay 1972], 654
- Noble Dreams, Wicked Pleasures: Orientalism in America,
1870-1930 [Edwards 2000], 135, 352
- Norse Mythology [Gaiman 2017], 64, 429, 502, 587, 701
- Norse Poems [Auden 1981], 578, 605
- North to Thule: an Imagined Narrative of the Famous 'lost' sea voyage of
Pytheas of Massalia in the 4th Century B.C. [Frye 1985],
297
- Northern Waste (Middle-Earth Role Playing, MERP) [Maxwell 1997],
715
- Northwestern Middle-Earth Gazetteer [Rabuck 1992], 716
- Nothing to Do with Dionysos? Athenian Drama in Its Social
Context [Winkler 1992], 343
- NowHere: Space, Time, and Modernity [Friedland 1995], 277, 354,
459
- Number Words and Number Symbols: A Cultural History of
Numbers [Menninger 2011], 222, 473
- Nuremberg, a Renaissance City, 1500-1618 [Smith 1983], 395
- Odyssey Around Odysseus [Rubens 1989], 296
- Of Dice and Men: The Story of Dungeons & Dragons and The People
Who Play It [Ewalt 2014], 110
- Of Other Worlds: Essays and Stories [Lewis 2002], 454, 692
- Off with Their Heads. Fairy Tales and the Culture of
Childhood [Tatar 1992], 598
- Oh My Gods: A Modern Retelling of Greek and Roman
Myths [Freeman 2013], 503
- Olive Fairy Book [Lang 1968], 609
- On Growth and Form [Thompson 1992], 193, 419
- On Monsters: An Unnatural History of our Worst Fears [Asma 2011],
182, 287, 410, 472
- On Puns: The Foundation of Letters [Culler 1988], 213, 232
- On Signs [Blonsky 1985], 490
- On Speed: The Many Lives of Amphetamine [Rasmussen 2008], 271,
321
- On Ugliness [Eco 2007], 132, 185, 241, 411, 629
- On Writing and Worldbuilding (Volume 1) [Hickson 2019], 72
- On the Grotesque: Strategies of Contradiction in Art and
Literature [Harpham 1987], 146, 421, 575
- On the Rationalization of Sight [Ivins 1976], 217, 263, 493
- Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the
Lord of the Rings, Superman, and other popular
fantasies [Sherman 2005], 306, 592, 733
- Once Upon a Pixel: Storytelling and Worldbuilding in Video
Games [Paterson 2019], 90
- Once Upon a Time: A Short History of Fairy Tale [Warner 2014], 431,
589
- Once Upon a Time: On the Nature of Fairy Tales [Luthi 1976],
608
- Once and Future Myths: The Power of Ancient Stories in Modern
Times [Cousineau 2001], 135, 507
- One Ring to Bind Them All [Petty 1984], 311, 422, 719
- Orange Fairy Book [Lang 1968], 609
- Oriental Gardens [Tittley 1992], 373
- Original Folk and Fairy Tales of Grimm Brothers: The Complete First
Edition [Grimm 2014], 430, 588
- Original Folk and Fairy Tales of the Brothers Grimm: The Complete
First Edition [Grimm 2014], 588
- Origins of Tolkien's Middle-Earth For Dummies [Harvey 2003],
709
- Origins: A Short Etymological Dictionary of Modern
English [Partridge 1988], 233
- Orkneyinga Saga: The History of the Earls of Orkney [Palsson 1981],
578, 605
- Ornamental English Gardens [Llewellyn 1990], 374
- Orpheus The Fisher: Comparative Studies in Orphic and Early Christian
Cult Symbolism [Eisler 1992], 484, 551
- Orpheus and Company: Contemporary Poems on Greek
Mythology [Nicola 1999], 509
- Orpheus and Greek Religion [Guthrie 1993], 550
- Orpheus in Middle Ages [Friedman 2000], 545
- Orpheus with His Lute: Poetry and the Renewal of Life [Henry 1992],
551
- Orpheus: A Poetic Drama [Barfield 1983], 555
- Orpheus: The Metamorphosis of a Myth [Warden 1985], 518,
555
- Orpheus [Mead 1995], 548
- Orphic Hymns: Text, Translation and Notes [Athanasakis 1988],
552
- Other Side of Nowhere: Jazz, Improvisation, and Communities in
Dialogue [Fischlin 2004], 323
- Otherworldly Politics: the international relations of Star Trek, Game of
Thrones, and Battlestar Galactica [Dyson 2015], 54, 84, 270,
731
- Oulipo Compendium [Mathews 1998], 326, 415
- Oulipo Laboratory [Queneau 1996], 328
- Oulipo: A Primer of Potential Literature [Motte 1986], 332
- Oulipo: A Primer of Potential Literature [Motte 2015], 319
- Our Landlady [Baum 1996], 684
- Out of Our Minds: What We Think and How We Came to Think
It [Fernandez-Armesto 2019], 317
- Over the Rainbow: The Wizard of Oz As a Secular Myth of
America [Nathanson 1991], 486, 514, 685
- Oxford Book of Aging [Cole 1994], 251, 549
- Oxford Book of Creatures [Adcock 1996], 191
- Oxford Book of Travel Verse [Crossley-Holland 1987], 297
- Oxford Companion to Gardens [Jellicoe 1986], 362, 376
- Oxford Encyclopedia of Medieval Warfare and Military
Technology [Rogers 2010], 66, 156, 565

- Oxford Guide to Arthurian Literature and Legend [Lupack 2007], 433, 591, 616
- Oxford Guide to Word Games [Augarde 1986], 235
- Oz Scrapbook [Greene 1977], 687
- Oz and beyond: the fantasy world of L. Frank Baum [Riley 1997], 46, 327, 683
- Oz before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939 [Swartz 2000], 682
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books [Tuerk 2007], 433, 474, 504, 591, 658, 679
- Oz: The Hundredth Anniversary Celebration [Glassman 2000], 682
- Pagan Dream of the Renaissance [Godwin 2002], 243, 370, 506, 544, 567, 630
- Pagan Mysteries in the Renaissance [Wind 1969], 425, 582, 609
- Pandora's Box: The Changing Aspects of a Mythical Symbol [Panofsky 1991], 486, 515
- Paradiseos: the Art of the Garden [Bazin 1990], 374
- Paradise Lost [Milton 2005], 527, 542
- Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England [Schulz 1986], 362, 376, 533
- Paradise: A History of the Idea that Rules the World [Rushby 2006], 133, 370, 525
- Paradiso [Lima 1988], 532
- Parallel Botany [Lionni 1977], 70, 147, 364, 377
- Parallel Worlds: A journey through creation, higher dimensions, and the future of the cosmos [Kaku 2004], 133
- Paratexts: Thresholds of Interpretation [Genette 1997], 206
- Parody: Ancient, Modern and Post-modern [Rose 1993], 484
- Passage through Hell: Modernist Descents, Medieval Underworlds [Pike 1997], 479, 547, 570
- Passing Strange and Wonderful: Aesthetics, Nature, And Culture [Tuan 1993], 254
- Patchwork Girl of Oz [Baum 1995], 684
- Pathways to Bliss: Mythology and Personal Transformation [Campbell 2004], 307
- Pendragon Castle [Seymour 1982], 621
- People's Guide to J.R.R. Tolkien [TheOneRing.Net 2003], 710
- Peoples of Middle-Earth: The History of Middle-Earth, Part 2, Vol. 12 [Tolkien 1996], 715
- Perfect Cities: Chicago's Utopias of 1893 [Gilbert 1993], 142, 387, 661
- Performance Theory [Schechner 1988], 344
- Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth [Burns 2005], 591, 707
- Perilous and Fair: Women in the Works and Life of J.R.R. Tolkien [Croft 2015], 702
- Persian Miniature Painting and Its Influence on the Art of Turkey and India [Titley 1984], 261
- Peter Jackson: from Gore to Mordor [Woods 2004], 58
- Petrarchan Love and the Continental Renaissance [Braden 1999], 633
- Phantastes: A Faerie Romance [MacDonald 1971], 299, 644, 763
- Phantom Atlas: The Greatest Myths, Lies and Blunders on Maps [Brooke-Hitching 2018], 448
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were [Johnson 1996], 35, 293, 458, 596, 651
- Pharaoh's Dream: Secret Life of Stories [Harbison 1988], 258, 311, 442, 600, 758
- Phenomenology, Structuralism, Semiology [Lewisburg 1976], 493
- Philosopher's Alice: Alice's Adventures in Wonderland and Through the Looking-Glass [Heath 1982], 675
- Philosophy Through the Looking-Glass: Language, Nonsense, Desire [Lecerclé 1985], 214
- Pictorial Maps: History, Design, Ideas, Sources [Holmes 1991], 462
- Piled Higher and Deeper: The Folklore of Campus Life [Bronner 1990], 231, 279
- Pink Fairy Book [Lang 1967], 610
- Pirandello and His Muse: The Plays for Marta Abba [Bini 1998], 341
- Piranesi as Architect and Designer [Wilton-Ely 1993], 388
- Pirate Utopias: Moorish Corsairs & European Renegades [Wilson 1995], 660
- Place Matters [Morgan 1996], 207, 354, 459
- Place/Culture/Representation [Duncan 1993], 253, 357, 387
- Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages [Lilly Library 2006], 33, 224, 452
- Planet Construction Kit [Rosenfelder 2010], 67, 131
- Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis [Ward 2010], 691
- Planets in Peril: A Critical Study of C.S. Lewis's Ransom Trilogy [Downing 1992], 693
- Plants of Middle-earth: Botany and Sub-creation [Hazell 2006], 369, 706
- Play Between Worlds: Exploring Online Game Culture [Taylor 2006], 271
- Play Directing: Analysis Communication and Style [Hodge 1971], 346
- Play Versus Story Divide in Game Studies: Critical Essays [Kapell 2015], 94
- Play it Again: Historic board games you can make and play [Provenzo 1981], 102, 114
- Play the Game [Love 1978], 102, 114
- Players Unleashed . Modding The Sims and the Culture of Gaming [Sihvonen 2011], 98
- Playful Mapping in the Digital Age [Wilmott 2016], 93, 108, 449
- Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games [Peterson 2012], 97, 111, 120, 321
- Poems [Lewis 1977], 696
- Poetic License: Authority and Authorship in Medieval and Renaissance Contexts [Miller 1987], 575, 637
- Poetics of Gardens [Moore 1988], 375
- Poets and the Visual Arts in Renaissance England [Farmer 1984], 362, 639
- Political Landscape: The Art History of Nature [Warnke 1995], 250, 355, 385
- Politics of Time: Modernity and Avant-Garde [Osborne 1995], 141
- Pope's Elephant [Bedini 1998], 247
- Pope's Rhinoceros [Norfolk 1997], 248, 327
- Poplollies and Bellibones: A Celebration of Lost Words [Sperling 1977], 236
- Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of

- Life and the Glories of Gods and Kings [Tedlock 1985], 260, 517, 533
- Popular Tales from the Norse [Asbjornsen 1969], 608
- Pornography and Representation in Greece and Rome [Richlin 1992], 254
- Portable Jung [Jung 1976], 313
- Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy [Findlen 1996], 276
- Postmodern Cities and Spaces [Watson 1995], 141, 386, 460
- Postmodern Geographies: The Reassertion of Space in Critical Social Theory [Soja 1989], 464
- Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday [Readings 1993], 143, 209, 483
- Power of Myth [Campbell 1988], 258, 311, 516
- Pretty Ugly [Blumenfeld 1989], 231
- Priestesses [Goodrich 1989], 515
- Primal Runes: Archetypes of Invocation and Empowerment [Calverley 2005], 434
- Princeton Review: Wordsmart: Building an Educated Vocabulary [Review 1988], 233
- Principles of Creature Design: creating Imaginary Animals [Whitlatch 2015], 65, 129, 180, 747
- Prisms [Adorno 1982], 261
- Prisoners of Geography: Ten Maps that explain Everything about the World [Marshall 2015], 128, 240, 350, 450
- Prisons (Le Carceri): The Complete First and Second States) [Piranesi 1973], 397
- Problem of Unbelief in the 16th Century: The Religion of Rabelais [Febvre 1985], 260, 533
- Procedural Storytelling in Game Design [Short 2019], 90
- Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric [Kennedy 2003], 203
- Projective Ornament [Bragdon 1992], 229
- Prosthesis [Wills 1995], 481
- Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles [Tunnell 2003], 44, 435, 752
- Puppets and Popular Culture [Shershow 1995], 249, 342
- Puzzle Instinct: The Meaning of Puzzles in Human Life [Danesi 2002], 100, 112, 203, 324, 402, 413, 435, 474
- Qabalah: A Primer [Bonner 1994], 416, 439, 530
- Quest for Arthur's Britain [Ashe 1971], 622
- Quest for Merlin [Tolstoy 1985], 297, 443, 620
- Quest for the New Moral World: Robert Owen and the Owenites in Britain and America [Harrison 1969], 300, 666
- Quest of the Holy Grail [Matarasso 1969], 536, 623
- Quest to Learn: Developing the School for Digital Kids [Salen 2011], 98, 287, 451
- Quests and Journeys: Discovering Mythology [Nardo 2002], 308
- Quests [Howard 2008], 98, 288
- RSVP Cycles: Creative Processes in the Human Environment [Halprin 1970], 148, 280, 334, 346, 365
- Rainbow Book: Being a Collection of Essays and Illustrations Devoted to Rainbows in Particular, and Spectral Sequences in General [Graham 1979], 641
- Rationalizing Genius: Ideological Strategies in the American Science Fiction Short Story [Huntington 1989], 738
- Re-reading Cultural Geography [Foote 1994], 251, 355, 460
- Reading National Geographic [Lutz 1993], 387
- Reading the Classics with C.S. Lewis [Martin 2001], 692
- Real Camelot: Paganism and the Arthurian Romances [Darrah 1981], 621
- Real Middle Earth: Exploring the Magic and Mystery of the Middle Ages, J.R.R. Tolkien, and The Lord of the Rings [Bates 2015], 430
- Real Mother Goose [Wright 1994], 598
- Real Places: An Unconventional Guide to America's Generic Landscape [Clay 1998], 353, 383, 457
- Real and Fanciful Animals from Engravings Pictorial [Belanger 1998], 189
- Reality is Broken: Why Games Make Us Better and How They Can Change the World [McGonigal 2011], 97, 120
- Realms of Fantasy [Edwards 1983], 36, 363, 652, 740, 759
- Reason and Imagination in C.S. Lewis: A Study of Till We Have Faces [Schakel 1984], 695
- Records of the Medieval Sword [Oakeshott 2015], 563
- Red Fairy Book [Lang 1966], 610
- Reflections on the Art of Living: A Joseph Campbell Companion [Campbell 1998], 309
- Rehearsal Transpros'd and the Rehearsal Transpros'd, the Second Part [Marvell 1971], 582
- Renaissance Self-fashioning: More to Shakespeare [Greenblatt 1981], 641, 664
- Republic of Dreams: A Reverie [Crimmins 1998], 754
- Resisting Representation [Scarry 1994], 209, 483
- Return of King Arthur: British and American Arthurian Literature since 1800 [Brewer 1983], 620
- Return of the King: Being the third part of The Lord of the Rings [Tolkien 1981], 721
- Return of the Shadow: The History of the Lord of the Rings, The History of Middle-Earth, Part 1, Vol. 6 [Tolkien 1988], 718
- Revisionary Play: Studies in the Spenserian Dynamics [Harry 1988], 344
- Revisiting Imaginary Worlds: A Subcreation Studies Anthology [Wolf 2016], 83, 127
- Revolution in Time: Clocks and the Making of the Modern World, First Edition [Landes 1983], 280
- Rhetoric of the Body from Ovid to Shakespeare [Enterline 2000], 476
- Rhetorics of Fantasy [Mendlesohn 2008], 131, 749
- Riddles in the British Landscape [Muir 1981], 363, 423
- River [Hughes 1984], 363
- Road Goes Ever On. A Song Cycle [Tolkien 1967], 610, 725
- Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology [Shippey 2003], 505, 710
- Road to Middle-Earth [Shippey 1983], 720
- Roadkill of Middle Earth [Carnell 2001], 712
- Robert Fludd: Essential Readings [Huffman 1992], 440, 694
- Robert Fludd: Essential Readings [Huffman 2001], 245, 291, 436
- Roger Zelazny's Visual Guide to Castle Amber [Zelazny 1988], 48
- Role-Playing Game Studies: Transmedia Foundations [Deterding 2018], 80, 107
- Roman Sexualities [Hallett 1997], 478
- Romance of Tristan: The Tale of Tristan's Madness [Beroul 1978], 621
- Romanticism and the Forms of Ruin: Wordsworth, Coleridge, the Modalities of Fragmentation [McFarland 1981], 216

- Roots and Branches: Selected Papers on Tolkien [Shippey 2007],
705
- Roots of Treason: Ezra Pound and the Secret of St.
Elizabeths [Torrey 1984], 555
- Routledge Companion to Imaginary Worlds [Wolf 2017], 82,
126
- Routledge Companion to Transmedia Studies [Freeman 2018],
80
- Routledge International Encyclopedia of Women: Global Women's
Issues and Knowledge [Kramarac 2004], 158
- Roverandom [Tolkien 1998], 190, 438, 714
- Rubbish.: The Archaeology of Garbage [Rathje 1993], 254
- Rube Goldberg: Inventions. [Wolfe 2000], 326
- Rude Tales and Glorious [Seare 1984], 603, 620
- Rules of Play: Game Design Fundamentals [Tekinba 2003], 100
- Runes [Page 1987], 234, 575
- Russian Fairy Tales [Afanasev 1973], 608
- SF in Dimension: A Book of Explorations [Panshin 1980], 741
- Sacred Geometry: Philosophy & Practice [Lawlor 1982], 262
- Sacred Waters: Holy Wells and Water Lore in Britain and
Ireland [Bord 1985], 533, 576, 602
- Saga of Walther of Aquitaine [Learned 1970], 582, 608
- Salt Sorcerer of Oz and Other Stories [Shanower 2002], 681
- Salvage: The Coast of Utopia Part III [Stoppard 2002], 659
- Sappho Is Burning [duBois 1995], 249
- Satan: The Early Christian Tradition [Russell 1987], 489, 553
- Satanic Epic [Forsyth 2003], 543
- Satire: A Critical Reintroduction [Griffin 1994], 482
- Sauron Defeated: The End of the Third Age: The History of the Lord of
the Rings, Part 4 [Tolkien 1992], 717
- Scandal of Pleasure: Art in an Age of Fundamentalism [Steiner 1995],
250, 549
- Schott's Original Miscellany [Schott 2002], 159
- Sci-fi Channel Encyclopedia of TV Science Fiction [Fulton 1998],
735
- Science Fact and Science Fiction: An Encyclopedia [Stableford 2015],
154
- Science Fiction Handbook for Readers and Writers [Elrick 1978],
741
- Science Fiction Handbook [Camp 1975], 742
- Science Fiction Reboot: Canon, Innovation and Fandom in Refashioned
Franchises [Urbanski 2013], 86
- Science Fiction Video Games [Tringham 2014], 95, 110, 732
- Science Fiction and Fantasy Artists of the Twentieth Century: A
Biographical Dictionary [Frank 2013], 155
- Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to
Cyborgs, Aliens, and Sorcerers [Buker 2002], 76, 733,
752
- Science Fiction and Fantasy Series and Sequels, Volume 1:
Books [Cottrill 1986], 739
- Science Fiction in the Real World [Spinrad 1990], 738
- Science Fiction, Fantasy and Politics: Transmedia World-Building
Beyond Capitalism [Hassler-Forest 2016], 83
- Science Fiction: A Collection of Critical Essays [Rose 1976],
742
- Science Fiction: History-Science-Vision [Scholes 1977], 742
- Science Fiction: The 100 Best Novels 1949-1984 [Pringle 1997],
736
- Science Fiction: The 101 Best Novels 1985-2010 [Broderick 2012],
732
- Science Fiction: The Future [Allen 1971], 743
- Scuttlebutt: And Other Expressions of Nautical Origin [Degler 1989],
231
- Sea Monsters on Medieval and Renaissance Maps [Duzer 2014], 181,
409, 450, 563
- Sea: Myths and Legends [Rappoport 1995], 597
- Search for Lost Cities [Wellard 1980], 423, 653
- Search for the Ancient Novel [Tatum 1993], 209
- Search for the Giant Squid: Biology and Mythology of the World's Most
Elusive Sea Creature [Ellis 1999], 188, 509
- Search for the Perfect Language [Eco 1995], 228
- Second Book of Insults [McPhee 1983], 235
- Second Earth: The Pentateuch Re-Told [Woodroffe 1988], 532
- Secret Country [Bord 1978], 579, 606
- Secret Games of the Gods: Ancient Ritual Systems in Board
Games [Pennick 1992], 113, 440, 513
- Secret History of Fantasy [Beagle 2010], 749
- Secret Life of Buildings: An American Mythology for Modern
Architecture [Macrae-Gibson 1988], 393, 516, 662
- Secret Tradition in Arthurian Legend [Knight 1984], 603, 620
- Secrets of the Maze: An Interactive Guide to the World's Most Amazing
Mazes [Fisher 1997], 403
- Secular Scripture: A Study of the Structure of Romance [Frye 1973],
581, 644
- Seeing Red or Tickled Pink: Color Terms in Everyday
Language [Ammer 1993], 228
- Seeing with the Mind's Eye: The History, Techniques, and Uses of
Visualization [Samuels 1975], 334
- Seizures of the Will in Early Modern English Drama [Whigham 1996],
342
- Self-Consuming Artifacts: The Experience of Seventeenth-Century
Literature [Fish 1973], 217
- Semiotext(e) SF [Rucker 1991], 486, 738
- Semiotics and the Philosophy of Language [Eco 1984], 215, 490
- Serious Creativity: How to be creative under pressure and turn ideas
into action [Bono 2015], 319
- Setting Design (for Writers and Roleplayers) [Kinsman 2018],
73
- Setting and World-Building Workbook [Gilliam 2018], 73
- Seven Viking Romances [Palsson 1986], 576, 602, 638
- Seventy Great Journeys in History [Hanbury-Tenison 2006],
306
- Shadows in the Cave: Mapping the Conscious Universe [Martin 1991],
419
- Shadows of Imagination: The Fantasies of C.S. Lewis, J.R.R. Tolkien, and
Charles Williams [Hillegas 1969], 697
- Shakespeare Insult Generator: Mix and Match More than 150,000
Insults in the Bard's Own Words [Kraft 2014], 221
- Shakespeare and the Geography of Difference [Gillies 1994],
461
- Shakespearean Wild: Geography, Genus, and Gender [Roberts 1994],
252, 342, 356, 635
- Shape of Utopia: Studies in a Literary Genre [Elliott 1970], 666
- Shaping of Middle-Earth: The Quenta, the Ambarkanta, and the Annals,
Together With the Earliest 'Silmarillion' and the First
Map [Tolkien 1986], 465, 718
- Shipwreck: The Coast of Utopia Part II [Stoppard 2002], 658
- Sign & Its Masters [Sebeok 1979], 216, 493
- Signs Taken For Wonders: Essays in The Sociology of Literary
Forms [Moretti 1988], 488

- Signs and Symbols: Their Design and Meaning [Frutiger 1989], 213, 487
- Signs of Literature: Language, Ideology and the Literary Text [Hughes 1986], 214, 490, 575
- Silmarillion [Tolkien 2004], 709
- Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries [Delumeau 1990], 145, 257, 296, 552
- Sin and Syntax: How to Craft Wickedly Effective Prose [Hale 1999], 226
- Sindarin-English & English-Sindarin Dictionary [Carpenter 2013], 222
- Singers, Heroes, and Gods in the Odyssey [Segal 2001], 291, 325
- Sir Gawain and the Green Knight, Pearl, and Sir Orfeo [Tolkien 1975], 724
- Sir Gawain and the Green Knight [Tolkien 1925], 623, 725
- Skywatchers of Ancient Mexico [Aveni 1981], 534
- Social Formation and Symbolic Landscape [Cosgrove 1985], 214, 362, 465, 490
- Social Semiotics as Praxis: Text, Social Meaning Making, and Nabokov's Ada [Thibault 1991], 211
- Society of Mind [Minsky 1988], 259
- Sonnets to Orpheus Bilingual Edition [Rilke 2004], 543
- Sonnets to Orpheus [Rilke 1985], 554
- Sorcerer's Companion: A Guide to the Magical World of Harry Potter [Kronzek 2001], 45, 436, 692
- Sorrows of the Ancient Romans: The Gladiator and the Monster [Barton 1993], 193, 252
- Sound Play: Video Games and the Musical Imagination [Cheng 2014], 94, 119, 320
- Sound Symbolism [Hinton 1995], 481
- Space of Literature [Blanchot 1989], 212, 487
- Spectacular Mazes [Koch 1993], 404
- Spenser: The Faerie Queene [Hamilton 2001], 631
- Spirits in Bondage: A Cycle of Lyrics [Lewis 1984], 695
- St. James Guide to Fantasy Writers [Pringle 1996], 756
- Stage Fright: Its Role in Acting [Aaron 1986], 344
- Stagecraft and Performance of Roman Comedy [Marshall 2006], 338
- Stan Lee's Master Class: Lessons in Drawing, World-Building, Storytelling, Manga, and Digital Comics from the Legendary Co-creator of Spider-Man, The Avengers, and The Incredible Hulk [Lee 2019], 72
- Star Myths of the Greeks and Romans: A Sourcebook Containing The Constellations of Pseudo-Eratosthenes and the Poetic Astronomy of Hyginus [Eratosthenes 1997], 416, 511
- Star Trek Blueprints [Designs 1975], 742
- Star Trek and the British Age of Sail: the Maritime influence throughout the series and films [Rabitsch 2018], 286, 730
- Star Wars – The Old Republic: Encyclopedia [Ryan 2012], 42
- Star Wars and the History of Transmedia Storytelling [Hassler-Forest 2018], 81
- Star Wars: The Annotated Screenplays [Bouzereau 1997], 59, 310, 735
- State of the Language [Michaels 1979], 236
- State of the Language [Ricks 1989], 232
- Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World [Chippindale 1983], 36, 422
- Stonehenge: Where Atlantis Died [Harrison 1983], 653
- Stories about Stories: Fantasy and the Remaking of Myth [Attebery 2014], 502, 588, 748
- Stories of Romance: From The Age of Chivalry [Darton 1985], 619, 638
- Story of Kullervo [Tolkien 2016], 429
- Story of Utopias [Mumford 1962], 666
- Storytelling Across Worlds: Transmedia for Creatives and Producers [Dowd 2016], 82
- Storyworld First: Creating a Unique Fantasy World for Your Novel [Williamson 2016], 75
- Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes [Kossy 2001], 135, 245, 507, 753
- Strange Creatures: Anthropology in Antiquity [Campbell 2006], 185
- Strange Stains and Mysterious Smells: Based on Quentin Cottingham's Journal of Faery Research [Jones 1996], 328, 634
- Strange and Secret Peoples: Fairies and Victorian Consciousness [Silver 2000], 414, 594, 632
- Stranger in Shakespeare [Fiedler 1972], 644
- Streets of Ankh-Morpork [Briggs 1994], 460
- Structure and History in Greek Mythology and Ritual [Burkert 1982], 312, 518
- Structures of Fantasy [Michaels 1992], 59, 756
- Studies in Medieval Renaissance Literature [Lewis 1980], 641
- Studies in Upplandic Runography [Thompson 1975], 237, 581, 724
- Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication [Carman 1973], 467, 622
- Stylistic and Narrative Structures in the Middle English Romances [Wittig 1977], 217, 299, 580, 621
- Subject Encyclopedias: User guide, review citations [Mirwis 1999], 160
- Sufi: Expressions of the Mystic Quest [Bakhtiar 2004], 290, 412
- Super Mario Encyclopedia: The Official Guide to the First 30 Years (1985-2015) [Nintendo 2018], 81
- Supernatural Cinema of Guillermo del Toro: Critical Essays [Morehead 2015], 54, 401
- Surprised by Sin: The Reader in Paradise Lost [Fish 1972], 536
- Sword Coast Adventurer's Guide — Campaign Sourcebook [Team 2015], 41
- Synchronicity: Through the Eyes of Science, Myth and the Trickster [Combs 2000], 188, 246, 508
- Synthetic Worlds: The Business and Culture of Online Games [Castronova 2005], 99, 121, 241
- Take Time for Paradise: Americans and Their Games [Giamatti 1991], 101, 531
- Tales Before Tolkien: The Roots of Modern Fantasy [Anderson 2003], 186, 434, 592, 709, 751
- Tales From The Underground: A Natural History of Subterranean Life [Wolfe 2001], 187
- Tales from the Perilous Realm [Tolkien 2012], 703
- Tales of Angria — Complete Edition: Mina Laury, Stancliffe's Hotel & Angria and the Angrians [Bronte 2017], 40
- Tales of Atlantis and the Enchanted Islands [Higginson 1977], 37, 299, 607, 653
- Tales of the Enchanted Islands of the Atlantic [Higginson 1983], 443, 604, 653

- Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland [Matthews 1991], 441, 573, 635
- Tarot: how to use and interpret the Cards [Innes 1988], 574
- Tarthian Empire Companion: An Illustrated World-Building Bible and Guide to Writing a Science Fiction Series [Allen 2015], 75
- Teaching Literature in Virtual Worlds: Immersive Learning in English Studies [Webb 2011], 120
- Teleparody — Predicting/Preventing the TV Discourse of Tomorrow [Hague 2002], 272
- Tenniel Illustrations to the Alice Books [Hancher 1985], 675
- Terminal Visions: The Literature of Last Things [Wagar 1982], 215, 492
- Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction [Pak 2016], 127, 731
- Text and Territory: Geographical Imagination in the European Middle Ages [Tomasch 1997], 140, 458
- Textures of Place: Exploring Humanist Geographies [Adams 2001], 134, 454
- Thackery T. Lamshead Pocket Guide to Eccentric and Discredited Diseases [Vandermeer 2003], 225
- Theatergarden Bestiarium: The Garden as Theater as Museum [Dercon 1990], 343, 374
- Theatre Semiotics: Text and Staging in Modern Theatre [Toro 1995], 481
- Theme Park Design & The Art of Themed Entertainment [Younger 2016], 118, 127
- Theories of the Symbol [Todorov 1982], 215, 492
- Theory of Fun for Game Design [Koster 2014], 95, 305
- Thinking Animals [Shepard 1978], 198
- Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places [Soja 1996], 294
- Through the Labyrinth: Designs and Meanings Over 5, 000 Years [Kern 2000], 403, 413
- Time Travel: A History [Gleick 2016], 65, 127, 286, 730
- Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel [Nahin 1997], 139, 735
- Time Traveler's Guide to Medieval England: A Handbook for Visitors to the Fourteenth Century [Mortimer 2011], 564
- Time Traveller's Guide to Elizabethan England [Mortimer 2012], 629
- Time, Work, and Culture in the Middle Ages [Goff 1982], 261, 578
- Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking [Fernandez-Armesto 1991], 295, 462
- Tolkien Family Album [Tolkien 1992], 716
- Tolkien Quiz Book [Robinson 1982], 721
- Tolkien Scrapbook [Tolkien 1978], 723
- Tolkien and the Critics; Essays on J.R.R. Tolkien's the Lord of the Rings, [Isaacs 1968], 725
- Tolkien and the Invention of Myth: A Reader [Chance 2004], 708
- Tolkien on Fairy-Stories [Tolkien 2014], 628, 702
- Tolkien's Art: A Mythology for England [Chance 2001], 507, 712
- Tolkien's Heroic Quest [Rorabeck 2008], 306, 704
- Tolkien's Legendarium: Essays on The History of Middle-earth [Flieger 2000], 713
- Tolkien's Modern Middle Ages [Chance 2005], 707
- Tolkien's world [Helms 1974], 198, 724
- Tolkien: a Look Behind the Lord of the Rings [Carter 1978], 147, 607, 723, 760
- Tom Stoppard: A Faber Critical Guide: Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties, Arcadia [Hunter 2000], 341
- Tom Stoppard: A Life [Nadel 2002], 339
- Topographies [Miller 1995], 481
- Topophilia: Study of Environmental Perception, Attitudes and Values [Tuan 1974], 467
- Torture and Truth [duBois 1991], 256
- Torture [Peters 1996], 548
- Tough Guide to Fantasyland [Jones 2006], 68, 132, 434, 751
- Tragedy: Shakespeare and the Greek Example [Poole 1989], 637
- Translation Studies Reader [Venuti 2000], 204
- Transmedia Marketing: From Film and TV to Games and Digital Media [Zeiser 2015], 84
- Transmedia storytelling and the apocalypse [Joyce 2018], 52, 81, 269
- Trash Culture [Simon 1999], 274
- Travel As Metaphor: From Montaigne to Rousseau [Abbeele 1991], 295
- Travels of Sir John Mandeville [Mandeville 1984], 298
- Treason of Isengard: The History of the Lord of the Rings, Part 2 [Tolkien 1989], 718
- Treasure: in Search of the Golden Horse [Renan 1984], 298
- Treasury of Fantastic and Mythological Creatures: 1,087 Renderings from Historic Sources [Huber 1981], 197
- Trickster Makes This World: Mischief, Myth and Art [Hyde 1998], 190, 248, 293, 510
- Trompe L'Œil: Painted Architecture [Milman 1986], 146, 394
- Turtle Recall: The Discworld Companion ... So Far [Pratchett 2014], 41
- Turtle moves.: Discworld's story (unauthorized) [Watt-Evans 2008], 43
- Twilight of Magic [Lofting 1993], 417
- Two Towers: Being the second part of The Lord of the Rings [Tolkien 1981], 721
- Ultimate Guide to Science Fiction: Descriptions, Reviews, and Ratings of over 3000 Books [up to 1990] [Pringle 1991], 738
- Ultimate RPG Character Backstory Guide: Prompts and Activities to Create the Most Interesting Story for Your Character [D'Amato 2018], 106
- Ulysses Airborne [Obregon 1971], 467
- Um...: Slips, Stumbles, and Verbal Blunders, and What They Mean [Erard 2007], 223
- Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age — A Site Book [Sky 1983], 395
- Understanding The Lord of the Rings: The Best of Tolkien Criticism [Isaacs 2005], 708
- Underworld Initiation: A Journey Towards Psychic Transformation [Stewart 1989], 296, 516, 552
- Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture [Barkan 2001], 244
- Unfinished Tales of Numenor and Middle-Earth [Tolkien 1980], 605, 722
- Unfinished Tales of Numenor and Middle-earth [Tolkien 2012], 703
- Unicorn [Hathaway 1982], 196, 640

- Universal Myths: Heroes, Gods, Tricksters, and Others [Eliot 1990],
310, 515
- Unlocking the Meaning of LOST: An Unauthorized Guide [Porter 2006], 43, 132, 411, 649
- Unspeakable Acts, Ordinary People: The Dynamics of Torture [Conroy 2000], 544, 569
- Urban Bestiary: Encountering the Everyday Wild [Haupt 2013],
172
- Ursula K. Le Guin's A Wizard of Earthsea: Teacher's Guide [Dirda 2008], 76
- Uses of Enchantment: The Meaning and Importance of Fairy Tales [Bettelheim 1976], 147, 425, 445, 607
- Uses of Enchantment: The Meaning and Importance of Fairy Tales [Bettelheim 1989], 420, 441, 487, 600, 636
- Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700 [Davis 1983], 664
- Utopia [More 1975], 665
- Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century [Gerber 1973], 665, 762
- Utopian Function of Art and Literature: Selected Essays [Bloch 1987],
663
- Utopian Function of Art and Literature: Selected Essays [Bloch 1989],
257, 662
- Utopias of the Classical World: Aspects of Greek and Roman Life [Ferguson 1975], 665
- Utopias [Alexander 1984], 663
- Valsalva's Maneuver: Mots Justes and Indispensable Terms [Train 1990],
231
- Values at Play in Digital Games [Flanagan 2014], 95, 110
- Vampire Lectures [Rickels 1999], 138, 189, 415
- Vampires, Burial, and Death: Folklore and Reality [Barber 1988], 193,
421, 553
- Vanishing People: Fairy Lore and Legends [Briggs 1978], 146, 262, 444,
606, 642
- Variations on a Theme Park: The New American City and the End of Public Space [Sorkin 1992], 144, 255, 389
- Vested Interests: Cross-dressing and Cultural Anxiety [Garber 1991],
278, 343
- Victorians and Ancient Greece [Jenkyns 1981], 519
- Video Game Storytelling: What Every Developer Needs to Know about Narrative Techniques [Skolnick 2014], 95
- Video Gaming in Science Fiction: A Critical Study [Barr 2018],
730
- View Over Atlantis [Mitchell 1973], 654
- Viewer As Poet: The Renaissance Response to Art [Land 1994],
252
- Views of Rome, Then and Now [Piranesi 1976], 397
- Vintage Book of Amnesia: An Anthology of Writing on the Subject of Memory Loss [Lethem 2000], 273
- Vinyl Leaves: Walt Disney World and America [Fjellman 1992], 143,
278, 418, 661
- Violet Fairy Book [Lang 1966], 610
- Virtual Reality [Greengard 2019], 117
- Virtual Reality [Rheingold 1991], 122
- Virtual World Design [Cudworth 2014], 119
- Virtual Worlds: A Journey in Hype and Hyperreality [Woolley 1992],
122
- Visionary Architecture: From Babylon to Virtual Reality [Thomsen 1997], 384
- Visions of Heaven & Hell Before Dante [Gardiner 2008], 410, 525,
541
- Visual Guide to Xanth [Anthony 1989], 48
- Visual Mind: Art and Mathematics [Emmer 1993], 461
- Visual Narratives: Storytelling in Etruscan and Roman Art [Brilliant 1986], 213, 517
- Visualizing Middle-Earth [Martinez 2000], 569, 713
- Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition [Meyer 2014], 287,
431, 563, 589
- Voyage: The Coast of Utopia, Part I [Stoppard 2002], 291, 658
- Voyages of Discovery [Armstrong 1972], 313
- Voynich Manuscript [Clemens 2016], 409
- Walt Disney's Disneyland [Nichols 2018], 126
- War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination [Sammons 2010], 690, 704
- War of the Jewels: The Later Silmarillion, History of Middle-Earth, Part 2, Vol. 11 [Tolkien 1994], 715
- War of the Ring: The History of the Lord of the Rings, Part 3 [Tolkien 1990], 717
- Warriors of Arthur [Matthews 1988], 618
- Waspleg and Other Mnemonics [Benne 1988], 232
- Wastelands [Adams 2008], 541
- Way To Xanadu [Alexander 1994], 329
- Way of the Labyrinth: A Powerful Meditation for Everyday Life [Curry 2000], 403, 413
- Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages [Huxley 1974], 299, 425, 493, 520, 556
- Way with Worlds Book 1: Crafting Great Fictional Settings [Savage 2016], 74
- Wayfinding in Architecture [Passini 1992], 389
- We Deserve Better Villains: A Video Game Design Survival Guide [Kristjan 2019], 89
- Websters' First New Intergalactic Wickedary of the English Language [Daly 1987], 233
- Welsh Celtic Myth in Modern Fantasy [Sullivan 1989], 637, 757
- What Is Landscape? [Stilgoe 2015], 350
- What Is Pastoral? [Alpers 1996], 371, 479
- When Dreams Came True: Classical Fairy Tales and Their Tradition [Zipes 1999], 595, 633
- When God Was A Woman: The landmark exploration of the ancient worship of the Great Goddess and the eventual suppression of women's rites [Stone 1978], 312
- When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire [Dundes 1987], 234, 280
- Where the Shadows Lie: A Jungian Interpretation of Tolkien's The Lord of the Rings [Skogemann 2009], 704
- Who's Who in Non-Classical Mythology [Skyes 2001], 507
- Wicked: The Grimmerie, a Behind-the-Scenes Look at the Hit Broadway Musical [Cote 2005], 680
- Wildlife of Star Wars: A Field Guide [Whitlatch 2010], 183
- William Blake: The Seer and His Visions [Klonsky 1977], 424
- William Morris and his Earthly Paradises [Marshall 1979], 492, 535,
642, 664, 760
- Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film [Varney 1988], 60, 146, 193, 442,
574
- Wind and the Wizard [Roberts 1990], 685

- Winning the Story Wars: Why Those Who Tell (and Live) the Best Stories Will Rule the Future [Sachs 2012], 305
- Wisdom of Oz: Reflections of a Jungian Sandplay Therapist [Morena 2001], 476, 681
- Witch Must Die: The Hidden Meaning of Fairy Tales [Cashdan 1999], 437, 477, 595, 683
- Witches of Oz [Philips 1994], 685
- Wizard of Oz as American myth: a critical study of six versions of the story, 1900-2007 [Burger 2012], 679
- Wizard of Oz: The Film Classic Comes to Life With Sound and Stunning Three-Dimension [Scarfone 2000], 682
- Wizard of Oz: The Official 50th Anniversary Pictorial History [Fricke 1989], 686
- Wizard of Oz: The Screen Play [Langley 1989], 59, 686
- Wizard of Oz [Baum 1987], 686
- Wizard of Oz [Rushdie 1992], 685
- Wizard of Quarks: A Fantasy of Particle Physics [Gilmore 2001], 681
- Wizardry of Oz [Stillman 1999], 59, 683
- Wizards and Witches [Lehane 1984], 686
- Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction [Adler 2014], 66, 118, 129, 731
- Wizards: Magical Tales From the Masters of Modern Fantasy [Dann 2007], 433
- Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing [Malti-Douglas 1991], 230, 256, 599
- Women, Fire, and Dangerous Things [Lakoff 1990], 212, 487
- Wonder and Science: Imagining Worlds in Early Modern Europe [Campbell 1999], 136, 326, 734
- Wonderbook: The Illustrated Guide to Creating Imaginative Fiction [VanderMeer 2013], 320
- Wonderful Wizard of Oz Cook Book [Bayley 1981], 686
- Wonderful Wizard of Oz: A Commemorative Pop-up [Baum 2001], 681
- Wonders and the Order of Nature, 1150-1750 [Daston 2001], 352, 567, 630
- Word Crazy: Broadway Lyricists from Cohan to Sondheim [Hischak 1991], 230
- Word Origins: An Exploration and History of Words and Language [Funk 1992], 229
- Words Are My Matter: Writings About Life and Books, 2000-2016, with a Journal of a Writer's Week [Guin 2016], 74
- Words in Time [Hughes 1989], 232
- World Atlas of Divination: The Systems, Where They Originate, How They Work [Matthews 1992], 462
- World Builder's Guidebook [Baker 1996], 69, 113, 140
- World Building Guide and Workbook [Franklin 2016], 74
- World Building in Spanish and English Spoken Narratives [Lugea 2016], 74
- World Building: Transmedia, Fans, Industries [Boni 2017], 82
- World Guide to Gnomes, Fairies, Elves & Other Little People [Keightley 2000], 188, 569, 632
- World of DC comics [Friedenthal 2018], 80, 126
- World of Dark Crystal [Froud 1982], 60
- World of Ice & Fire: The Untold History of Westeros and the Game of Thrones [Martin 2014], 41
- World of Robert Jordan's The Wheel of Time [Jordan 1998], 46, 755
- World of the Imagination [Brann 1992], 143, 330
- World of the Irish Wonder Tale [Gose 1985], 443, 602, 638
- World's Last Night: And Other Essays [Lewis 1973], 697
- World-Building [Gillett 1996], 140, 736
- Worldmakers: SF Adventures in Terraforming [Dozois 2001], 135
- Worlds Apart: Narratology of Science Fiction [Malmgren 1991], 211, 296, 737
- Worlds Within: Children's Fantasy from the Middle Ages to Today [Egoff 1988], 574, 600, 757
- Writer's Complete Fantasy Reference [Digest 2000], 76, 135, 753
- Writer's Digest Guide to Science Fiction & Fantasy [Card 2010], 75
- Writer's Guide to Creating a Science Fiction Universe [Ochoa 1993], 76, 142, 737
- Writer's Journey: Mythic Structure for Writers [Vogler 2007], 57, 306, 322, 504
- Writer's Map: An Atlas of Imaginary Lands [Lewis-Jones 2018], 32, 318, 449
- Writes of Passage: Reading Travel Writing [Duncan 1998], 138, 206, 354
- Writing Creative Nonfiction [Gerard 2001], 204
- Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction [Athans 2014], 181, 409, 747
- Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape [Barnes 1991], 144, 210, 359, 462
- Writing of Middle Earth: How to write the script of the Hobbits, Dwarves and Elves [Fourie 2012], 222
- Writing of the Walls: Architectural Theory in the Late Enlightenment [Vidler 1996], 385
- Yale Edition of The Complete Works of St. Thomas More: Volume 3, Part 1, Translations of Lucian [More 1974], 665
- Year 1000: What Life Was Like at the Turn of the First Millennium [Lacey 1998], 570
- Yellow Fairy Book [Lang 1966], 610
- Young Magicians [Carter 1969], 763
- Your Money or Your Life: Economy and Religion in the Middle Ages [Goff 1990], 257, 552, 573
- [Simulacra &] Simulations [Baudrillard 1983], 215, 491
- readers' advisory guide to Genre Fiction (3rd ed) [Wyatt 2019], 72, 126, 268
- unique Legacy of Weird Tales: the Evolution of Modern Fantasy and Horror [Everett 2015], 746

Index by Author

- Aaron**
1986 Stage Fright, 344
- Abbeele**
1991 Travel As Metaphor, 295
- Abbott**
2001 A History of Celibacy, 244
2004 Macabre Miscellany, 158
2005 More Macabre Miscellany, 158
- Abraham**
2001 A Dictionary of Alchemical Imagery, 413, 436, 476
- Abrams**
1988 Enchanted Forest, 420
- Acampora**
2004 A Nietzschean Bestiary, 175
- Adams**
1989 Lysias, 212
2001 Textures of Place, 134, 454
2008 Wastelands, 541
2013 Fundamentals of Game Design, 96
- Adcock**
1996 Oxford Book of Creatures, 191
- Adler**
2014 Wizards, Aliens, and Starships, 66, 118, 129, 731
- Adorno**
1982 Prisms, 261
- Afanasev**
1973 Russian Fairy Tales, 608
- Agnew**
1996 Human Geography, 140, 354, 458
- Alborough**
1990 Fantastic Book of Board Games, 102, 114
- Alcock**
1970 Arthur's Britain, 623
- Aldiss**
1974 Billion Year Spree, 743
- Alexander**
1984 Utopias, 663
1994 Way To Xanadu, 329
2013 Fictional Worlds, 85, 130
- Allan**
1978 An Introduction to Elvish, 236, 723
2008 Mythic Bestiary, 174
- Allen**
1970 Harmonious Vision, 536
1971 Science Fiction, 743
2005 Fantasy Encyclopedia, 751
2014 More Than Just Fairy Tales, 588
2015 Tarthian Empire Companion, 75
- Alpers**
1996 What Is Pastoral?, 371, 479
- Aman**
1987 Best of Maledicta, 233
- Ammer**
1993 Seeing Red or Ticked Pink, 228
- Anderes**
1983 Ice Palaces, 363
- Andersen**
2008 Annotated Hans Christian Andersen, 590
- Anderson**
1990 Green Man, 145, 420, 486
2003 Tales Before Tolkien, 186, 434, 592, 709, 751
- Andre-Driussi**
1994 Lexicon Urthus, 47
- Andrew**
1978 Early Temples of the Mormons, 396
- Anthony**
1989 Visual Guide to Xanth, 48
- Antoniades**
1992 Epic Space, 358, 388
- Anzaldi**
1996 Fantasia, 35, 416, 438, 755
- Appelcline**
2014 Designers & Dragons, 66, 109
- Ariel**
1992 Mystic Quest, 295
- Aries**
1965 Centuries of Childhood, 263
- Armstrong**
1972 Voyages of Discovery, 313
- Asbjornsen**
1969 Popular Tales from the Norse, 608
- Ashe**
1971 Quest for Arthur's Britain, 622
1982 Literary Houses, 396
1983 More Literary Houses, 395
1987 Discovery of King Arthur, 619
1988 Landscape of King Arthur, 361, 618
1991 Dawn Behind the Dawn, 530
1992 Atlantis, 651
- Asimov**
1986 Futuredays, 739
2000 Faeries, 594, 632
- Asma**
2011 On Monsters, 182, 287, 410, 472
- Athanassakis**
1988 Orphic Hymns, 552
- Athans**
2014 Writing Monsters, 181, 409, 747

- Attebery**
 1980 Fantasy Tradition in American Literature, 760
 2014 Stories about Stories, 502, 588, 748
- Auden**
 1981 Norse Poems, 578, 605
- Augarde**
 1986 Oxford Guide to Word Games, 235
- Auguet**
 1994 Cruelty and Civilization, 101, 113, 250
- Aveni**
 1981 Skywatchers of Ancient Mexico, 534
 1990 Empires of Time, 279
- Bacon**
 1976 Design of Cities, 397
- Baese**
 1987 Animalia, 194
 1996 Lewis Carroll's Jabberwocky, 674
- Bailey**
 1993 Improvisation, 329
- Baker**
 1996 World Builder's Guidebook, 69, 113, 140
- Bakhtiar**
 2004 Sufi, 290, 412
- Baldini**
 1997 Citrus Fruit, 371
- Baltrusaitis**
 1989 Aberrations, 392, 420
- Bamford**
 2003 An Endless Trace, 323, 412, 566
- Banducci**
 2010 Animals Real and Imagined, 183, 749
- Bane**
 2013 Encyclopedia of Fairies in World Folklore and Mythology, 181, 629, 748
 2014 Encyclopedia of Imaginary and Mythical Places, 154, 502, 748
- Bantock**
 2000 Artful Dodger, 325
- Barber**
 1988 Vampires, Burial, and Death, 193, 421, 553
 1990 Figure of Arthur, 617
 2004 King Arthur, 616
 2013 Bestiary, 171
- Barfield**
 1983 Orpheus, 555
- Barkan**
 2001 Unearthing the Past, 244
- Barlowe**
 1987 Barlowe's Guide to Extraterrestrials, 194, 739
 1990 Expedition, 757
 1996 Barlowe's Guide to Fantasy, 69, 191, 755
- Barnes**
 1991 Writing Worlds, 144, 210, 359, 462
- Barrie**
 2011 Annotated Peter Pan, 673
- Barron**
 1976 Anatomy of Wonder, 742
 1989 Decorative Maps, 464
- Barr**
 2018 Video Gaming in Science Fiction, 730
- Bartley**
 1986 Lewis Carroll's Symbolic Logic, 675
- Bartle**
 2003 Designing Virtual Worlds, 100, 121, 133, 733
 2016 MMOs from the Inside Out, 93, 108
- Barton**
 1993 Sorrows of the Ancient Romans, 193, 252
- Bates**
 2015 Real Middle Earth, 430
- Baudrillard**
 1983 [Simulacra &] Simulations, 215, 491
- Baum**
 1968 Magical Monarch of Mo, 687
 1973 Annotated Wizard of Oz, 687
 1974 John Dough and the Cherub, 687
 1976 Life and Adventures of Santa Claus, 687
 1977 Master Key, 687
 1978 American Fairy Tales, 606, 686
 1983 Life and Adventures of Santa Claus, 686
 1987 Wizard of Oz, 686
 1994 Dot and Tot of Merryland, 684
 1995 Patchwork Girl of Oz, 684
 1996 Our Landlady, 684
 2000 Annotated Wizard of Oz, 682
 2000 Green Star of Oz, 682
 2001 Wonderful Wizard of Oz, 681
- Baur**
 2012 Complete Kobold Guide to Game Design, 96, 111
 2012 Kobold Guide to Worldbuilding, 86, 111
 2014 Kobold Guide to Combat, 94, 109
 2014 Kobold Guide to Magic, 109, 430
 2018 Creature Codex, 180
- Baxter**
 1997 Inside Story, 384
- Bayley**
 1981 Wonderful Wizard of Oz Cook Book, 686
- Bazin**
 1990 Paradeisos, 374
- Beagle**
 2010 Secret History of Fantasy, 749
- Beahm**
 2007 Discovering the Golden Compass, 43, 750
- Beard**
 2002 Bored of the Rings, 711
- Bedini**
 1998 Pope's Elephant, 247
- Beetz**
 2001 Exploring C.S. Lewis' the Chronicles of Narnia, 692
- Belanger**
 1998 Real and Fanciful Animals from Engravings Pictorial, 189
- Bellerophon**
 1983 Coloring Book – Gorgons, 196
- Bellin**
 2005 Framing Monsters, 57
- Ben-Tov**
 1995 Artificial Paradise, 371, 529, 736
- Benedikt**
 1991 Cyberspace, 122
- Benne**

- 1988 Waspleg and Other Mnemonics, 232
- Benson**
1994 Expressionist Utopias, 386, 529, 660, 756
- Benveniste**
1983 Kingdom on the Rhine, 518, 577, 604
- Berlant**
1991 Anatomy of National Fantasy, 255, 661
- Berlitz**
1984 Atlantis, 652
- Bernal**
1987 Black Athena, 259, 516
- Beroul**
1978 Romance of Tristan, 621
- Berry**
2000 Actor and the Text, 340
- Bettelheim**
1976 Uses of Enchantment, 147, 425, 445, 607
1989 Uses of Enchantment, 420, 441, 487, 600, 636
- Bevan**
1999 Cities of Splendor, 34, 353, 383
- Biedermann**
1994 Dictionary of Symbolism, 208, 251, 403, 481, 512, 598
- Bini**
1998 Pirandello and His Muse, 341
- Birk**
2004 Dante's Inferno, 527, 543
2005 Dante's Paradiso, 526, 542
2005 Dante's Purgatorio, 526, 542
- Birnbaum**
1992 Birnbaum's Walt Disney World 1993, 358
1992 Disneyland 1993, 358
- Blanchot**
1989 Space of Literature, 212, 487
- Blando**
2015 How to Draw Fantasy Art and RPG Maps, 65, 450
2019 Fantasy Mapmaker, 448
- Blanpied**
1996 Dragons, 192
- Bloch**
1987 Utopian Function of Art and Literature, 663
1989 Utopian Function of Art and Literature, 257, 662
- Blomberg**
1990 Interpreting the Parables, 599
- Blonsky**
1985 On Signs, 490
- Bloomer**
1977 Body, Memory, and Architecture, 396
1993 Architecture and the Text, 386
- Bloom**
1994 Classic Fantasy Writers, 756
- Blumberg**
2016 Cinema and Sorcery, 53
- Blumenfeld**
1989 Pretty Ugly, 231
- Boesky**
1997 Founding Fictions, 650, 660
- Bogenn**
2018 Assassin's Creed, 90
- Bolen**
1984 Goddesses in Everywoman, 555
2014 Goddesses in Everywoman, 305
- Boni**
2017 World Building, 82
- Bonner**
1994 Qabalah, 416, 439, 530
- Bono**
2006 De Bono's Thinking Course, 322
2015 Mechanism of Mind, 318
2015 Serious Creativity, 319
- Booker**
2010 Encyclopedia of Comic Books and Graphic Novels, 156
2010 Historical Dictionary of Science Fiction Cinema, 56, 155
2014 Historical Dictionary of Science Fiction in Literature, 154
- Books**
1984 Dragons (The Enchanted World), 195
1984 Magical Beasts (The Enchanted World), 196
1985 Night Creatures (The Enchanted World), 195, 421, 602
1986 Fabled Lands (The Enchanted World), 35, 601
- Bord**
1978 Secret Country, 579, 606
1985 Sacred Waters, 533, 576, 602
- Borges**
1988 Book of Fantasy, 757
2006 Book of Imaginary Beings, 68, 185
- Borrer**
1960 Dictionary of Word Roots and Combining Forms, 237
- Bouzeau**
1997 Star Wars, 59, 310, 735
- Bowman**
2010 Functions of Role-Playing Games, 111
- Boxsel**
2005 Encyclopaedia of Stupidity, 158
- Boyer**
1984 Fantasists on Fantasy, 758
1996 City of Collective Memory, 384
- Braden**
1999 Petrarchan Love and the Continental Renaissance, 633
- Bragdon**
1992 Projective Ornament, 229
- Bramwell**
1974 Lost Atlantis, 653
- Brann**
1992 World of the Imagination, 143, 330
- Brathwaite**
2000 Challenges for Game Designers, 101
- Brennan**
2018 New worlds. Year one, 73
- Bretnor**
1976 Craft of Science Fiction, 742
- Breverton**
2013 Breverton's Phantasmagoria, 172
- Brewer**
1983 Return of King Arthur, 620

- Briggs**
 1977 British Folktales, 607
 1978 Vanishing People, 146, 262, 444, 606, 642
 1992 Fractals, 737
 1994 Streets of Ankh-Morpork, 460
- Brilliant**
 1986 Visual Narratives, 213, 517
- Brisson**
 2004 How Philosophers Saved Myths, 243, 505
- Broderick**
 2012 Science Fiction, 732
- Brodie**
 2005 Lord of the Rings [Movie Set] Location Guidebook, 57
 2011 Lord of the Rings, 55, 703
- Brodsky**
 1981 L.A. Freeway, 280, 396
- Bronner**
 1990 Piled Higher and Deeper, 231, 279
- Bronte**
 2017 Tales of Angria — Complete Edition, 40
- Brooke-Hitching**
 2018 Golden Atlas, 448
 2018 Phantom Atlas, 448
- Brooke-Rose**
 1981 A Rhetoric of the Unreal, 216, 298, 759
- Brotherston**
 1979 Image of the New World, 535
- Brown**
 1989 Art and Architecture of English Gardens, 375, 392
- Brumbaugh**
 1978 Most Mysterious Manuscript, 424, 444, 579
- Brunette**
 1993 Deconstruction and the Visual Arts, 386
- Buckley**
 2018 Advanced Worldbuilding, 73
- Budge**
 1979 Book of The Dead, 535, 556
- Buker**
 2002 Science Fiction and Fantasy Readers' Advisory, 76, 733, 752
- Burger**
 2012 Wizard of Oz as American myth, 679
- Burgess**
 1975 Joysprick, 236
 1993 A Mouthful of Air, 228
- Burgin**
 1986 Formations of Fantasy, 758
- Burkert**
 1982 Structure and History in Greek Mythology and Ritual, 312, 518
- Burkon**
 1994 Ancient Scandinavian Designs, 404
- Burns**
 2005 Perilous Realms, 591, 707
- Busch**
 1999 Geography of Home, 205, 383, 456, 477
- Butler**
 2004 Art of Darkness, 58, 751
- Buxton**
 1994 Imaginary Greece, 251, 310, 355, 512
- Byfield**
 1994 Book of Weird, 417, 439
- Bywater**
 2004 Lost Worlds, 412, 649
- Caidin**
 1997 Destination Mars, 511, 735
- Calame**
 1995 Craft of Poetic Speech in Ancient Greece, 480
- Calverley**
 2005 Primal Runes, 434
- Cameron**
 1987 Lost Paradise, 297
- Campanella**
 1981 City of the Sun, 262, 664
- Campbell**
 1949 Hero with a Thousand Faces, 313, 494, 521
 1981 Mythic Image, 312, 423, 492, 519
 1988 Power of Myth, 258, 311, 516
 1998 Reflections on the Art of Living, 309
 1999 Wonder and Science, 136, 326, 734
 2003 Hero's Journey, 307
 2004 Pathways to Bliss, 307
 2006 Strange Creatures, 185
- Camp**
 1970 Lost Continents, 37, 654, 665
 1973 Citadels of Mystery, 425, 654
 1975 Science Fiction Handbook, 742
 1976 Literary Swordsmen and Sorcerers, 312, 761
 2007 Mathematics of Magic, 411
- Capp**
 1979 English Almanacs 1500-1800, 535
- Card**
 2010 Writer's Digest Guide to Science Fiction & Fantasy, 75
- Carey**
 2000 Faber Book of Utopias, 659
- Carman**
 1973 Study of the Pseudo-Map Cycle of Arthurian Romance, 467, 622
- Carnell**
 2001 Roadkill of Middle Earth, 712
- Carpenter**
 1992 L. Frank Baum, 685
 2013 Sindarin-English & English-Sindarin Dictionary, 222
 2014 J.R.R. Tolkien, 702
- Carroll**
 1971 Alice in Wonderland, 676
 1982 Lewis Carroll's The Hunting of the Snark, 675
 1999 100 Years of Oz, 683
 1999 Annotated Alice, 673
 2015 Annotated Alice, 672
- Carter**
 1969 Dragons, Elves, and Heroes, 582, 609, 763
 1969 Young Magicians, 763
 1970 Golden Cities, Far, 763
 1972 Discoveries in Fantasy, 762
 1972 Lovecraft, 148, 762
 1973 Imaginary Worlds, 148, 762
 1977 Creation of Tomorrow, 741

- 1978 Tolkien, 147, 607, 723, 760
- Carus**
- 1991 History of the Devil and the Idea of Evil, 440, 530, 551
- Casey**
- 1993 Getting Back Into Place, 253, 386
- 1997 Fate of Place, 139, 384
- Cashdan**
- 1999 Witch Must Die, 437, 477, 595, 683
- Casti**
- 1994 Complexification, 737
- Castronova**
- 2005 Synthetic Worlds, 99, 121, 241
- Catmull**
- 2014 Creativity, Inc., 319
- Certeau**
- 1995 Mystic Fable, Volume One, 634
- Chadwick**
- 1971 Celts, 582, 644
- 1989 Conklin's Atlas of the Worlds, 464
- Chailley**
- 1992 Magic Flute Unveiled, 418, 484
- Chance**
- 1992 Lord of the Rings, 513, 716
- 2000 Medieval Mythography, Vol.2, 508
- 2001 Lord of the Rings, 506, 712
- 2001 Tolkien's Art, 507, 712
- 2004 Tolkien and the Invention of Myth, 708
- 2005 Tolkien's Modern Middle Ages, 707
- Charlton**
- 1993 Middle Earth Role Playing, 716
- 1999 Creatures & Monsters, 176
- Charyton**
- 2015 Creativity and Innovation Among Science and Art, 318
- Cheng**
- 2014 Sound Play, 94, 119, 320
- Chippindale**
- 1983 Stonehenge Complete, 36, 422
- Clareson**
- 1977 Many Futures, Many Worlds, 741
- Clark**
- 2000 J.R.R. Tolkien and His Literary Resonances, 713
- 2006 A Medieval Book of Beasts, 175
- 2015 Evolution of Economic Systems, 128, 153
- 2015 Medieval Book of Birds, 171
- Clay**
- 1998 Real Places, 353, 383, 457
- 1999 Four Island Utopias, 34, 650, 659
- Clemens**
- 2016 Voynich Manuscript, 409
- Clute**
- 1999 Book of End Times, 137, 545
- 1999 Encyclopedia of Fantasy, 69, 159, 753
- 1999 Encyclopedia of Science Fiction, 69, 160, 734
- Coffin**
- 1978 Female Hero in Folklore and Legend, 263, 607, 642
- Cohen**
- 1990 Development of Imagination, 145, 331
- Colbert**
- 2005 Magical Worlds of Narnia, 592, 691
- Cole**
- 1994 Oxford Book of Aging, 251, 549
- Collings**
- 1993 A Crash of Rhinoceroses, 228
- Collins**
- 2005 Master of the Game, 504
- Combs**
- 2000 Synchronicity, 188, 246, 508
- Conner**
- 1993 Blossom of Bone, 635
- Connor**
- 2003 Book of Skin, 272
- Conroy**
- 2000 Unspeakable Acts, Ordinary People, 544, 569
- Constable**
- 1987 Mystic Places, 421
- Contento**
- 1978 Index to Science Fiction Anthologies and Collections, 741
- Cook**
- 1992 Music, Imagination, and Culture, 330
- Cooper**
- 1993 Beethoven and the Creative Process, 329
- Coren**
- 1996 Man Who Created Narnia, 693
- Corrin**
- 1982 Faber Book of Modern Fairy Tales, 605
- Cosgrove**
- 1985 Social Formation and Symbolic Landscape, 214, 362, 465, 490
- Cote**
- 2005 Wicked, 680
- Cottrill**
- 1986 Science Fiction and Fantasy Series and Sequels, Volume 1, 739
- Cousineau**
- 2001 Once and Future Myths, 135, 507
- Cover**
- 2014 Creation of Narrative in Tabletop Role-Playing Games, 110
- Cox**
- 1993 New Historical Literary Study, 342
- 1995 A Picasso bestiary, 176
- Crabbe**
- 1987 J.R.R. Tolkien, 718
- Crespi**
- 1995 A Walk in Monet's Garden, 372
- Crimmins**
- 1998 Republic of Dreams, 754
- Critchfield**
- 2011 Gilak's Guide to Pellucidar, 42
- Croft**
- 2015 Perilous and Fair, 702
- Crossley-Holland**
- 1987 Oxford Book of Travel Verse, 297
- Csapo**
- 1995 Context of Ancient Drama, 342
- Csikszentmihalyi**
- 1996 Creativity, 327

- 2008 Creativity, [321](#)
- Cudworth**
- 2014 Virtual World Design, [119](#)
- 2018 Extending Virtual Worlds, [117](#)
- Culbertson**
- 1995 A Word Fitly Spoken, [597](#)
- Culler**
- 1988 On Puns, [213](#), [232](#)
- Cunningham**
- 1985 Encyclopedia of Magical Herbs, [442](#)
- Curran**
- 2009 Lost Lands, Forgotten Realms, [33](#), [648](#)
- Currie**
- 1995 Metafiction, [480](#)
- Curry**
- 1997 Defending Middle-Earth, [511](#), [714](#)
- 2000 Way of the Labyrinth, [403](#), [413](#)
- 2004 Defending Middle-Earth, [505](#), [708](#)
- Cybulskie**
- 2016 Five-Minute Medievalist, [562](#)
- D'Amato**
- 2018 Ultimate RPG Character Backstory Guide, [106](#)
- D'Aoust**
- 2018 A Witch's Bestiary, [168](#)
- Daiches**
- 1981 Literary Landscapes of the British Isles, [216](#), [363](#)
- Daily**
- 2007 Classic Treasury of Aesop's Fables, [591](#)
- Daly**
- 1987 Webster's First New Intergalactic Wickedary of the English Language, [233](#)
- Dames**
- 1992 Mythic Ireland, [418](#), [513](#), [572](#), [635](#)
- Danesi**
- 2002 Puzzle Instinct, [100](#), [112](#), [203](#), [324](#), [402](#), [413](#), [435](#), [474](#)
- Dann**
- 2007 Wizards, [433](#)
- Danziger**
- 2003 1215, [566](#)
- Darnton**
- 1985 Literary Underground of the Old Regime, [260](#)
- Darrah**
- 1981 Real Camelot, [621](#)
- Dartnell**
- 2015 Knowledge, [128](#)
- Darton**
- 1985 Stories of Romance, [619](#), [638](#)
- Dasgupta**
- 1994 Creativity in Invention and Design, [329](#), [417](#)
- Daston**
- 2001 Wonders and the Order of Nature, 1150-1750, [352](#), [567](#), [630](#)
- Davenport**
- 1983 Geography of the Imagination, [333](#)
- 1989 Every Force Evolves a Form, [258](#)
- Davies**
- 1987 Greek Insects, [194](#), [233](#)
- 2010 Grimoires, [432](#)
- Davis**
- 1977 A January Fog Will Freeze a Hog, and Other Weather Folklore, [236](#)
- 1983 Utopia and the Ideal Society, [664](#)
- Day**
- 1997 Hobbit Companion, [715](#)
- 2010 Guide to Tolkien's World, [173](#)
- Deely**
- 1982 Introducing Semiotics, [215](#), [491](#)
- 1990 Basics of Semiotics, [212](#), [486](#)
- Degler**
- 1989 Scuttlebutt, [231](#)
- Delacampagne**
- 2003 Here Be Dragons, [68](#), [134](#), [175](#), [186](#), [351](#), [567](#)
- Delaney**
- 1984 James Joyce's Odyssey, [297](#), [466](#), [518](#)
- 2011 Last Apprentice, [173](#)
- Delany**
- 1978 Jewel-Hinged Jaw, [236](#)
- Dell**
- 2010 Monsters, [174](#)
- Delumeau**
- 1990 Sin and Fear, [145](#), [257](#), [296](#), [552](#)
- 1995 History of Paradise, [372](#), [512](#), [529](#)
- Denchfield**
- 2000 Alice's Pop-up Wonderland, [673](#)
- Dercon**
- 1990 Theatergarden Bestiarium, [343](#), [374](#)
- Designs**
- 1975 Star Trek Blueprints, [742](#)
- Deterding**
- 2018 Role-Playing Game Studies, [80](#), [107](#)
- Dewdney**
- 1987 Armchair Universe, [739](#)
- Dharwadker**
- 2000 Cosmopolitan Geographies, [135](#), [273](#), [383](#), [455](#)
- Dickinson**
- 1981 Flight of Dragons, [197](#), [641](#)
- Digest**
- 2000 Writer's Complete Fantasy Reference, [76](#), [135](#), [753](#)
- Dighe**
- 2002 Historian's Wizard of Oz, [475](#), [680](#)
- Dirda**
- 2008 Ursula K. Le Guin's A Wizard of Earthsea, [76](#)
- Divine**
- 1972 Certain Islands, [299](#)
- Dobrov**
- 2000 Figures of Play, [340](#)
- Domhoff**
- 1996 Finding Meaning in Dreams, [479](#)
- Donahue**
- 1988 Gospel in Parable, [600](#)
- Doniger**
- 1998 Implied Spider, [274](#), [292](#), [477](#), [510](#)
- 2000 Bedtrick, [632](#)
- Donnelly**
- 1985 Atlantis, [652](#)
- Doob**
- 1992 Idea of the Labyrinth, [404](#)
- Dowd**
- 2016 Storytelling Across Worlds, [82](#)

- Downing**
1992 Planets in Peril, 693
- Dozois**
2001 Worldmakers, 135
2013 Bestiary, 181
- Drachen**
2018 Games User Research, 91
- Drout**
2006 J.R.R. Tolkien Encyclopedia, 157, 706
- Duboy**
1986 Lequeu, 394
- Duerr**
1985 Dreamtime, 260
- Duffy**
1989 Erotic World of Faery, 636
- Duhem**
1987 Medieval Cosmology, 532, 575
- Duncan**
1993 Place/Culture/Representation, 253, 357, 387
1998 Writes of Passage, 138, 206, 354
2010 Making of Avatar, 56
- Dundes**
1987 When You're Up to Your Ass in Alligators, 234, 280
- Dunne**
1985 City of The Gods, 517
- Dupriez**
1991 A Dictionary of Literary Devices, 210, 484
- Duriez**
2000 C.S. Lewis Encyclopedia, 692
2002 J.R.R. Tolkien Handbook, 711
- During**
1993 Cultural Studies Reader, 253
- Duzer**
2014 Sea Monsters on Medieval and Renaissance Maps, 181, 409, 450, 563
- Dyson**
2015 Otherworldly Politics, 54, 84, 270, 731
- Eagleton**
2005 Holy Terror, 526, 542
- East**
1999 Geography Behind History, 137, 246, 456
- Eco**
1984 Semiotics and the Philosophy of Language, 215, 490
1992 Interpretation and Overinterpretation, 210, 484
1995 Search for the Perfect Language, 228
2000 Apocalypse Postponed, 273, 545
2004 History of Beauty, 243
2007 On Ugliness, 132, 185, 241, 411, 629
2013 Book of Legendary Lands, 32
- Editors**
2018 Animal, 168
- Edmonds**
2004 Myths of the Underworld Journey, 290, 505, 543
- Edmonson**
1982 Ancient Future of the Itza, 261
- Edwards**
1979 Alien Landscapes, 364, 741, 760
1983 Realms of Fantasy, 36, 363, 652, 740, 759
2000 Noble Dreams, Wicked Pleasures, 135, 352
- Egoff**
1988 Worlds Within, 574, 600, 757
- Eisler**
1992 Orpheus The Fisher, 484, 551
- Ekman**
2013 Here Be Dragons, 351, 451
- Elgin**
1985 Comedy of the Fantastic, 758
1991 Last Word on the Gentle Art of Verbal Self-Defense, 230
- Elias**
2012 Characteristics of Games, 96
- Eliot**
1990 Universal Myths, 310, 515
- Elliott**
1970 Shape of Utopia, 666
- Ellis**
1998 Deep Atlantic, 190
1998 Imagining Atlantis, 650
1999 Search for the Giant Squid, 188, 509
- Ellmann**
1993 Hunger Artists, 253, 483
- Elrick**
1978 Science Fiction Handbook for Readers and Writers, 741
- Elza**
2013 Boundary-Crossing Girls and Imaginary Worlds, 55, 270, 673
- Emmerson**
1993 Apocalypse in the Middle Ages, 550
- Emmer**
1993 Visual Mind, 461
- Enterline**
2000 Rhetoric of the Body from Ovid to Shakespeare, 476
- Erard**
2007 Um..., 223
- Eratosthenes**
1997 Star Myths of the Greeks and Romans, 416, 511
- Erickson**
1996 Mapping The Faerie Queene, 293, 634
- Esman**
1992 Madness and The Life and Works of Adolf Wlfli, 330
- Espy**
1975 Almanac of Words at Play, 237
- Estensen**
1998 Discovery, 292
- Evans**
2008 Dragons, 184, 503
- Everett**
2015 unique Legacy of Weird Tales, 746
- Ewalt**
2014 Of Dice and Men, 110
- Faivre**
2003 Eternal Hermes, 434
- Falconer**
2017 Middle-earth from Script to Screen, 52, 700
- Faris**
1988 Labyrinths of Language, 213, 361, 405, 488
- Farmer**
1984 Poets and the Visual Arts in Renaissance England, 362, 639

- Febvre**
1985 Problem of Unbelief in the 16th Century, 260, 533
- Feeney**
1998 Literature and Religion at Rome, 247, 510
- Feitlowitz**
1998 A Lexicon of Terror, 227, 275, 546
- Fensch**
1970 Alice in Acidland, 676
- Ferguson**
1975 Utopias of the Classical World, 665
- Fernandez-Armesto**
1991 Times Atlas of World Exploration, 295, 462
2019 Out of Our Minds, 317
- Ferre**
2014 Classical Labyrinths, 401
- Ferry**
1988 Art of Naming, 233, 637
- Fiedler**
1972 Stranger in Shakespeare, 644
- Finch**
2007 Guild of Xenolinguists, 224
- Findlay**
1993 Magic Lands, 357, 387, 439
- Findlen**
1996 Possessing Nature, 276
- Finley**
2018 Narrative Tactics for Mobile and Social Games, 80, 91, 286
- Fischlin**
2004 Other Side of Nowhere, 323
- Fisher**
1990 Labyrinth, 374, 405, 420
1997 Secrets of the Maze, 403
- Fishman**
1989 Bourgeois Utopias, 279, 392, 662
- Fish**
1972 Surprised by Sin, 536
1973 Self-Consuming Artifacts, 217
- Fitzpatrick**
1978 Book of Conquests, 579
- Fjellman**
1992 Vinyl Leaves, 143, 278, 418, 661
- Flaherty**
2004 Midnight Disease, 323
- Flanagan**
2014 Values at Play in Digital Games, 95, 110
- Flieger**
2000 Tolkien's Legendarium, 713
2001 A Question of Time, 631, 712
2005 Interrupted Music, 504, 630, 708
- Flint**
1992 Imaginative Landscape of Christopher Columbus, 295, 358
- Flood**
1994 Mapping Invisible Worlds, 460
- Folengo**
2007 Baldo, Volume 1 I-XII, 289
2008 Baldo, Volume 2 XIII-XXV, 288
- Fonstad**
1984 Atlas of Pern, 48, 466
1985 Atlas of the Land, 48
1990 Forgotten Realms Atlas, 48, 114
2017 Atlas of Tolkien's Middle-Earth, 40, 449, 701
- Foote**
1994 Re-reading Cultural Geography, 251, 355, 460
- Ford**
1977 Mabinogi and Other Medieval Welsh Tales, 607, 643
1999 Hero with an African Face, 308
2005 Companion To Narnia, 44, 692
- Forsyth**
1980 Atlantis. The Making of Myth, 519, 653
2003 Satanic Epic, 543
- Fortney**
1992 Mysterious Places, 254, 418
- Foster**
2001 Complete Guide to Middle-earth, 44, 713
- Foucault**
1987 Death and the Labyrinth, 405, 553
- Fourie**
2012 Writing of Middle Earth, 222
- Fowden**
1993 Egyptian Hermes, 254, 439, 550
- Fox**
2001 Grettir's Saga, 436, 568, 593
- Franklin**
1989 Discoverers, Explorers, Settlers, 232
2016 World Building Guide and Workbook, 74
- Frank**
1997 Conquest of Cool, 276
2013 Science Fiction and Fantasy Artists of the Twentieth Century, 155
- Fredericks**
1982 Future of Eternity, 519, 740
- Freedman**
2000 Critical Theory and Science Fiction, 734
- Freeman**
2013 Oh My Gods, 503
2016 Historicizing Transmedia Storytelling, 82
2018 Global Convergence Cultures, 80
2018 Routledge Companion to Transmedia Studies, 80
- Fricke**
1989 Wizard of Oz, 686
- Friedenthal**
2018 World of DC comics, 80, 126
- Friedland**
1995 NowHere, 277, 354, 459
- Friedman**
1981 Monstrous Races in Medieval Art and Thought, 197, 423
2000 Orpheus in Middle Ages, 545
- Frost**
1991 Holy Delight, 485, 531
2015 Elements of His Dark Materials, 40, 747
- Froud**
1978 Faeries, 642
1982 World of Dark Crystal, 60
1998 Good Faeries/Bad Faeries, 438, 634
2019 Brian Froud's World of Faerie, 628, 746
- Frutiger**
1989 Signs and Symbols, 213, 487

- Frye**
 1973 Secular Scripture, 581, 644
 1978 Milton's Imagery and the Visual Arts, 216, 536
 1985 North to Thule, 297
- Fulton**
 1998 Sci-fi Channel Encyclopedia of TV Science Fiction, 735
- Funk**
 1992 Word Origins, 229
- Gaiman**
 2017 Norse Mythology, 64, 429, 502, 587, 701
- Galanopoulos**
 1969 Atlantis, 654
- Galinsky**
 1972 Herakles Theme, 313
 1992 Classical and Modern Interactions, 388
 2005 Cambridge Companion to the Age of Augustus, 241
- Gantz**
 1982 Early Irish Myths and Sagas, 444, 519, 578, 605, 640
- Garber**
 1991 Vested Interests, 278, 343
- Gardiner**
 1993 Medieval Visions of Heaven and Hell, 550
 2008 Visions of Heaven & Hell Before Dante, 410, 525, 541
 2019 Greek & Roman Hell, 540
- Gardner**
 1990 More Annotated Alice, 674
 1991 Art of Fiction, 211
- Garry**
 2017 Archetypes and Motifs in Folklore and Literature, 304, 429, 472, 588
- Gattegno**
 1976 Lewis Carroll, 675
- Genette**
 1995 Mimologics, 208, 481
 1997 Paratexts, 206
- Gerard**
 2001 Writing Creative Nonfiction, 204
- Gerber**
 1973 Utopian Fantasy, 665, 762
- Gere**
 2009 Knossos and the Prophets of Modernism, 241, 288, 402, 503
- Germond**
 2001 An Egyptian Bestiary, 175
- Giamatti**
 1991 Take Time for Paradise, 101, 531
- Gibbons**
 2019 Music in the Role-playing Game, 106, 317
- Gibson**
 1980 C.S. Lewis, 605, 695
 2014 Jester David's How-To Guide to Fantasy Worldbuilding, 75
- Giddings**
 1981 J.R.R. Tolkien, 721
 1984 J.R.R. Tolkien, 719
- Gies**
 2010 Life in a Medieval Castle, 564
 2016 Life in a Medieval City, 562
- Gilbert**
 1993 Perfect Cities, 142, 387, 661
- Gillespie**
 2009 Encyclopedia of Islands, 156
- Gillett**
 1996 World-Building, 140, 736
- Gilliam**
 2018 Setting and World-Building Workbook, 73
- Gillies**
 1994 Shakespeare and the Geography of Difference, 461
- Gilmore**
 2001 Wizard of Quarks, 681
- Ginzburg**
 1992 Ecstasies, 418, 439, 598
- Glassman**
 2000 Oz, 682
- Gleason**
 1994 Making Men, 482
- Gleick**
 2016 Time Travel, 65, 127, 286, 730
- Glover**
 1982 C.S. Lewis, 695
- GoGwilt**
 1997 Invention of the West, 457
- Godwin**
 2002 Pagan Dream of the Renaissance, 243, 370, 506, 544, 567, 630
- Goff**
 1982 Time, Work, and Culture in the Middle Ages, 261, 578
 1990 Your Money or Your Life, 257, 552, 573
 1992 Medieval Imagination, 330, 418, 440, 572
- Goldsworthy**
 1998 Inventing Ruritania, 138, 478
- Goldthwaite**
 1996 Natural History of Make-Believe, 293, 596, 693, 755
- Golomb**
 2011 Creation of Imaginary Worlds, 131
- Goodrich**
 1986 King Arthur, 619
 1987 Merlin, 442, 619
 1989 Priestesses, 515
- Gordon**
 1957 An Introduction To Old Norse, 582, 611
 1987 Forgotten Scripts, 575
- Gose**
 1985 World of the Irish Wonder Tale, 443, 602, 638
 1988 Mere Creatures, 311, 600, 758
- Gozzi**
 1989 Five Tales for the Theatre, 344
- Graham**
 1979 Rainbow Book, 641
- Grand**
 1986 Labyrinth, 60, 406
- Grant**
 1997 A Guide to the Ancient World, 457, 511
 1997 Encyclopedia of Fantasy and Science Fiction Art Techniques, 160
- Gray**
 1981 Lanark, 555
- Greenberg**

- 1992 After the King, 716
- Greenblatt**
- 1981 Renaissance Self-fashioning, 641, 664
- Greene**
- 1977 Oz Scrapbook, 687
- Greengard**
- 2019 Virtual Reality, 117
- Greenland**
- 1983 Entropy Exhibition, 740
- Greenway**
- 1977 Golden Horns, 147, 519, 580
- Greenwood**
- 2001 Forgotten Realms — Dungeons & Dragons Campaign Setting, 44, 113
- Green**
- 1974 C.S. Lewis, 696
- 1983 De Historia Et Veritate Unicornis, 196, 640
- 2016 Encyclopedia of Weird Westerns, 152
- Griffin**
- 1994 Satire, 482
- Grigson**
- 1980 Faber Book of Poems and Places, 363
- Grimm**
- 2012 Annotated Brothers Grimm, 590
- 2014 Original Folk and Fairy Tales of Grimm Brothers, 430, 588
- 2014 Original Folk and Fairy Tales of the Brothers Grimm, 588
- Grotta-Kurska**
- 1976 J.R.R. Tolkien, 723
- Grubb**
- 1990 Castles, 114
- Guest**
- 2001 Eating Their Words, 244, 476
- Guiley**
- 1991 Moonscapes, 144, 441
- 2009 Encyclopedia of Demons and Demonology, 156, 183, 432, 541
- Guin**
- 2016 Words Are My Matter, 74
- Gunn**
- 1975 Alternate Worlds, 743
- Gurney**
- 1992 Dinotopia, 48, 661
- Guthrie**
- 1993 Orpheus and Greek Religion, 550
- Gutkind**
- 1997 Art of Creative Nonfiction, 207
- Gygax**
- 1992 Mythus Magick, 440
- Haber**
- 2002 Meditations on Middle-Earth, 711
- Hackiere**
- 2018 Infernal Bestiary, 169
- Hadfield**
- 2001 Cambridge Companion to Spenser, 631
- Hague**
- 2002 Teleparody — Predicting/Preventing the TV Discourse of Tomorrow, 272
- Haining**
- 1976 Fantastic Pulps, 742, 761
- 1981 Irish Leprechaun's Kingdom, 197, 605, 641
- Haksever**
- 2018 Everyday Magic, 428
- Halbritter**
- 1978 Armoury, 147
- 1981 Halbritter's Plant-And-Animal World, 197
- Hale**
- 1999 Sin and Syntax, 226
- Hallett**
- 1997 Roman Sexualities, 478
- Hall**
- 1976 Knightly Tales of Sir Gawain, 607, 621
- 1990 Hidden Dimension, 145, 392, 463
- 1992 Mapping the Next Millennium, 462
- Halprin**
- 1970 RSVP Cycles, 148, 280, 334, 346, 365
- Hamilton**
- 2001 Spenser, 631
- Hammond**
- 1998 J.R.R. Tolkien, 714
- Hamon**
- 1993 Expositions, 277
- Hanbury-Tenison**
- 2006 Seventy Great Journeys in History, 306
- Hancher**
- 1985 Tenniel Illustrations to the Alice Books, 675
- Handel**
- 2012 New Zealand Hobbit Crisis, 55, 703
- Harbison**
- 1988 Pharaoh's Dream, 258, 311, 442, 600, 758
- 1991 Built, the Unbuilt, and the Unbuildable, 373, 390, 485
- Hargreaves**
- 1990 Hargreaves New Illustrated Bestiary, 177
- Harms**
- 1994 Encyclopedia Cthulhiana, 417
- 1998 Encyclopedia Cthulhiana (2nd ed), 46, 160, 754
- Harper**
- 2018 Atlas, 449
- Harpham**
- 1987 On the Grotesque, 146, 421, 575
- Harpur**
- 1989 Atlas of Legendary Places, 35, 360, 600, 651
- Harrison**
- 1969 Quest for the New Moral World, 300, 666
- 1977 Great Balls of Fire, 742
- 1983 Stonehenge, 653
- 1986 Masks of the Universe, 739
- 1992 Forests, 358
- 2005 Dominion of the Dead, 242, 411, 542
- 2009 Gardens, 369
- 2010 Dominion of the Dead, 351, 541
- Harry**
- 1988 Revisionary Play, 344
- Harter**
- 1979 Animals, 197
- Hartmann**
- 1998 Dreams And Nightmares, 478
- Harvey**
- 2000 Island of Lost Maps, 292, 455

- 2003 *Origins of Tolkien's Middle-Earth For Dummies*, 709
 2015 *Fantastic Transmedia*, 84
- Hassig**
 1995 *Medieval Bestiaries*, 177
- Hassler-Forest**
 2016 *Science Fiction, Fantasy and Politics*, 83
 2018 *Star Wars and the History of Transmedia Storytelling*, 81
- Hathaway**
 1982 *Unicorn*, 196, 640
- Haupt**
 2013 *Urban Bestiary*, 172
- Haviland**
 1983 *Hans Christian Andersen*, 604
- Hawken**
 1976 *Magic of Findhorn*, 378
- Hayles**
 1991 *Chaos and Order*, 211, 485, 737
- Hazell**
 2006 *Plants of Middle-earth*, 369, 706
- Hearne**
 1986 *Adam's Task*, 195
- Heath**
 1982 *Philosopher's Alice*, 675
- Heffernan**
 1994 *Museum of Words*, 482
- Heim**
 1993 *Metaphysics of Virtual Reality*, 121
- Heinberg**
 1989 *Memories and Visions of Paradise*, 516, 532
- Helms**
 1974 *Tolkien's world*, 198, 724
- Henderson**
 2001 *Encyclopedia of Science Fiction Movies*, 159
 2013 *Book of Barely Imagined Beings*, 172
 2014 *Book of Barely Imagined Beings*, 171
- Henry**
 1992 *Orpheus with His Lute*, 551
- Heraclitus**
 2001 *Fragments*, 245, 352
- Herald**
 1999 *Fluent in Fantasy*, 69, 137, 273, 754
- Herbert**
 1980 *Marquesan Encounters*, 262
 1984 *Dune Encyclopedia*, 49
- Herendeen**
 1986 *From Landscape to Literature*, 362, 517, 638
- Hergenrader**
 2018 *Collaborative Worldbuilding for Writers and Gamers*, 73
- Herm**
 1977 *Celts*, 580, 643
- Heussner**
 2015 *Game Narrative Toolbox*, 84, 93
 2019 *Advanced Game Narrative Toolbox*, 79, 89
- Heywood**
 1996 *Dedication to Hunger*, 480
- Hickey**
 2018 *Minds Behind the Games*, 91
- Hickson**
 2019 *On Writing and Worldbuilding (Volume 1)*, 72
- Higginson**
 1977 *Tales of Atlantis and the Enchanted Islands*, 37, 299, 607, 653
 1983 *Tales of the Enchanted Islands of the Atlantic*, 443, 604, 653
- Hillegas**
 1969 *Shadows of Imagination*, 697
- Hill**
 1987 *Gardener's Labyrinth*, 361, 375, 405
- Hinton**
 1995 *Sound Symbolism*, 481
- Hischak**
 1991 *Word Crazy*, 230
- Hiss**
 1991 *Experience of Place*, 391, 462
- Hitching**
 1979 *Mysterious World*, 424, 653
- Hitt**
 1992 *In a Word*, 229
- Hock**
 2002 *Chreia and Ancient Rhetoric*, 204
- Hodgen**
 1998 *Early Anthropology in the Sixteenth and Seventeenth Centuries*, 247
- Hodge**
 1971 *Play Directing*, 346
- Hodgson**
 2016 *Elder Scrolls V*, 40
- Hoke**
 2006 *Museum of Lost Wonder*, 289, 322
- Holder**
 1990 *Faber Dictionary of Euphemisms*, 231
- Holdstock**
 1985 *Lost Realms*, 422, 652
- Hollier**
 1990 *Against Architecture*, 392
- Holmes**
 1991 *Pictorial Maps*, 462
- Holme**
 1979 *In Fairyland*, 642
- Hopkins**
 1999 *Language of the Land*, 205, 456
- Hornung**
 1975 *Allover Patterns for Designers and Craftsmen*, 407
- Howard**
 2008 *Quests*, 98, 288
- Howgego**
 2013 *Encyclopedia of Exploration*, 155, 305
- Huber**
 1981 *Treasury of Fantastic and Mythological Creatures*, 197
- Huffman**
 1992 *Robert Fludd*, 440, 694
 2001 *Robert Fludd*, 245, 291, 436
- Hughes**
 1984 *River*, 363
 1986 *Signs of Literature*, 214, 490, 575
 1989 *Words in Time*, 232
 2015 *Encyclopedia of the Gothic*, 270, 747

- Huizinga**
1950 Homo Ludens, 102, 115, 263, 346
- Humez**
1983 Alpha to Omega, 235
1987 A B C Et Cetera, 234
- Hunter**
2000 Tom Stoppard, 341
- Huntington**
1989 Rationalizing Genius, 738
- Hunt**
1991 Criticism, Theory and Children's Literature, 211, 485, 599
2005 Alternative Worlds in Fantasy Fiction, 751
- Husain**
1987 Demons, Gods and Holy Men from Indian Myths and Legends, 194, 517, 533, 601
- Hutcheon**
1985 A Theory of Parody, 214, 333
- Huxley**
1974 Way of the Sacred, 299, 425, 493, 520, 556
- Hyde**
1990 American Vision, 279, 360
1998 Trickster Makes This World, 190, 248, 293, 510
- Hynes**
1997 Mythical Trickster Figures, 191, 512
- Illes**
2014 Encyclopedia of Witchcraft, 154, 430
- Ingebretsen**
1996 Maps of Heaven, Maps of Hell, 458, 529, 548
- Inge**
2009 Naming the Rose, 473
- Innes**
1981 Holy Theatre, 534, 641
1988 Tarot, 574
1998 History of Torture, 547
- Irving**
1992 Metamorphosis in Greek Myths, 513
- Irwin**
1996 Arabian Nights, 35, 249, 596
- Isaacson**
2007 Einstein, 322
- Isaacs**
1968 Tolkien and the Critics, 725
2005 Understanding The Lord of the Rings, 708
- Isbister**
2017 How Games Move Us, 92, 107
- Iser**
1993 Fictive and the Imaginary, 142, 209, 483
- Ita**
2007 Moby-Dick, 120
- Ivins**
1976 On the Rationalization of Sight, 217, 263, 493
- Jablonski**
1982 Medieval Garden Design Book, 376
- Jackson**
1981 Fantasy, 759
2015 A Kurt Jackson Bestiary, 171
- Jarocho-Ernst**
1999 A Cthulhu Mythos Bibliography & Concordance, 415, 754
- Jaskolski**
1997 Labyrinth, 207, 403, 416, 479
- Jeffrey**
1998 Armageddon, 139, 547
- Jellicoe**
1986 Oxford Companion to Gardens, 362, 376
1987 Landscape of Man, 361, 375
- Jenisch**
2008 Art of the Video Game, 98
- Jenkyns**
1981 Victorians and Ancient Greece, 519
- Jewett**
2002 Myth of the American Superhero, 100, 113, 272, 307, 506, 752
- Johnson**
1996 Phantom Islands of the Atlantic, 35, 293, 458, 596, 651
2013 Media Franchising, 85
2017 Appendix N, 92, 107
- Johnston**
1983 Cities in the Round, 395, 577
- Jones**
1972 Kings, Beasts and Heroes, 582, 608, 763
1975 Eirik the Red and Other Icelandic Sagas, 581, 608
1982 Mabinogion, 640
1986 Goblins of Labyrinth, 60, 195, 406
1990 Fake? The Art of Deception, 332
1996 Strange Stains and Mysterious Smells, 328, 634
2006 Tough Guide to Fantasyland, 68, 132, 434, 751
- Jordan**
1998 World of Robert Jordan's The Wheel of Time, 46, 755
- Jorgensen**
2013 Gameworld Interfaces, 96, 119
2014 Encyclopedia of Ecology, 154
- Joshi**
1980 H.P. Lovecraft, 760
- Jowitt**
2005 Jerome Robbins, 323, 339
- Joyce**
2018 Transmedia storytelling and the apocalypse, 52, 81, 269
- Judd**
2017 Flora of Middle-Earth, 701
- Jung**
1976 Portable Jung, 313
1979 Aion, 492
- Kagan**
1975 New World Utopias, 425, 665
- Kaku**
2004 Parallel Worlds, 133
- Kapell**
2015 Play Versus Story Divide in Game Studies, 94
- Karr**
1997 Arthurian Companion, 46, 438, 596, 617
- Kauffman**
1988 Discourses of Desire, 279
- Kay**
2017 Animal Skins and the Reading Self in Medieval Latin and French Bestiaries, 170
- Keightley**

- 2000 World Guide to Gnomes, Fairies, Elves & Other Little People, 188, 569, 632
- Kelly**
2001 Cambridge Companion to Tom Stoppard, 339
- Kennedy**
1980 Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, 216, 345, 578
2003 Progymnasmata, 203
- Kenner**
1986 Mechanic Muse, 332, 345, 638
- Kern**
2000 Through the Labyrinth, 403, 413
- Kervin**
1996 Mythical Quest, 294
- Ketcham**
1994 Le Desert de Retz, 372
- Khoddam**
2012 C.S. Lewis and the Inklings, 690
- Kiberd**
1997 Inventing Ireland, 276
- Kieckhefer**
1990 Magic in the Middle Ages, 441, 573, 636
- Kilby**
1964 Christian World of C.S. Lewis, 698
- King**
2001 Brunelleschi's Dome, 382
2005 Finding Atlantis, 289, 649
- Kinnard**
2017 Italian Sword and Sandal Films, 1908-1990, 53
- Kinsman**
2018 Setting Design (for Writers and Roleplayers), 73
- Kipnis**
1988 Mime Book, 344
- Kitchin**
2002 Lost in Space, 733
- Kleinhenz**
2004 Medieval Italy, 158
- Klein**
2014 Graphic Worlds of Peter Bruegel the Elder, 351
- Kline**
2012 Maps of Medieval Thought, 451, 564
- Klonsky**
1977 William Blake, 424
- Knight**
1984 Secret Tradition in Arthurian Legend, 603, 620
1991 Magical World of the Inklings, 419, 694, 717
- Kocher**
1972 Master of Middle-Earth, 725
1980 A Reader's Guide to the Silmarillion, 722
- Koch**
1955 Book of Signs, 217, 494
1985 Dazzling Mazes, 406
1993 Spectacular Mazes, 404
- Kolbenschlag**
1988 Lost in the Land of Oz, 686
- Kossman**
2001 Gods and Mortals, 507
- Kossy**
2001 Strange Creations, 135, 245, 507, 753
- Koster**
2014 Theory of Fun for Game Design, 95, 305
- Kraft**
1985 Goddess in the Labyrinth, 406
2014 Shakespeare Insult Generator, 221
- Kramarae**
2004 Routledge International Encyclopedia of Women, 158
- Kramer**
2001 Musical Meaning, 324
- Kristjan**
2019 We Deserve Better Villains, 89
- Kronzek**
2001 Sorcerer's Companion, 45, 436, 692
- Krulik**
1996 Complete Amber Sourcebook, 47
- Kuehn**
2011 Dragon in Medieval East Christian and Islamic Art, 182
- Kunstler**
1994 Geography of Nowhere, 356, 461
- LaGravenese**
2000 Fisher King, 58
- Lacey**
1998 Year 1000, 570
- Lacy**
1985 Arthurian Encyclopedia, 620
1996 New Arthurian Encyclopedia, 47, 160, 571, 617
- Lakoff**
1990 Women, Fire, and Dangerous Things, 212, 487
- Lambdin**
1980 Doublespeak Dictionary, 235
- Landes**
1983 Revolution in Time, 280
- Landow**
1994 Hyper/Text/Theory, 142, 209, 482
- Land**
1994 Viewer As Poet, 252
- Langley**
1989 Wizard of Oz, 59, 686
- Lang**
1965 Blue Fairy Book, 611
1965 Brown Fairy Book, 611
1965 Green Fairy Book, 611
1966 Red Fairy Book, 610
1966 Violet Fairy Book, 610
1966 Yellow Fairy Book, 610
1967 Crimson Fairy Book, 610
1967 Grey Fairy Book, 610
1967 Pink Fairy Book, 610
1968 Lilac Fairy Book, 609
1968 Olive Fairy Book, 609
1968 Orange Fairy Book, 609
- Larkin**
1985 Giants, 195, 603
- Lavender**
2001 Hamlet in Pieces, 340
- Lawlor**
1982 Sacred Geometry, 262
- Lawner**
1989 I Modi, 258, 636

- Layard**
1985 Celtic Quest, 297, 576, 639
- Leach**
1994 Land of Desire, 142, 277
- Learned**
1970 Saga of Walther of Aquitaine, 582, 608
- Lecerclé**
1985 Philosophy Through the Looking-Glass, 214
- Lecouteux**
2016 Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic, 152, 429
- Lederer**
1990 Crazy English, 231
1996 Anguished English, 227
- Leeming**
1998 Mythology, 309, 511, 595
- Lee**
2019 Stan Lee's Master Class, 72
- Lefanu**
1988 In the Chinks of the World Machine, 738
- Lehane**
1984 Legends of Valor, 603, 620, 639
1984 Wizards and Witches, 686
- Lehan**
1998 City in Literature, 139, 275, 384
- Lehmann**
1988 Beowulf, 193, 574
- Lehrman**
1981 Earthly Paradise, 377, 535
- Lemke**
2015 Documenting and Assessing Learning in Informal and Media-Rich Environments, 94
- Lem**
1986 Microworlds, 740
- Leon**
2011 Handel's Bestiary, 173
- Lesser**
1991 His Other Half, 256
- Lestringant**
1994 Mapping the Renaissance World, 461
- Lethem**
2000 Vintage Book of Amnesia, 273
- Levinthal**
2000 Emerald Burrito of Oz, 682
- Levy**
2000 A Natural History of the Unnatural World, 68, 188, 414, 594
- Lewis-Jones**
2018 Writer's Map, 32, 318, 449
- Lewisburg**
1976 Phenomenology, Structuralism, Semiology, 493
- Lewis**
1961 An Experiment in Criticism, 698
1973 World's Last Night, 697
1975 Letters of C.S. Lewis, 696
1977 Dark Tower and Other Stories, 696
1977 Poems, 696
1978 Miracles, 696
1980 Studies in Medieval Renaissance Literature, 641
1982 Chronicles of Narnia, 695
1984 Spirits in Bondage, 695
1985 Boxen, 466, 694
1997 Myth of Continents, 458
1998 Complete Chronicles of Narnia, 693
2002 Of Other Worlds, 454, 692
- Library**
2018 Harry Potter, 428
- Lilly Library**
2006 Places of the Imagination, 33, 224, 452
- Lima**
1988 Paradiso, 532
- Lincoln**
1991 Holy Place, 531
- Lindsay**
1975 Haunted Woman, 696
2002 A Voyage to Arcturus, 290, 734
- Lindskoog**
1973 Lion of Judah in Never-Never Land, 697
- Lionni**
1977 Parallel Botany, 70, 147, 364, 377
- Lipton**
1991 An Exaltation of Larks, 230
- Llewellyn**
1990 Ornamental English Gardens, 374
- Llywelyn**
1986 Bard, 576, 602, 638
- Lobdell**
2003 A Tolkien Compass, 710
- Lofting**
1993 Twilight of Magic, 417
- Lonegren**
1991 Labyrinths — Ancient Myths & Modern Uses, 405, 419, 485, 514
- Long**
1984 Marvell, Nabokov, 639
2002 Imagining the Holy Land, 290, 475, 527, 753
- Loomis**
1991 Grail, 310, 486, 514, 531, 572, 617
- Loper**
2017 A-Zs of Worldbuilding, 74
- Love**
1978 Play the Game, 102, 114
- Lowenthal**
1976 Geographies of the Mind, 467, 665
- Lowe**
2000 Classical Plot and the Invention of Western Narrative, 308, 341, 508
- Lugea**
2016 World Building in Spanish and English Spoken Narratives, 74
- Lukacher**
1994 Daemonic Figures, 550, 634
- Lukas**
2012 Immersive Worlds Handbook, 120, 130
- Lupack**
2007 Oxford Guide to Arthurian Literature and Legend, 433, 591, 616
- Luthi**
1976 Once Upon a Time, 608
- Lutz**

- 1993 Reading National Geographic, 387
1996 New Doublespeak, 227
- MacDonald**
1971 Phantastes, 299, 644, 763
1972 Gifts of the Child Christ, 608
- MacGregor**
1992 Discovery of the Art of the Insane, 330
- MacIntyre**
2001 Macintyre's Improbable Bestiary, 176
- MacKenzie**
2017 Encyclopedia of Empire, 152
- MacQueen**
1991 Myth, Rhetoric, and Fiction, 514
- Macchioro**
2003 From Orpheus to Paul, 544
- Mack**
1999 A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 138, 188, 415, 437, 546
- Maclagan**
1977 Creation Myths, 424, 520
- Macrae-Gibson**
1988 Secret Life of Buildings, 393, 516, 662
- Maggs**
2018 Marvel Fearless and Fantastic. Female Super Heroes Save the World, 269
- Malmgren**
1991 Worlds Apart, 211, 296, 737
- Malnar**
1992 Interior Dimension, 389
- Malory**
1971 Malory, 623
- Malti-Douglas**
1991 Woman's Body, Woman's Word, 230, 256, 599
- Mandeville**
1984 Travels of Sir John Mandeville, 298
- Mandiargues**
1978 Arcimboldo, 334
- Manguel**
2000 Dictionary of Imaginary Places, 34, 159, 455, 649, 659
- Manley**
1970 Islands, 300
- Manson**
1985 Maze, 406
- Marshall**
1979 William Morris and his Earthly Paradises, 492, 535, 642, 664, 760
2006 Stagecraft and Performance of Roman Comedy, 338
2015 Prisoners of Geography, 128, 240, 350, 450
- Martinez**
2000 Visualizing Middle-Earth, 569, 713
- Martin**
1990 Language of Heroes, 212, 296
1991 Shadows in the Cave, 419
2001 Reading the Classics with C.S. Lewis, 692
2012 Lands of Ice and Fire (A Game of Thrones), 42, 451, 748
2014 World of Ice & Fire, 41
- Marvell**
1971 Rehearsal Transpos'd and the Rehearsal Transpos'd, the Second Part, 582
- Matarasso**
1969 Quest of the Holy Grail, 536, 623
- Mathews**
1998 Oulipo Compendium, 326, 415
2002 Fantasy, 134, 413, 753
- Mathijs**
2006 From Hobbits to Hollywood, 57
- Matthews**
1988 Mabon and the Mysteries of Britain, 637
1988 Warriors of Arthur, 618
1989 An Arthurian Reader, 600, 618
1989 Elements of the Celtic Tradition, 441, 574, 717
1990 Arthur and the Sovereignty of Britain, 618
1990 Household of the Grail, 618
1991 British and Irish Mythology, 514, 573, 599, 636
1991 Taliesin, 441, 573, 635
1992 World Atlas of Divination, 462
1998 King Arthur and the Grail Quest, 309, 570, 617
2001 Celtic Book of the Dead, 308
2011 Mazes and Labyrinths, 401, 432
- Maxwell**
1997 Northern Waste (Middle-Earth Role Playing, MERP), 715
- Mayerson**
1971 Classical Mythology in Literature, Art, and Music, 520
- McCaffery**
1991 Across the Wounded Galaxies, 211, 738
- McCall**
1979 Medieval Underworld, 556, 579, 642
- McCarthy**
2000 An American Bestiary, 176
2011 Here Be Dragons, 183
- McClung**
1984 Architecture of Paradise, 376, 394, 491, 534
- McFarland**
1981 Romanticism and the Forms of Ruin, 216
- McGonigal**
2011 Reality is Broken, 97, 120
- McGowan**
2009 Dragon Seekers, 184
- McKeown**
2000 Adventures of Baron Munchausen, 58
- McKillip**
1994 Celtic Designs, 404, 571, 634
- McLean**
1981 Medieval English Gardens, 377
- McNeely**
1998 Mercury Rising, 190, 309, 547
- McPhee**
1983 Second Book of Insults, 235
- Mead**
1995 Orpheus, 548
- Melbin**
1987 Night As Frontier, 280
- Mendlesohn**
2008 Rhetorics of Fantasy, 131, 749
2012 A Short History of Fantasy, 749

- Menninger**
2011 Number Words and Number Symbols, 222, 473
- Mercatante**
1976 Magic Garden, 378, 445
- Metlitzki**
1977 Matter of Araby in Medieval England, 580, 643
- Meyer**
2014 Voyage of Bran, Son of Febal, to the Land of the Living, 287, 431, 563, 589
- Michaels**
1979 State of the Language, 236
1992 Structures of Fantasy, 59, 756
- Michell**
1982 Megalithomania, 578, 641
1983 New View over Atlantis, 422, 653
1988 Dimensions of Paradise, 233, 488, 532, 652
- Mier**
1998 Memoirs of Fray Servando Teresa de Mier, 247, 292
- Milanovich**
2013 Cultural Anthropology for Writers, 75
- Miles**
1999 Classical Mythology in English Literature, 509, 595, 633
- Mileur**
1990 Critical Romance, 296
- Miller**
1982 Heavenly Caves, 376, 406, 491, 534
1987 Poetic License, 575, 637
1990 Dark Eden, 279, 374
1995 Topographies, 481
1998 Anatomy of Disgust, 248
2008 Magician's Book, 433, 691
2016 Literary Wonderlands, 32
2019 Artist in the Machine, 89, 318
- Milman**
1986 Trompe L'Oeil, 146, 394
- Milton**
2005 Paradise Lost, 527, 542
- Minsky**
1988 Society of Mind, 259
- Mirwis**
1999 Subject Encyclopedias, 160
- Mitchell**
1973 View Over Atlantis, 654
1994 Landscape and Power, 356
1995 City of Bits, 385
1998 Last Dinosaur Book, 190, 275
- Montgomery**
1974 Myth, Allegory, and Gospel, 697, 724
- Moorey**
2008 Fairy Bible, 184, 629
- Moore**
1988 Poetics of Gardens, 375
2002 God's Beauty Parlor, 244
- Moorman**
1978 An Arthurian Dictionary, 236, 621
- Morehead**
2015 Supernatural Cinema of Guillermo del Toro, 54, 401
- Morena**
2001 Wisdom of Oz, 476, 681
- Moretti**
1988 Signs Taken For Wonders, 488
- More**
1974 Yale Edition of The Complete Works of St. Thomas More, 665
1975 Utopia, 665
1989 More, 662
- Morgan**
1996 Place Matters, 207, 354, 459
- Morrison**
2015 Adventures of Gillion de Trazegnies, 563
2019 Book of Beasts, 168
- Morrissey**
2005 Genius in the Design, 382
- Morris**
1973 Age of Arthur, 622
2007 A Venetian Bestiary, 174
- Morrow**
1987 A Dictionary of Landscape Architecture, 361, 375, 394
- Mortimer**
2010 Medieval Intrigue, 565
2011 Time Traveler's Guide to Medieval England, 564
2012 Time Traveller's Guide to Elizabethan England, 629
2017 Millennium, 269
- Mosser**
1991 Architecture of Western Gardens, 373, 391, 405
- Motte**
1986 Oulipo, 332
2015 Oulipo, 319
- Moylan**
1987 Demand the Impossible, 332, 663, 739
- Muir**
1981 Riddles in the British Landscape, 363, 423
- Mumford**
1962 Story of Utopias, 666
- Murdock**
1990 Heroine's Journey, 311
- Murray**
1998 Hamlet on the Holodeck, 341
- Murrin**
1995 History and Warfare in Renaissance Epic, 597
- Nadel**
2002 Tom Stoppard, 339
- Nahin**
1997 Time Travel, 139, 735
- Narayana**
1985 Animal Fables of India, 195, 603
- Nardo**
2002 Quests and Journeys, 308
- Nathanson**
1991 Over the Rainbow, 486, 514, 685
- Nattiez**
1990 Music and Discourse, 487
- Nebenzahl**
1990 Atlas of Columbus and the Great Discoveries – Celebrating the 500th Anniversary of the Discovery of America, 463
- Nelson**
2019 Fantasy World-Building, 180, 746

- Nettl**
1998 In the Course of Performance, 326
- Neurohr**
2019 Experiencing fictional worlds, 72, 125, 202
- Nevins**
2005 Encyclopedia of Fantastic Victoriana, 158
- Nichols**
2018 Walt Disney's Disneyland, 126
- Nicola**
1999 Orpheus and Company, 509
- Nietzsche**
1989 Beyond Good & Evil, 279
- Nigg**
1984 A Guide to the Imaginary Birds of the World, 196
1999 Book of Fabulous Beasts, 176, 189
- Nintendo**
2018 Legend of Zelda Encyclopedia, 39
2018 Super Mario Encyclopedia, 81
- Nochlin**
1995 Body in Pieces, 277
- Noel**
1980 Languages of Tolkien's Middle-Earth, 235, 722
- Nohrberg**
1977 Analogy of The Faerie Queene|hyperpage, 643
- Norberg**
2004 An Introduction to the Study of Medieval Latin Versification, 566
- Norfolk**
1997 Pope's Rhinoceros, 248, 327
2000 In the Shape of a Boar, 508
- North**
2018 How to Invent Everything, 64, 126
- Nozick**
2013 Anarchy, State, and Utopia, 657
- Nunning**
2016 Cultural Ways of Worldmaking, 83, 269
- Nurnberg**
1968 All About Words, 237
- Nye**
1997 Dragonlover's Guide to Pern (2nd ed), 46
- O'Brien**
1991 Elements of Feng Shui, 144
2000 Browser's Ecstasy, 101, 325
- O'Connor**
2012 Dracopedia — The Great Dragons, 173
2013 Dracopedia — The Bestiary, 172, 431
2018 Dracopedia Legends, 169
- O'Flaherty**
1984 Dreams, Illusions and Other Realities, 333, 422, 518
- O'Leary**
1998 Arguing the Apocalypse, 206, 547
- O'Neill**
1979 Individuated Hobbit, 493, 723
- Oakeshott**
1996 Archaeology of Weapons, 70, 161, 571
2015 Records of the Medieval Sword, 563
- Obregon**
1971 Ulysses Airborne, 467
1980 Argonauts to Astronauts, 466
- Ochoa**
1993 Writer's Guide to Creating a Science Fiction Universe, 76, 142, 737
- Oelschlaeger**
1991 Idea of Wilderness, 256, 391, 419, 463
- Ogden**
2013 Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds, 182
2013 Drakon, 182
- Okrand**
1996 Klingon Way, 227
- Okrent**
2010 In the Land of Invented Languages, 66, 223
- Olsen**
1988 City as a Work of Art, 393
- Opie**
1998 Children's Games with Things, 101, 248
- Orgel**
1973 Inigo Jones, 345
- Osborne**
1995 Politics of Time, 141
- Ovid**
1993 Metamorphoses of Ovid, 513, 551
- Owen**
1997 Famous Druids, 570
- Page**
1987 Runes, 234, 575
- Pak**
2016 Terraforming, 127, 731
- Palsson**
1981 Orkneyinga Saga, 578, 605
1986 Seven Viking Romances, 576, 602, 638
- Palter**
2002 Duchess of Malfi's Apricots, and Other Literary Fruits, 475
- Palumbo**
2014 Monomyth in American Science Fiction Films, 305
- Panofsky**
1991 Pandora's Box, 486, 515
- Panshin**
1980 SF in Dimension, 741
- Parker**
1988 Literary Fat Ladies, 213
- Partridge**
1988 Origins, 233
- Passini**
1992 Wayfinding in Architecture, 389
- Paterson**
2019 Once Upon a Pixel, 90
- Pavel**
1986 Fictional Worlds, 333
- Pennick**
1992 Secret Games of the Gods, 113, 440, 513
- Pepper**
1977 Magical and Mystical Sites, 424, 445, 643
- Perlin**
1991 A Forest Journey, 145, 257, 573
- Peterson**
2012 Playing at the World, 97, 111, 120, 321
2015 Art of Language Invention, 65, 128, 221
- Peters**

- 1996 Torture, 548
- Petroski**
1992 Evolution of Useful Things, 229, 331
- Petty**
1984 One Ring to Bind Them All, 311, 422, 719
2008 Dragons of Fantasy, 67, 131, 184
- Pfeil**
1990 Another Tale to Tell, 343
- Philips**
1994 Witches of Oz, 685
- Phillips**
1977 Aspects of Alice, 675
1986 Fall of Camelot, 619
2017 A Composer's Guide to Game Music, 92, 118
- Phillpotts**
1999 Faeryland Companion, 353, 510, 595, 633
- Pickover**
1991 Computers and the imagination, 463
1992 Mazes for the Mind, 331, 404
2000 Cryptorunes, 226, 414, 569
2002 Mathematics of Oz, 324
- Pike**
1997 Passage through Hell, 479, 547, 570
- Piper**
2002 Cartographic Fictions, 352, 454
- Piranesi**
1973 Prisons (Le Carceri), 397
1976 Views of Rome, Then and Now, 397
- Pleij**
2001 Dreaming of Cockaigne, 45, 245, 528, 568, 659
- Plinius**
1979 Inventorum Natura, 198, 364
- Poole**
1989 Tragedy, 637
- Porter**
2004 Archispeak, 225
2006 Unlocking the Meaning of LOST, 43, 132, 411, 649
- Portinaro**
1990 Cartography of North America, 464
- Post**
1979 An Atlas of Fantasy, 36, 467, 760
- Potter**
1999 Life, Death, and Entertainment in the Roman Empire, 246, 546
- Pratchett**
1995 Discworld Mapp, 459
2014 Turtle Recall, 41
- Pratt**
1992 Imperial Eyes, 210
- Presentation**
1999 Merlin, 58, 438
- Prest**
1982 Garden of Eden, 377, 534
- Pringle**
1989 Modern Fantasy, 757
1991 Ultimate Guide to Science Fiction, 738
1996 St. James Guide to Fantasy Writers, 756
1997 Science Fiction, 736
- Prinzi**
2008 Harry Potter & Imagination, 67, 321, 750
- Propp**
1928 Morphology of the Folktale, 314, 611
- Provenzo**
1981 Play it Again, 102, 114
- Prucher**
2007 Brave New Words, 157, 224, 732
- Ptolemy**
1990 Cosmography, 464
- Purkiss**
2001 At the Bottom of the Garden, 187, 291, 371, 437, 544, 568, 593, 631
- Queneau**
1996 Oulipo Laboratory, 328
- Rabitsch**
2018 Star Trek and the British Age of Sail, 286, 730
- Rabkin**
1976 Fantastic in Literature, 761
1979 Fantastic Worlds, 36, 519, 606
- Rabuck**
1992 Northwestern Middle-Earth Gazetteer, 716
- Radford**
2018 Encyclopedia of Superstitions, 587
- Raglan**
1936 Hero — a Study in Tradition, Myth and Drama, 313, 346, 521
- Rahn**
1998 Masterwork Studies Series, 683
- Ramsay**
1972 No Longer on the Map, 654
- Rana**
2009 Creating Magical Worlds, 131, 432
- Randle**
1997 Faces of the Visitors, 191
- Rappoport**
1995 Sea, 597
- Rasmussen**
2008 On Speed, 271, 321
- Rasula**
1998 Imagining Language, 139, 206
- Rateliff**
2007 History of the Hobbit, 452, 705
- Rathje**
1993 Rubbish., 254
- Raven**
2006 Angel Bible, 186, 525
- Readings**
1993 Postmodernism Across the Ages, 143, 209, 483
- Rebillot**
1993 Call to Adventure, 295
- Rees**
1989 Celtic Heritage, 516, 552, 574, 618
1993 Interior Landscapes, 357, 373
- Regina**
1992 Magic Kingdoms, 694
- Rehak**
2018 More than meets the eye, 81
- Renan**
1984 Treasure, 298
- Reston**
1999 Last Apocalypse, 437, 545, 569, 616

- Review**
 1988 Princeton Review, 233
- Reynolds**
 2000 National Imaginaries, American Identities, 136, 273, 476
- Rey**
 1995 History of Pain, 249
- Rheingold**
 1991 Virtual Reality, 122
- Rhys**
 1983 Celtic Folklore, 443, 577, 604, 640
- Richards**
 1995 Masks of Difference, 208
- Richlin**
 1992 Pornography and Representation in Greece and Rome, 254
- Richter**
 1997 Dada, 276
- Rickels**
 1999 Vampire Lectures, 138, 189, 415
- Ricks**
 1989 State of the Language, 232
- Riggsby**
 2006 Caesar in Gaul and Rome, 202
- Riley**
 1997 Oz and beyond, 46, 327, 683
- Rilke**
 1985 Sonnets to Orpheus, 554
 2004 Sonnets to Orpheus Bilingual Edition, 543
- Robertson**
 1988 Fantasy Art, 332
- Roberts**
 1990 Wind and the Wizard, 685
 1994 Shakespearean Wild, 252, 342, 356, 635
 2007 Anne McCaffrey, 750
- Robinson**
 1982 Tolkien Quiz Book, 721
- Rogers**
 2002 L. Frank Baum, 680
 2010 Oxford Encyclopedia of Medieval Warfare and Military Technology, 66, 156, 565
- Roney**
 2002 Academic Animals, 175
- Root-Bernstein**
 2014 Inventing Imaginary Worlds, 129, 270, 320
- Rorabeck**
 2008 Tolkien's Heroic Quest, 306, 704
- Rosenberg**
 1973 Fall of Camelot, 494, 622
- Rosenfelder**
 2010 Language Construction Kit, 223
 2010 Planet Construction Kit, 67, 131
 2012 Advanced Language Construction, 222
 2013 Conlanger's Lexipedia, 222
- Rosenheim**
 1996 Cryptographic Imagination, 208, 480
- Rosen**
 2009 Mythical Creatures Bible, 174, 184
- Rose**
 1976 Science Fiction, 742
 1993 Feminism and Geography, 461
 1993 Parody, 484
 2001 Giants, Monsters, and Dragons, 187, 413
- Ross**
 1988 Emergence of Social Space, 259, 662
- Rosten**
 1992 Joys of Yinglish, 229
- Rothenberg**
 1976 Creativity Question, 334
 1994 Creativity and Madness, 294, 329, 417
- Rowe**
 1987 Machinery and Mechanical Devices, 332
- Rowland**
 1973 Animals with Human Faces, 199, 494
 1977 Mythology of Middle Earth, 520, 723
 2000 Ecstatic Journey, 325
 2005 From Heaven to Arcadia, 242, 527, 565
 2008 Giordano Bruno, 288
- Rowling**
 2017 Fantastic Beasts and Where to Find Them, 170
- Royce**
 2004 Anthropology of the Performing Arts, 272, 339
- Roy**
 2012 A guide to Barsoom, 42
- Rubens**
 1989 Odyssey Around Odysseus, 296
- Rucker**
 1985 Fourth Dimension, 740
 1991 Semiotext(e) SF, 486, 738
- Rushby**
 2006 Paradise, 133, 370, 525
- Rushdie**
 1992 Wizard of Oz, 685
- Russell**
 1986 Lucifer, 490, 554
 1986 Mephistopheles, 554
 1987 Devil, 488, 553
 1987 Satan, 489, 553
 2003 Lord of the Rings, 58, 710
 2007 Lord of the Rings, 56, 705
- Ruud**
 2011 Critical Companion to J.R.R. Tolkien, 703
- Ryan**
 2012 Star Wars – The Old Republic, 42
- Ryder**
 1983 German Literary Fairy Tales, 604
- Sachs**
 2012 Winning the Story Wars, 305
- Sahlins**
 1985 Islands of History, 297, 652
- Salen**
 2011 Quest to Learn, 98, 287, 451
- Salisbury**
 2016 Case of Beasts, 53
- Salmonson**
 2015 Encyclopedia of Amazons, 153
- Salo**
 2007 A Gateway to Sindarin, 224, 705
- Sammons**
 1979 A Guide Through Narnia, 695

- 2010 War of the Fantasy Worlds, 690, 704
- Sammon**
1996 Future Noir, 59
- Samuels**
1975 Seeing with the Mind's Eye, 334
- Sandblom**
1995 Creativity and Disease, 328
- Sanders**
1992 Lost Tribes and Promised Lands, 254, 359
- Sansweet**
2008 Complete Star Wars Encyclopedia, 42, 156
- Santillana**
2014 Hamlet's Mill, 240, 286, 503
- Sarath**
2013 Improvisation, Creativity, and Consciousness, 320
- Sargent**
1988 British and American Utopian Literature, 1516-1985, 663
- Saunders**
1993 Forest of Medieval Romance, 357, 571
- Savage**
2016 Way with Worlds Book 1, 74
- Saward**
2003 Labyrinths & Mazes, 402, 434
- Scafi**
2006 Mapping Paradise, 370, 453, 526
- Scarfone**
2000 Wizard of Oz, 682
- Scarry**
1987 Body in Pain, 234, 259, 489
1994 Resisting Representation, 209, 483
- Schaewen**
1999 Fantasy Worlds, 274, 754
- Schakel**
1984 Reason and Imagination in C.S. Lewis, 695
- Schattschneider**
1977 M.C. Escher Kaleidocycles, 407
- Schechner**
1988 Performance Theory, 344
- Schechter**
1992 Discoveries, 310
- Schell**
2015 Art of Game Design, 94
- Schick**
1991 Heroic Worlds, 114, 331
- Schlobin**
1979 Literature of Fantasy, 760
1982 Aesthetics of Fantasy Literature and Art, 759
- Schmidt**
1995 Aliens and Alien Societies, 141, 192, 416
- Schnapper**
1980 Inward Odyssey, 298
- Scholes**
1977 Science Fiction, 742
- Schott**
2002 Schott's Original Miscellany, 159
- Schulz**
1986 Paradise Preserved, 362, 376, 533
- Schwartz**
2009 Finding Oz, 679
- Scott**
1995 A History of Torture, 548
2015 Encyclopedia of Hell, 153, 541
- Scull**
2006 J.R.R. Tolkien Companion and Guide, Volume 1, 707
2006 J.R.R. Tolkien Companion and Guide, Volume 2, 707
- Seare**
1984 Rude Tales and Glorious, 603, 620
- Sebeok**
1979 Sign & Its Masters, 216, 493
- Sechi**
1985 Lexicon, 652
- Seed**
1999 American Science Fiction and the Cold War, 734
- Segal**
2001 Singers, Heroes, and Gods in the Odyssey, 291, 325
- Sennett**
1991 Conscience of the Eye, 373, 391
- Serafini**
1983 Codex Seraphinianus, 334, 423
- Severin**
1978 Brendan Voyage, 298, 580
- Seymour**
1982 Pendragon Castle, 621
- Shaban**
1971 Islamic History, 536
- Shacklee**
2017 Blind Loon — A Bestiary, 170
- Shanor**
1988 City That Never Was, 393
- Shanower**
2002 Salt Sorcerer of Oz and Other Stories, 681
- Shell**
1982 Money, Language, and Thought, 235, 491
- Shepard**
1978 Thinking Animals, 198
1979 Lore of the Unicorn, 198, 262
- Sherman**
2005 Once Upon a Galaxy, 306, 592, 733
- Shershow**
1995 Puppets and Popular Culture, 249, 342
- Shippey**
1983 Road to Middle-Earth, 720
2003 Road to Middle-Earth, 505, 710
2007 Roots and Branches, 705
2016 Hard Reading, 731
- Short**
2019 Procedural Storytelling in Game Design, 90
- Shulevitz**
2008 How I Learned Geography, 452
- Sibley**
1990 Land of Narnia, 694
1995 Geographies of Exclusion, 141, 249, 460
1995 Map of Tolkien's Middle-Earth, 459, 715
2003 Maps of Tolkien's Middle-Earth, 454, 710
- Sigler**
1997 Alternative Alices, 34, 674
- Sigurdsson**
2015 Encyclopedia of Volcanoes, 153
- Sihvonen**

- 2011 *Players Unleashed . Modding The Sims and the Culture of Gaming*, 98
- Silverman**
2019 *Amusement Park*, 125, 381
- Silver**
2000 *Strange and Secret Peoples*, 414, 594, 632
- Simon**
1999 *Trash Culture*, 274
- Singman**
2013 *Middle Ages*, 564
- Sisam**
2005 *A Middle English Reader and Vocabulary*, 225, 565, 592
- Sissa**
2000 *Daily Life of the Greek Gods*, 45, 509
- Skelton**
1970 *Explorers' Maps*, 467
- Skogemann**
2009 *Where the Shadows Lie*, 704
- Skolnick**
2014 *Video Game Storytelling*, 95
- Skyles**
2001 *Who's Who in Non-Classical Mythology*, 507
- Sky**
1983 *Unbuilt America*, 395
- Slonimsky**
2000 *Lexicon of Musical Invective*, 226, 325
- Slope**
1984 *Book of Medieval Wargames*, 114, 576
- Slusser**
1989 *Mindscapes*, 360, 464
1992 *Fiction 2000*, 144, 229
- Smail**
2000 *Imaginary Cartographies*, 455
- Smith**
1983 *Nuremberg, a Renaissance City, 1500-1618*, 395
1984 *Amazing Armadillo*, 196, 466
1984 *Cut & Assemble a Medieval Castle*, 577, 639
2001 *Before and After the End of Time*, 383, 528
2003 *Lord of the Rings*, 710
- Smullyan**
1986 *Alice in Puzzle-Land*, 675
- Snodgrass**
2005 *Literary Maps for Young Adult Literature*, 453
- Softworks**
2017 *Elder Scrolls V*, 40, 93, 118
- Soja**
1989 *Postmodern Geographies*, 464
1996 *Thirdspace*, 294
- Solarski**
2012 *Drawing Basics and Video Game Art*, 97
- Solopova**
2009 *Languages, Myths and History*, 223, 503, 704
- Sommerstein**
1998 *Aristophanes*, 660
- Sommer**
1990 *As One Mad With Wine and Other Similes*, 231
- Sondergaard**
2005 *Marvels and Imaginary Journeys and Landscapes in the Middle Ages*, 307, 411, 565
- Sontag**
1978 *Illness As Metaphor*, 280
- Sorkin**
1992 *Variations on a Theme Park*, 144, 255, 389
- South**
1987 *Mythical and Fabulous Creatures*, 194, 489
- Spence**
1996 *History of Atlantis*, 651
- Spenser**
2001 *Faerie Queene*, 632
- Sperling**
1977 *Poplollies and Bellibones*, 236
- Spinrad**
1990 *Science Fiction in the Real World*, 738
- Spoto**
1986 *Kindness of Strangers*, 345
- Squire**
1975 *Celtic Myth and Legend*, 520, 581, 621, 644
- Stableford**
1999 *Dictionary of Science Fiction Places*, 160, 353, 735
2004 *Historical Dictionary of Science Fiction Literature*, 159
2015 *Science Fact and Science Fiction*, 154
- Stafford**
2019 *Glorantha Sourcebook*, 39
- Stahel**
1982 *Atlantis Illustrated*, 653
- Standish**
2006 *Hollow Earth*, 34, 186, 289, 649, 658
- Stanton**
2002 *Hobbits, Elves and Wizards*, 134, 711
- Stavans**
1992 *Imagining Columbus*, 295
- Steiner**
1995 *Scandal of Pleasure*, 250, 549
- Stein**
1987 *Developmental Time, Cultural Space*, 361, 465
1989 *Maps from the Mind*, 361, 465
1994 *Guide to Larry Niven's Ringworld*, 47
- Stelten**
1995 *Dictionary of Ecclesiastical Latin*, 228
- Stevens**
1999 *Ariadne's Clue*, 477
- Stewart**
1986 *Mystic Life of Merlin*, 421, 442, 619
1987 *Book of Merlin*, 442, 619
1989 *Underworld Initiation*, 296, 516, 552
- Stilgoe**
1994 *Alongshore*, 356
2015 *What Is Landscape?*, 350
- Stillman**
1999 *Wizardry of Oz*, 59, 683
- Stoker**
1991 *Famous Fantastic Mysteries*, 756
- Stone**
1978 *When God Was A Woman*, 312
- Stoppard**
2002 *Salvage*, 659
2002 *Shipwreck*, 658
2002 *Voyage*, 291, 658

- Strachey**
1981 Journeys of Frodo, 721
- Strassberg**
2018 A Chinese Bestiary, 169
- Stroud**
1984 Capability Brown, 363, 395
- Stump**
2001 Cambridge Companion to Augustine, 245, 528, 544
- Sullivan**
1989 Welsh Celtic Myth in Modern Fantasy, 637, 757
1999 Atlantis Rising, 650
- Sumerak**
2017 Art of Harry Potter, 53
- Sunshine**
2003 All Things Oz, 680
- Swaaji**
2000 Atlas of Experience, 456
- Swanick**
1997 A Geography of Unknown Lands, 736
- Swartz**
2000 Oz before the Rainbow, 682
- Swift**
1980 Annotated Gulliver's Travels, 36
- Swinfen**
1984 In Defence of Fantasy, 759
- Symbolism**
2010 Book of Symbols, 473
- Syropoulos**
2018 A Bestiary of Monsters in Greek Mythology, 169
- Tafari**
1979 Architecture and Utopia, 377, 396, 664
- Tatarella**
2016 Labyrinths & Mazes, 350, 382, 401
- Tatar**
1987 Hard Facts of the Grimms' Fairy Tales, 601
1992 Off with Their Heads. Fairy Tales and the Culture of Childhood, 598
2002 Annotated Classic Fairy Tales, 435, 593
2009 Enchanted Hunters, 410, 590, 691
- Tatum**
1993 Search for the Ancient Novel, 209
- Taylor**
1987 Hymns of Orpheus, 554
1992 Disfiguring, 255, 389
2006 Play Between Worlds, 271
- Team**
2015 Sword Coast Adventurer's Guide — Campaign Sourcebook, 41
- Tedlock**
1985 Popol Vuh, 260, 517, 533
- Tekinba**
2003 Rules of Play, 100
2006 Game Design Reader, 99, 112, 339
- Thagard**
1992 Conceptual Revolutions, 278
- Thane**
2005 A History of Old Age, 242
- TheOneRing.Net**
2003 People's Guide to J.R.R. Tolkien, 710
- Thibault**
1991 Social Semiotics as Praxis, 211
- Thiis-Evensen**
1989 Archetypes in Architecture, 393, 488
- Thirlwell**
2008 Delighted States, 202
- Thomas**
2006 Conan, 44
- Thompson**
1975 Studies in Upplandic Runography, 237, 581, 724
1990 Imaginary Landscape, 360, 515, 738
1992 On Growth and Form, 193, 419
1995 Landscape in America, 355, 372
2007 Frodo Franchise, 56, 68, 99, 706
- Thomsen**
1997 Visionary Architecture, 384
- Thornhill**
2001 A Natural History of Rape, 246
- Thrower**
1999 Maps and Civilization, 457
- Thubron**
1984 Fairies and Elves, 603
- Tigerman**
1988 Architecture of Exile, 394
- Tinsman**
2008 Game Inventor's Guidebook, 98, 112
- Tishler**
1995 American Landscape Architecture, 141, 355, 385
- Titley**
1984 Persian Miniature Painting and Its Influence on the Art of Turkey and India, 261
1992 Oriental Gardens, 373
- Tobey**
1973 History of Landscape Architecture, 365, 397
- Todd**
1995 Imagining Monsters, 192, 328, 597
- Todorov**
1975 Fantastic, 762
1982 Theories of the Symbol, 215, 492
1992 Conquest of America, 255, 359
- Tolkien**
1925 Sir Gawain and the Green Knight, 623, 725
1967 Road Goes Ever On. A Song Cycle, 610, 725
1975 Sir Gawain and the Green Knight, Pearl, and Sir Orfeo, 724
1976 Father Christmas Letters, 724
1978 Farmer Giles of Ham, 723
1978 Tolkien Scrapbook, 723
1980 Unfinished Tales of Numenor and Middle-Earth, 605, 722
1981 Hobbit, 721
1981 Letters of J.R.R. Tolkien, 722
1981 Return of the King, 721
1981 Two Towers, 721
1983 Finn and Hengest, 720
1984 Book of Lost Tales, Part One, 603, 720
1984 Book of Lost Tales, Part Two, 603, 719
1985 Lays of Beleriand, 719
1986 Shaping of Middle-Earth, 465, 718
1987 Lost Road, 718
1988 Return of the Shadow, 718

- 1989 Treason of Isengard, 718
 1990 War of the Ring, 717
 1992 Sauron Defeated, 717
 1992 Tolkien Family Album, 716
 1993 Morgoth's Ring, 716
 1994 War of the Jewels, 715
 1996 Peoples of Middle-Earth, 715
 1998 Roverandom, 190, 438, 714
 1999 Hobbit, 714
 2000 Fellowship of the Ring, 714
 2002 History of Middle-Earth Index, 712
 2004 Silmarillion, 709
 2007 Children of Hurin, 706
 2007 Mr. Bliss, 706
 2012 Tales from the Perilous Realm, 703
 2012 Unfinished Tales of Numenor and Middle-earth, 703
 2014 Tolkien on Fairy-Stories, 628, 702
 2016 A Secret Vice, 221
 2016 Adventures of Tom Bombadil, 702
 2016 Story of Kullervo, 429
 2017 Complete History of Middle-Earth, 701
 2019 Annotated Hobbit (3rd ed), 700
- Tolstoy**
 1985 Quest for Merlin, 297, 443, 620
 1989 Coming of the King, 442, 618
- Tomasch**
 1997 Text and Territory, 140, 458
- Tooley**
 1989 Landmarks of Mapmaking, 465
- Topsell**
 1983 Elizabethan Zoo, 177
- Toro**
 1995 Theatre Semiotics, 481
 2013 Guillermo del Toro Cabinet of Curiosities, 55
- Torrey**
 1984 Roots of Treason, 555
- Toulmin**
 1992 Cosmopolis, 390
- Train**
 1990 Valsalva's Maneuver, 231
- Travis**
 2003 Evolution, Gender, and Rape, 243
- Tresca**
 2010 Evolution of Fantasy Role-Playing Games, 111
- Tringham**
 2014 Science Fiction Video Games, 95, 110, 732
- Tropp**
 1977 Mary Shelley's Monster, 198
- Truby**
 2008 Anatomy of Story, 76
- Tuan**
 1974 Topophilia, 467
 1993 Passing Strange and Wonderful, 254
- Tuerk**
 2007 Oz in Perspective, 433, 474, 504, 591, 658, 679
- Tuleja**
 1988 Cat's Pajamas, 233
- Tunnell**
 2003 Prydain Companion, 44, 435, 752
- Turchi**
 2004 Maps of the Imagination, 133, 203, 323, 453, 474
- Turner**
 1993 History of Hell, 143, 551
- Twain**
 2001 Annotated Huckleberry Finn, 291
- Tyler**
 1980 New Tolkien Companion, 722
- Underhill**
 2005 Call of the Mall, 271, 453
- Urbanski**
 2013 Science Fiction Reboot, 86
- Valentinelli**
 2018 Firefly Encyclopedia, 52
- VandenBroeck**
 1992 Gothic High, 255, 390
- VanderMeer**
 2013 Wonderbook, 320
 2016 Bestiary, 170
- Vandermeer**
 2003 Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases, 225
- Various**
 1983 Age of Bede, 577
- Varney**
 1988 Willow Sourcebook, 60, 146, 193, 442, 574
- Venuti**
 2000 Translation Studies Reader, 204
- Verstockt**
 1987 Genesis of Form, 213, 489
- Vidler**
 1992 Architectural Uncanny, 390
 1996 Writing of the Walls, 385
- Vincent**
 2013 Dark Tower Companion, 41
- Virga**
 2007 Cartographia, 452
- Vogler**
 2007 Writer's Journey, 57, 306, 322, 504
- Voytilla**
 1999 Myth & the Movies, 309
- Wagar**
 1982 Terminal Visions, 215, 492
 1999 A Short History of the Future, 138
- Waggoner**
 1978 Hills of Faraway, 761
- Wajntraub**
 1992 Hebrew Maps of the Holy Land, 462
- Wales**
 1978 Journey Through Wales and the Description of Wales, 298, 364, 579
 1983 History and Topography of Ireland, 363, 443, 466, 577, 640
- Walker**
 1990 Atlas of Secret Europe, 35, 420, 441
 2007 Drawing and Painting Fantasy Beasts, 185
- Walton**
 2009 Found in Translation, 338
- Warden**
 1985 Orpheus, 518, 555
- Ward**

- 2010 Planet Narnia, 691
- Warner**
- 1995 From the Beast to the Blonde, 192, 597
- 1999 No Go, the Bogeyman, 189, 415
- 2002 Fantastic Metamorphoses, Other Worlds, 308, 475, 506, 673
- 2014 Once Upon a Time, 431, 589
- Warnke**
- 1995 Political Landscape, 250, 355, 385
- Wasiuta**
- 2019 Information Fall-Out, 90, 106, 381
- Watson**
- 1995 Postmodern Cities and Spaces, 141, 386, 460
- Watt-Evans**
- 2008 Turtle moves., 43
- Watzlawick**
- 1977 How Real Is Real?, 761
- Webb**
- 1981 Lives of the Saints, 535, 578
- 2011 Teaching Literature in Virtual Worlds, 120
- Weinbrot**
- 1978 Augustus Caesar in Augustan England, 643
- 2005 Menippean Satire Reconsidered, 203
- Weiss**
- 1995 Fantastic Alice, 674
- Weis**
- 2016 Kobold Guide to Plots & Campaigns, 108
- Wellard**
- 1980 Search for Lost Cities, 423, 653
- Wells**
- 2008 Animated Bestiary, 174
- Westfahl**
- 2005 Greenwood Encyclopedia of Science Fiction and Fantasy, 158
- Westwood**
- 1986 Albion, A Guide To Legendary Britain, 602, 619, 638
- Wex**
- 2005 Born To Kvetch, 225, 242
- Whigham**
- 1996 Seizures of the Will in Early Modern English Drama, 342
- White**
- 1984 Book of Beasts, 177
- 1990 Language of Imagination, 212
- Whitlark**
- 1988 Illuminated Fantasy, 421, 758
- Whitlatch**
- 2010 Wildlife of Star Wars, 183
- 2015 Principles of Creature Design, 65, 129, 180, 747
- 2016 Bestiary, 170
- Wick**
- 1982 Court of Flora, 334
- Wiedemann**
- 1995 Emperors and Gladiators, 250, 549
- Wilder**
- 1977 Alcestiad, 556
- 1999 Early Christian Rhetoric, 206
- Wilhelm**
- 2009 Avatar, 56
- Wilken**
- 1992 Land Called Holy, 530
- Wilkinson**
- 1993 Amazing Buildings, 254, 388
- Williamson**
- 2011 A Feast of Creatures, 183, 410, 564, 590
- 2016 Storyworld First, 75
- Williams**
- 1982 Dream Worlds, 280, 664
- 2019 Amazons in America, 79, 268, 657
- Willis**
- 2016 Fast Forward, 54, 83
- Wills**
- 1995 Prosthesis, 481
- Wilmer**
- 1988 Facing Evil, 146, 421, 553
- 1991 Creativity, 331
- Wilmott**
- 2016 Playful Mapping in the Digital Age, 93, 108, 449
- Wilson**
- 1990 C.S. Lewis, 694
- 1995 Pirate Utopias, 660
- 2015 Amazing Dr. Ransom's Bestiary of Adorable Fallacies, 171
- Wilton-Ely**
- 1993 Piranesi as Architect and Designer, 388
- Windt**
- 2015 Dreaming, 472
- Wind**
- 1969 Pagan Mysteries in the Renaissance, 425, 582, 609
- Winkler**
- 1989 Constraints of Desire, 258
- 1992 Nothing to Do with Dionysos? Athenian Drama in Its Social Context, 343
- 2001 Classical Myth and Culture in the Cinema, 58, 246, 476, 508
- Winn**
- 1985 Legal Daisy Spacing, 70, 740
- Winokur**
- 2000 Advice to Writers, 204
- 2013 Encyclopedia Neurotica, 155
- Wittig**
- 1977 Stylistic and Narrative Structures in the Middle English Romances, 217, 299, 580, 621
- Witwer**
- 2015 Empire of Imagination, 108
- 2018 Dungeons and Dragons Art and Arcana, 107
- Wodehouse**
- 1999 A Wodehouse Bestiary, 176
- Wolfe**
- 1979 Known and The Unknown, 741
- 2000 Rube Goldberg, 326
- 2001 Tales From The Underground, 187
- 2011 Evaporating Genres, 732, 749
- Wolf**
- 2012 Encyclopedia of Video Games [2 volumes], 97, 155
- 2013 Building Imaginary Worlds, 86, 130
- 2016 Revisiting Imaginary Worlds, 83, 127
- 2017 Routledge Companion to Imaginary Worlds, 82, 126
- Wolkstein**
- 1983 Inanna, Queen of Heaven and Earth, 534

- Wooden**
1986 Children's Literature of the English Renaissance, 576, 602
- Woodroffe**
1976 Mythopoeikon, 198, 761
1988 Second Earth, 532
- Woods**
1992 New City, 390
2004 Peter Jackson, 58
- Woolley**
1992 Virtual Worlds, 122
- Worldmaking**
2018 Mark C. Jerng, 269
- Wright**
1994 Real Mother Goose, 598
2004 Maze and the Warrior, 382, 402, 412, 474
2007 Islandia, 43
- Wullschlager**
1996 Inventing Wonderland, 140, 674
- Wyatt**
1990 Fall into Eden, 360, 375
2019 readers' advisory guide to Genre Fiction (3rd ed), 72, 126, 268
- Yacavone**
2014 Film Worlds, 54
- Yaeger**
1996 Geography of Identity, 459
- Yaguello**
1991 Lunatic Lovers of Language, 145, 230
2001 Lunatic Lovers of Language, 226
- Yamada**
2000 Ben Jonson and Cervantes, 341
- Yeffeth**
2005 Navigating The Golden Compass, 751
- Yegenoglu**
1998 Colonial Fantasies, 275
- Younger**
2016 Theme Park Design & The Art of Themed Entertainment, 118, 127
- Youngs**
2013 Beastly Journeys, 182, 748
- Yourcenar**
1984 Dark Brain of Piranesi, 395
- Zaleski**
2000 Book of Heaven, 136, 205, 528
- Zangger**
1992 Flood from Heaven, 651
- Zeiger**
1997 Beyond Consolation, 207, 479, 548
- Zeiser**
2015 Transmedia Marketing, 84
- Zeitlin**
1991 Before Sexuality, 257, 515
- Zelazny**
1988 Roger Zelazny's Visual Guide to Castle Amber, 48
- Zipes**
1980 Breaking the Magic Spell, 423, 444, 606, 723
1988 Brothers Grimm, 601
1988 Fairy Tales and the Art of Subversion, 146, 421, 601, 637
1994 Fairy Tale as Myth/Myth as Fairy Tale, 252, 294, 513, 598, 685
1999 When Dreams Came True, 595, 633
2001 Great Fairy Tale Tradition, 594
2013 Irresistible Fairy Tale, 589, 629
- Zukin**
1991 Landscapes of Power, 278, 359, 392, 463
- duBois**
1991 Torture and Truth, 256
1995 Sappho Is Burning, 249
- hOgain**
1991 Myth, Legend, and Romance, 514, 572, 599, 635
2006 Lore of Ireland, 157

Index by Year

- 1925**
Sir Gawain and the Green Knight, 623, 725
- 1928**
Morphology of the Folktale, 314, 611
- 1936**
Hero — a Study in Tradition, Myth and Drama, 313, 346, 521
- 1949**
Hero with a Thousand Faces, 313, 494, 521
- 1950**
Homo Ludens, 102, 115, 263, 346
- 1955**
Book of Signs, 217, 494
- 1957**
An Introduction To Old Norse, 582, 611
- 1960**
Dictionary of Word Roots and Combining Forms, 237
- 1961**
An Experiment in Criticism, 698
- 1962**
Story of Utopias, 666
- 1964**
Christian World of C.S. Lewis, 698
- 1965**
Blue Fairy Book, 611
Brown Fairy Book, 611
Centuries of Childhood, 263
Green Fairy Book, 611
- 1966**
Red Fairy Book, 610
Violet Fairy Book, 610
Yellow Fairy Book, 610
- 1967**
Crimson Fairy Book, 610
Grey Fairy Book, 610
Pink Fairy Book, 610
Road Goes Ever On. A Song Cycle, 610, 725
- 1968**
All About Words, 237
Lilac Fairy Book, 609
Magical Monarch of Mo, 687
Olive Fairy Book, 609
Orange Fairy Book, 609
Tolkien and the Critics, 725
- 1969**
Atlantis, 654
Dragons, Elves, and Heroes, 582, 609, 763
Pagan Mysteries in the Renaissance, 425, 582, 609
Popular Tales from the Norse, 608
Quest for the New Moral World, 300, 666
Quest of the Holy Grail, 536, 623
Shadows of Imagination, 697
Young Magicians, 763
- 1970**
Alice in Acidland, 676
Arthur's Britain, 623
Explorers' Maps, 467
Golden Cities, Far, 763
Harmonious Vision, 536
Islands, 300
Lost Continents, 37, 654, 665
RSVP Cycles, 148, 280, 334, 346, 365
Saga of Walther of Aquitaine, 582, 608
Shape of Utopia, 666
- 1971**
Alice in Wonderland, 676
Celts, 582, 644
Classical Mythology in Literature, Art, and Music, 520
Islamic History, 536
Malory, 623
Phantastes, 299, 644, 763
Play Directing, 346
Quest for Arthur's Britain, 622
Rehearsal Transpros'd and the Rehearsal Transpros'd, the Second Part, 582
Science Fiction, 743
Ulysses Airborne, 467
- 1972**
Certain Islands, 299
Discoveries in Fantasy, 762
Gifts of the Child Christ, 608
Herakles Theme, 313
Kings, Beasts and Heroes, 582, 608, 763
Lovecraft, 148, 762
Master of Middle-Earth, 725
No Longer on the Map, 654
Stranger in Shakespeare, 644
Surprised by Sin, 536
Voyages of Discovery, 313
- 1973**
Age of Arthur, 622
Animals with Human Faces, 199, 494
Annotated Wizard of Oz, 687
Citadels of Mystery, 425, 654
Fall of Camelot, 494, 622
History of Landscape Architecture, 365, 397
Imaginary Worlds, 148, 762
Inigo Jones, 345

- Lion of Judah in Never-Never Land, 697
 Prisons (Le Carceri), 397
 Russian Fairy Tales, 608
 Secular Scripture, 581, 644
 Self-Consuming Artifacts, 217
 Study of the Pseudo-Map Cycle of Arthurian Romance, 467, 622
 Utopian Fantasy, 665, 762
 View Over Atlantis, 654
 World's Last Night, 697
- 1974
 Billion Year Spree, 743
 C.S. Lewis, 696
 John Dough and the Cherub, 687
 Lost Atlantis, 653
 Myth, Allegory, and Gospel, 697, 724
 Tolkien's world, 198, 724
 Topophilia, 467
 Way of the Sacred, 299, 425, 493, 520, 556
 Yale Edition of The Complete Works of St. Thomas More, 665
- 1975
 Allover Patterns for Designers and Craftsmen, 407
 Almanac of Words at Play, 237
 Alternate Worlds, 743
 Celtic Myth and Legend, 520, 581, 621, 644
 Eirik the Red and Other Icelandic Sagas, 581, 608
 Fantastic, 762
 Haunted Woman, 696
 Joysprick, 236
 Letters of C.S. Lewis, 696
 New World Utopias, 425, 665
 Science Fiction Handbook, 742
 Seeing with the Mind's Eye, 334
 Sir Gawain and the Green Knight, Pearl, and Sir Orfeo, 724
 Star Trek Blueprints, 742
 Studies in Upplandic Runography, 237, 581, 724
 Utopia, 665
 Utopias of the Classical World, 665
- 1976
 Anatomy of Wonder, 742
 Craft of Science Fiction, 742
 Creativity Question, 334
 Design of Cities, 397
 Fantastic in Literature, 761
 Fantastic Pulps, 742, 761
 Father Christmas Letters, 724
 Geographies of the Mind, 467, 665
 J.R.R. Tolkien, 723
 Knightly Tales of Sir Gawain, 607, 621
 Lewis Carroll, 675
 Life and Adventures of Santa Claus, 687
 Literary Swordsmen and Sorcerers, 312, 761
 Magic Garden, 378, 445
 Magic of Findhorn, 378
 Mythopoeikon, 198, 761
 On the Rationalization of Sight, 217, 263, 493
 Once Upon a Time, 608
 Phenomenology, Structuralism, Semiology, 493
 Portable Jung, 313
- Science Fiction, 742
 Uses of Enchantment, 147, 425, 445, 607
 Views of Rome, Then and Now, 397
- 1977
 A January Fog Will Freeze a Hog, and Other Weather Folklore, 236
 Alcestiad, 556
 Analogy of The Faerie Queene|hyperpage, 643
 Aspects of Alice, 675
 Body, Memory, and Architecture, 396
 British Folktales, 607
 Celts, 580, 643
 Creation Myths, 424, 520
 Creation of Tomorrow, 741
 Dark Tower and Other Stories, 696
 Golden Horns, 147, 519, 580
 Great Balls of Fire, 742
 How Real Is Real?, 761
 M.C. Escher Kaleidocycles, 407
 Mabinogi and Other Medieval Welsh Tales, 607, 643
 Magical and Mystical Sites, 424, 445, 643
 Many Futures, Many Worlds, 741
 Mary Shelley's Monster, 198
 Master Key, 687
 Matter of Araby in Medieval England, 580, 643
 Mythology of Middle Earth, 520, 723
 Oz Scrapbook, 687
 Parallel Botany, 70, 147, 364, 377
 Poems, 696
 Poplollies and Bellibones, 236
 Science Fiction, 742
 Stylistic and Narrative Structures in the Middle English Romances, 217, 299, 580, 621
 Tales of Atlantis and the Enchanted Islands, 37, 299, 607, 653
 William Blake, 424
- 1978
 American Fairy Tales, 606, 686
 An Arthurian Dictionary, 236, 621
 An Introduction to Elvish, 236, 723
 Arcimboldo, 334
 Armoury, 147
 Augustus Caesar in Augustan England, 643
 Book of Conquests, 579
 Brendan Voyage, 298, 580
 Early Temples of the Mormons, 396
 Faeries, 642
 Farmer Giles of Ham, 723
 Female Hero in Folklore and Legend, 263, 607, 642
 Hills of Faraway, 761
 Illness As Metaphor, 280
 Index to Science Fiction Anthologies and Collections, 741
 Jewel-Hinged Jaw, 236
 Journey Through Wales and the Description of Wales, 298, 364, 579
 Milton's Imagery and the Visual Arts, 216, 536
 Miracles, 696
 Most Mysterious Manuscript, 424, 444, 579
 Play the Game, 102, 114
 Romance of Tristan, 621

- Science Fiction Handbook for Readers and Writers, 741
 Secret Country, 579, 606
 Thinking Animals, 198
 Tolkien, 147, 607, 723, 760
 Tolkien Scrapbook, 723
 Vanishing People, 146, 262, 444, 606, 642
 When God Was A Woman, 312
- 1979**
 A Guide Through Narnia, 695
 Aion, 492
 Alien Landscapes, 364, 741, 760
 An Atlas of Fantasy, 36, 467, 760
 Animals, 197
 Architecture and Utopia, 377, 396, 664
 Book of The Dead, 535, 556
 English Almanacs 1500-1800, 535
 Fantastic Worlds, 36, 519, 606
 Image of the New World, 535
 In Fairyland, 642
 Individuated Hobbit, 493, 723
 Inventorum Natura, 198, 364
 Known and The Unknown, 741
 Literature of Fantasy, 760
 Lore of the Unicorn, 198, 262
 Medieval Underworld, 556, 579, 642
 Mysterious World, 424, 653
 Rainbow Book, 641
 Sign & Its Masters, 216, 493
 State of the Language, 236
 William Morris and his Earthly Paradises, 492, 535, 642, 664, 760
- 1980**
 A Reader's Guide to the Silmarillion, 722
 Annotated Gulliver's Travels, 36
 Argonauts to Astronauts, 466
 Atlantis. The Making of Myth, 519, 653
 Breaking the Magic Spell, 423, 444, 606, 723
 C.S. Lewis, 605, 695
 Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, 216, 345, 578
 Doublespeak Dictionary, 235
 Faber Book of Poems and Places, 363
 Fantasy Tradition in American Literature, 760
 H.P. Lovecraft, 760
 Inward Odyssey, 298
 Languages of Tolkien's Middle-Earth, 235, 722
 Marquesan Encounters, 262
 New Tolkien Companion, 722
 Search for Lost Cities, 423, 653
 SF in Dimension, 741
 Studies in Medieval Renaissance Literature, 641
 Unfinished Tales of Numenor and Middle-Earth, 605, 722
- 1981**
 A Rhetoric of the Unreal, 216, 298, 759
 City of the Sun, 262, 664
 Earthly Paradise, 377, 535
 Fantasy, 759
 Flight of Dragons, 197, 641
 Halbritter's Plant-And-Animal World, 197
 Hobbit, 721
- Holy Theatre, 534, 641
 Irish Leprechaun's Kingdom, 197, 605, 641
 J.R.R. Tolkien, 721
 Journeys of Frodo, 721
 L.A. Freeway, 280, 396
 Lanark, 555
 Letters of J.R.R. Tolkien, 722
 Literary Landscapes of the British Isles, 216, 363
 Lives of the Saints, 535, 578
 Medieval English Gardens, 377
 Monstrous Races in Medieval Art and Thought, 197, 423
 Mythic Image, 312, 423, 492, 519
 Norse Poems, 578, 605
 Orkneyinga Saga, 578, 605
 Play it Again, 102, 114
 Real Camelot, 621
 Renaissance Self-fashioning, 641, 664
 Return of the King, 721
 Riddles in the British Landscape, 363, 423
 Romanticism and the Forms of Ruin, 216
 Skywatchers of Ancient Mexico, 534
 Treasury of Fantastic and Mythological Creatures, 197
 Two Towers, 721
 Victorians and Ancient Greece, 519
 Wonderful Wizard of Oz Cook Book, 686
- 1982**
 Aesthetics of Fantasy Literature and Art, 759
 Ancient Future of the Itza, 261
 Atlantis Illustrated, 653
 C.S. Lewis, 695
 Chronicles of Narnia, 695
 Court of Flora, 334
 Dream Worlds, 280, 664
 Early Irish Myths and Sagas, 444, 519, 578, 605, 640
 Faber Book of Modern Fairy Tales, 605
 Future of Eternity, 519, 740
 Garden of Eden, 377, 534
 Heavenly Caves, 376, 406, 491, 534
 Introducing Semiotics, 215, 491
 Lewis Carroll's The Hunting of the Snark, 675
 Literary Houses, 396
 Mabinogion, 640
 Medieval Garden Design Book, 376
 Megalithomania, 578, 641
 Money, Language, and Thought, 235, 491
 Pendragon Castle, 621
 Philosopher's Alice, 675
 Prisms, 261
 Sacred Geometry, 262
 Structure and History in Greek Mythology and Ritual, 312, 518
 Terminal Visions, 215, 492
 Theories of the Symbol, 215, 492
 Time, Work, and Culture in the Middle Ages, 261, 578
 Tolkien Quiz Book, 721
 Unicorn, 196, 640
 World of Dark Crystal, 60
- 1983**
 [Simulacra &] Simulations, 215, 491
 Age of Bede, 577

- Alpha to Omega, 235
 Celtic Folklore, 443, 577, 604, 640
 Cities in the Round, 395, 577
 Codex Seraphinianus, 334, 423
 Coloring Book – Gorgons, 196
 De Historia Et Veritate Unicornis, 196, 640
 Elizabethan Zoo, 177
 Entropy Exhibition, 740
 Finn and Hengest, 720
 Geography of the Imagination, 333
 German Literary Fairy Tales, 604
 Hans Christian Andersen, 604
 History and Topography of Ireland, 363, 443, 466, 577, 640
 Ice Palaces, 363
 Inanna, Queen of Heaven and Earth, 534
 Kingdom on the Rhine, 518, 577, 604
 Life and Adventures of Santa Claus, 686
 More Literary Houses, 395
 New View over Atlantis, 422, 653
 Nuremberg, a Renaissance City, 1500-1618, 395
 Orpheus, 555
 Realms of Fantasy, 36, 363, 652, 740, 759
 Return of King Arthur, 620
 Revolution in Time, 280
 Road to Middle-Earth, 720
 Second Book of Insults, 235
 Stonehenge, 653
 Stonehenge Complete, 36, 422
 Tales of the Enchanted Islands of the Atlantic, 443, 604, 653
 Unbuilt America, 395
 Utopia and the Ideal Society, 664
- 1984**
 A Guide to the Imaginary Birds of the World, 196
 Amazing Armadillo, 196, 466
 Architecture of Paradise, 376, 394, 491, 534
 Atlantis, 652
 Atlas of Pern, 48, 466
 Book of Beasts, 177
 Book of Lost Tales, Part One, 603, 720
 Book of Lost Tales, Part Two, 603, 719
 Book of Medieval Wargames, 114, 576
 Capability Brown, 363, 395
 Cut & Assemble a Medieval Castle, 577, 639
 Dark Brain of Piranesi, 395
 Dragons (The Enchanted World), 195
 Dreams, Illusions and Other Realities, 333, 422, 518
 Dune Encyclopedia, 49
 Fairies and Elves, 603
 Fantasists on Fantasy, 758
 Goddesses in Everywoman, 555
 In Defence of Fantasy, 759
 J.R.R. Tolkien, 719
 James Joyce's Odyssey, 297, 466, 518
 Legends of Valor, 603, 620, 639
 Magical Beasts (The Enchanted World), 196
 Marvell, Nabokov, 639
 One Ring to Bind Them All, 311, 422, 719
 Persian Miniature Painting and Its Influence on the Art of Turkey and India, 261
 Poets and the Visual Arts in Renaissance England, 362, 639
- Reason and Imagination in C.S. Lewis, 695
 River, 363
 Roots of Treason, 555
 Rude Tales and Glorious, 603, 620
 Secret Tradition in Arthurian Legend, 603, 620
 Semiotics and the Philosophy of Language, 215, 490
 Spirits in Bondage, 695
 Travels of Sir John Mandeville, 298
 Treasure, 298
 Utopias, 663
 Wizards and Witches, 686
- 1985**
 A Theory of Parody, 214, 333
 Animal Fables of India, 195, 603
 Arthurian Encyclopedia, 620
 Atlantis, 652
 Atlas of the Land, 48
 Boxen, 466, 694
 Celtic Quest, 297, 576, 639
 City of The Gods, 517
 Comedy of the Fantastic, 758
 Dazzling Mazes, 406
 Dreamtime, 260
 Encyclopedia of Magical Herbs, 442
 Fourth Dimension, 740
 Giants, 195, 603
 Goddess in the Labyrinth, 406
 Islands of History, 297, 652
 Lays of Beleriand, 719
 Legal Daisy Spacing, 70, 740
 Lexicon, 652
 Literary Underground of the Old Regime, 260
 Lost Realms, 422, 652
 Maze, 406
 Night Creatures (The Enchanted World), 195, 421, 602
 North to Thule, 297
 On Signs, 490
 Orpheus, 518, 555
 Philosophy Through the Looking-Glass, 214
 Popol Vuh, 260, 517, 533
 Problem of Unbelief in the 16th Century, 260, 533
 Quest for Merlin, 297, 443, 620
 Sacred Waters, 533, 576, 602
 Social Formation and Symbolic Landscape, 214, 362, 465, 490
 Sonnets to Orpheus, 554
 Stories of Romance, 619, 638
 Tenniel Illustrations to the Alice Books, 675
 World of the Irish Wonder Tale, 443, 602, 638
- 1986**
 Adam's Task, 195
 Albion, A Guide To Legendary Britain, 602, 619, 638
 Alice in Puzzle-Land, 675
 Bard, 576, 602, 638
 Children's Literature of the English Renaissance, 576, 602
 Fabled Lands (The Enchanted World), 35, 601
 Fall of Camelot, 619
 Fictional Worlds, 333
 Formations of Fantasy, 758
 From Landscape to Literature, 362, 517, 638

- Futuredays, 739
 Goblins of Labyrinth, 60, 195, 406
 Kindness of Strangers, 345
 King Arthur, 619
 Labyrinth, 60, 406
 Lequeu, 394
 Lewis Carroll's Symbolic Logic, 675
 Lucifer, 490, 554
 Masks of the Universe, 739
 Mechanic Muse, 332, 345, 638
 Mephistopheles, 554
 Microworlds, 740
 Mystic Life of Merlin, 421, 442, 619
 Oulipo, 332
 Oxford Companion to Gardens, 362, 376
 Oxford Guide to Word Games, 235
 Paradise Preserved, 362, 376, 533
 Science Fiction and Fantasy Series and Sequels, Volume 1, 739
 Seven Viking Romances, 576, 602, 638
 Shaping of Middle-Earth, 465, 718
 Signs of Literature, 214, 490, 575
 Stage Fright, 344
 Trompe L'Oeil, 146, 394
 Visual Narratives, 213, 517
- 1987**
- A B C Et Cetera, 234
 A Dictionary of Landscape Architecture, 361, 375, 394
 Animalia, 194
 Armchair Universe, 739
 Barlowe's Guide to Extraterrestrials, 194, 739
 Best of Maledicta, 233
 Black Athena, 259, 516
 Body in Pain, 234, 259, 489
 Book of Merlin, 442, 619
 Death and the Labyrinth, 405, 553
 Demand the Impossible, 332, 663, 739
 Demons, Gods and Holy Men from Indian Myths and Legends, 194, 517, 533, 601
 Developmental Time, Cultural Space, 361, 465
 Devil, 488, 553
 Discovery of King Arthur, 619
 Forgotten Scripts, 575
 Gardener's Labyrinth, 361, 375, 405
 Genesis of Form, 213, 489
 Greek Insects, 194, 233
 Hard Facts of the Grimms' Fairy Tales, 601
 Hymns of Orpheus, 554
 J.R.R. Tolkien, 718
 Landscape of Man, 361, 375
 Lost Paradise, 297
 Lost Road, 718
 Machinery and Mechanical Devices, 332
 Medieval Cosmology, 532, 575
 Merlin, 442, 619
 Mystic Places, 421
 Mythical and Fabulous Creatures, 194, 489
 Night As Frontier, 280
 On the Grotesque, 146, 421, 575
 Oxford Book of Travel Verse, 297
 Poetic License, 575, 637
 Runes, 234, 575
 Satan, 489, 553
 Utopian Function of Art and Literature, 663
 Websters' First New Intergalactic Wickedary of the English Language, 233
 When You're Up to Your Ass in Alligators, 234, 280
 Wizard of Oz, 686
- 1988**
- Architecture of Exile, 394
 Art of Naming, 233, 637
 Beowulf, 193, 574
 Book of Fantasy, 757
 British and American Utopian Literature, 1516-1985, 663
 Brothers Grimm, 601
 Cat's Pajamas, 233
 City as a Work of Art, 393
 City That Never Was, 393
 Dimensions of Paradise, 233, 488, 532, 652
 Discourses of Desire, 279
 Emergence of Social Space, 259, 662
 Enchanted Forest, 420
 Facing Evil, 146, 421, 553
 Fairy Tales and the Art of Subversion, 146, 421, 601, 637
 Fantasy Art, 332
 Gospel in Parable, 600
 Illuminated Fantasy, 421, 758
 In the Chinks of the World Machine, 738
 Labyrinths of Language, 213, 361, 405, 488
 Landscape of King Arthur, 361, 618
 Literary Fat Ladies, 213
 Lost in the Land of Oz, 686
 Mabon and the Mysteries of Britain, 637
 Mere Creatures, 311, 600, 758
 Mime Book, 344
 On Puns, 213, 232
 Origins, 233
 Orphic Hymns, 552
 Paradiso, 532
 Performance Theory, 344
 Pharaoh's Dream, 258, 311, 442, 600, 758
 Poetics of Gardens, 375
 Power of Myth, 258, 311, 516
 Princeton Review, 233
 Return of the Shadow, 718
 Revisionary Play, 344
 Roger Zelazny's Visual Guide to Castle Amber, 48
 Second Earth, 532
 Secret Life of Buildings, 393, 516, 662
 Signs Taken For Wonders, 488
 Society of Mind, 259
 Tarot, 574
 Vampires, Burial, and Death, 193, 421, 553
 Warriors of Arthur, 618
 Waspleg and Other Mnemonics, 232
 Willow Sourcebook, 60, 146, 193, 442, 574
 Worlds Within, 574, 600, 757
- 1989**
- Aberrations, 392, 420
 An Arthurian Reader, 600, 618

- Archetypes in Architecture, 393, 488
 Art and Architecture of English Gardens, 375, 392
 Atlas of Legendary Places, 35, 360, 600, 651
 Beyond Good & Evil, 279
 Bourgeois Utopias, 279, 392, 662
 Celtic Heritage, 516, 552, 574, 618
 Coming of the King, 442, 618
 Conklin's Atlas of the Worlds, 464
 Constraints of Desire, 258
 Decorative Maps, 464
 Discoverers, Explorers, Settlers, 232
 Elements of the Celtic Tradition, 441, 574, 717
 Erotic World of Faery, 636
 Every Force Evolves a Form, 258
 Five Tales for the Theatre, 344
 I Modi, 258, 636
 Landmarks of Mapmaking, 465
 Lysias, 212
 Maps from the Mind, 361, 465
 Memories and Visions of Paradise, 516, 532
 Mindscapes, 360, 464
 Modern Fantasy, 757
 More, 662
 Odyssey Around Odysseus, 296
 Postmodern Geographies, 464
 Pretty Ugly, 231
 Priestesses, 515
 Rationalizing Genius, 738
 Scuttlebutt, 231
 Signs and Symbols, 213, 487
 Space of Literature, 212, 487
 State of the Language, 232
 Tragedy, 637
 Treason of Isengard, 718
 Underworld Initiation, 296, 516, 552
 Uses of Enchantment, 420, 441, 487, 600, 636
 Utopian Function of Art and Literature, 257, 662
 Visual Guide to Xanth, 48
 Welsh Celtic Myth in Modern Fantasy, 637, 757
 Wizard of Oz, 59, 686
 Words in Time, 232
- 1990**
- Against Architecture, 392
 American Vision, 279, 360
 Another Tale to Tell, 343
 Arthur and the Sovereignty of Britain, 618
 As One Mad With Wine and Other Similes, 231
 Atlas of Columbus and the Great Discoveries – Celebrating the
 500th Anniversary of the Discovery of America, 463
 Atlas of Secret Europe, 35, 420, 441
 Basics of Semiotics, 212, 486
 C.S. Lewis, 694
 Cartography of North America, 464
 Castles, 114
 Cosmography, 464
 Crazy English, 231
 Critical Romance, 296
 Dark Eden, 279, 374
 Development of Imagination, 145, 331
 Empires of Time, 279
 Expedition, 757
 Faber Dictionary of Euphemisms, 231
 Fake? The Art of Deception, 332
 Fall into Eden, 360, 375
 Fantastic Book of Board Games, 102, 114
 Figure of Arthur, 617
 Forgotten Realms Atlas, 48, 114
 Green Man, 145, 420, 486
 Hargreaves New Illustrated Bestiary, 177
 Heroine's Journey, 311
 Hidden Dimension, 145, 392, 463
 Household of the Grail, 618
 Imaginary Landscape, 360, 515, 738
 Interpreting the Parables, 599
 Labyrinth, 374, 405, 420
 Land of Narnia, 694
 Language of Heroes, 212, 296
 Language of Imagination, 212
 Magic in the Middle Ages, 441, 573, 636
 More Annotated Alice, 674
 Music and Discourse, 487
 Ornamental English Gardens, 374
 Paradeisos, 374
 Piled Higher and Deeper, 231, 279
 Science Fiction in the Real World, 738
 Sin and Fear, 145, 257, 296, 552
 Theatergarden Bestiarium, 343, 374
 Universal Myths, 310, 515
 Valsalva's Maneuver, 231
 War of the Ring, 717
 Wind and the Wizard, 685
 Women, Fire, and Dangerous Things, 212, 487
 Your Money or Your Life, 257, 552, 573
- 1991**
- A Dictionary of Literary Devices, 210, 484
 A Forest Journey, 145, 257, 573
 Across the Wounded Galaxies, 211, 738
 An Exaltation of Larks, 230
 Anatomy of National Fantasy, 255, 661
 Architecture of Western Gardens, 373, 391, 405
 Art of Fiction, 211
 Before Sexuality, 257, 515
 British and Irish Mythology, 514, 573, 599, 636
 Built, the Unbuilt, and the Unbuildable, 373, 390, 485
 Chaos and Order, 211, 485, 737
 Computers and the imagination, 463
 Conscience of the Eye, 373, 391
 Creativity, 331
 Criticism, Theory and Children's Literature, 211, 485, 599
 Cyberspace, 122
 Dawn Behind the Dawn, 530
 Elements of Feng Shui, 144
 Experience of Place, 391, 462
 Famous Fantastic Mysteries, 756
 Grail, 310, 486, 514, 531, 572, 617
 Heroic Worlds, 114, 331
 His Other Half, 256
 History of the Devil and the Idea of Evil, 440, 530, 551
 Holy Delight, 485, 531
 Holy Place, 531

- Idea of Wilderness, 256, 391, 419, 463
 Labyrinths — Ancient Myths & Modern Uses, 405, 419, 485, 514
 Landscapes of Power, 278, 359, 392, 463
 Last Word on the Gentle Art of Verbal Self-Defense, 230
 Lunatic Lovers of Language, 145, 230
 Magical World of the Inklings, 419, 694, 717
 Moonscapes, 144, 441
 Myth, Legend, and Romance, 514, 572, 599, 635
 Myth, Rhetoric, and Fiction, 514
 Over the Rainbow, 486, 514, 685
 Pandora's Box, 486, 515
 Pictorial Maps, 462
 Semiotext(e) SF, 486, 738
 Shadows in the Cave, 419
 Social Semiotics as Praxis, 211
 Take Time for Paradise, 101, 531
 Taliesin, 441, 573, 635
 Times Atlas of World Exploration, 295, 462
 Torture and Truth, 256
 Travel As Metaphor, 295
 Ultimate Guide to Science Fiction, 738
 Vested Interests, 278, 343
 Virtual Reality, 122
 Woman's Body, Woman's Word, 230, 256, 599
 Word Crazy, 230
 Worlds Apart, 211, 296, 737
 Writing Worlds, 144, 210, 359, 462
- 1992**
 After the King, 716
 Architectural Uncanny, 390
 Atlantis, 651
 Birnbaum's Walt Disney World 1993, 358
 Classical and Modern Interactions, 388
 Conceptual Revolutions, 278
 Conquest of America, 255, 359
 Cosmopolis, 390
 Dinotopia, 48, 661
 Discoveries, 310
 Discovery of the Art of the Insane, 330
 Disfiguring, 255, 389
 Disneyland 1993, 358
 Ecstasies, 418, 439, 598
 Epic Space, 358, 388
 Evolution of Useful Things, 229, 331
 Fiction 2000, 144, 229
 Flood from Heaven, 651
 Forests, 358
 Fractals, 737
 Gothic High, 255, 390
 Hebrew Maps of the Holy Land, 462
 Idea of the Labyrinth, 404
 Imaginative Landscape of Christopher Columbus, 295, 358
 Imagining Columbus, 295
 Imperial Eyes, 210
 In a Word, 229
 Interior Dimension, 389
 Interpretation and Overinterpretation, 210, 484
 Joys of Yinglish, 229
 L. Frank Baum, 685
 Land Called Holy, 530
 Lord of the Rings, 513, 716
 Lost Tribes and Promised Lands, 254, 359
 Madness and The Life and Works of Adolf Wlfli, 330
 Magic Flute Unveiled, 418, 484
 Magic Kingdoms, 694
 Mapping the Next Millennium, 462
 Mazes for the Mind, 331, 404
 Medieval Imagination, 330, 418, 440, 572
 Metamorphosis in Greek Myths, 513
 Music, Imagination, and Culture, 330
 Mysterious Places, 254, 418
 Mystic Quest, 295
 Mythic Ireland, 418, 513, 572, 635
 Mythus Magick, 440
 New City, 390
 Northwestern Middle-Earth Gazetteer, 716
 Nothing to Do with Dionysos? Athenian Drama in Its Social Context, 343
 Off with Their Heads
 Fairy Tales and the Culture of Childhood, 598
 On Growth and Form, 193, 419
 Oriental Gardens, 373
 Orpheus The Fisher, 484, 551
 Orpheus with His Lute, 551
 Planets in Peril, 693
 Pornography and Representation in Greece and Rome, 254
 Projective Ornament, 229
 Robert Fludd, 440, 694
 Sauron Defeated, 717
 Secret Games of the Gods, 113, 440, 513
 Structures of Fantasy, 59, 756
 Tolkien Family Album, 716
 Variations on a Theme Park, 144, 255, 389
 Vinyl Leaves, 143, 278, 418, 661
 Virtual Worlds, 122
 Wayfinding in Architecture, 389
 Wizard of Oz, 685
 Word Origins, 229
 World Atlas of Divination, 462
 World of the Imagination, 143, 330
- 1993**
 A Crash of Rhinoceroses, 228
 A Mouthful of Air, 228
 Amazing Buildings, 254, 388
 Apocalypse in the Middle Ages, 550
 Architecture and the Text, 386
 Beethoven and the Creative Process, 329
 Blossom of Bone, 635
 Call to Adventure, 295
 Cultural Studies Reader, 253
 Deconstruction and the Visual Arts, 386
 Egyptian Hermes, 254, 439, 550
 Expositions, 277
 Feminism and Geography, 461
 Fictive and the Imaginary, 142, 209, 483
 Forest of Medieval Romance, 357, 571
 Getting Back Into Place, 253, 386
 History of Hell, 143, 551
 Hunger Artists, 253, 483

- Improvisation, 329
 Interior Landscapes, 357, 373
 Magic Lands, 357, 387, 439
 Medieval Visions of Heaven and Hell, 550
 Metamorphoses of Ovid, 513, 551
 Metaphysics of Virtual Reality, 121
 Middle Earth Role Playing, 716
 Morgoth's Ring, 716
 New Historical Literary Study, 342
 Orpheus and Greek Religion, 550
 Parody, 484
 Passing Strange and Wonderful, 254
 Perfect Cities, 142, 387, 661
 Piranesi as Architect and Designer, 388
 Place/Culture/Representation, 253, 357, 387
 Postmodernism Across the Ages, 143, 209, 483
 Reading National Geographic, 387
 Rubbish, 254
 Search for the Ancient Novel, 209
 Seeing Red or Tickled Pink, 228
 Sorrows of the Ancient Romans, 193, 252
 Spectacular Mazes, 404
 Twilight of Magic, 417
 Visual Mind, 461
 Writer's Guide to Creating a Science Fiction Universe, 76, 142, 737
- 1994**
 Alongshore, 356
 Ancient Scandinavian Designs, 404
 Book of Weird, 417, 439
 Celtic Designs, 404, 571, 634
 Classic Fantasy Writers, 756
 Complexification, 737
 Creativity and Madness, 294, 329, 417
 Creativity in Invention and Design, 329, 417
 Cruelty and Civilization, 101, 113, 250
 Daemonic Figures, 550, 634
 Dictionary of Symbolism, 208, 251, 403, 481, 512, 598
 Dot and Tot of Merryland, 684
 Encyclopedia Cthulhiana, 417
 Expressionist Utopias, 386, 529, 660, 756
 Fairy Tale as Myth/Myth as Fairy Tale, 252, 294, 513, 598, 685
 Geography of Nowhere, 356, 461
 Guide to Larry Niven's Ringworld, 47
 Hyper/Text/Theory, 142, 209, 482
 Imaginary Greece, 251, 310, 355, 512
 Land of Desire, 142, 277
 Landscape and Power, 356
 Le Desert de Retz, 372
 Lexicon Urthus, 47
 Making Men, 482
 Mapping Invisible Worlds, 460
 Mapping the Renaissance World, 461
 Museum of Words, 482
 Oxford Book of Aging, 251, 549
 Qabalah, 416, 439, 530
 Re-reading Cultural Geography, 251, 355, 460
 Real Mother Goose, 598
 Resisting Representation, 209, 483
 Satire, 482
 Shakespeare and the Geography of Difference, 461
 Shakespearean Wild, 252, 342, 356, 635
 Streets of Ankh-Morpork, 460
 Viewer As Poet, 252
 War of the Jewels, 715
 Way To Xanadu, 329
 Witches of Oz, 685
- 1995**
 A History of Torture, 548
 A Picasso bestiary, 176
 A Walk in Monet's Garden, 372
 A Word Fitly Spoken, 597
 Aliens and Alien Societies, 141, 192, 416
 American Landscape Architecture, 141, 355, 385
 Artificial Paradise, 371, 529, 736
 Body in Pieces, 277
 City of Bits, 385
 Context of Ancient Drama, 342
 Craft of Poetic Speech in Ancient Greece, 480
 Creativity and Disease, 328
 Dictionary of Ecclesiastical Latin, 228
 Discworld Mapp, 459
 Emperors and Gladiators, 250, 549
 Fantastic Alice, 674
 From the Beast to the Blonde, 192, 597
 Geographies of Exclusion, 141, 249, 460
 History and Warfare in Renaissance Epic, 597
 History of Pain, 249
 History of Paradise, 372, 512, 529
 Imagining Monsters, 192, 328, 597
 Landscape in America, 355, 372
 Map of Tolkien's Middle-Earth, 459, 715
 Masks of Difference, 208
 Medieval Bestiaries, 177
 Metafiction, 480
 Mimologics, 208, 481
 Mystic Fable, Volume One, 634
 NowHere, 277, 354, 459
 Orpheus, 548
 Patchwork Girl of Oz, 684
 Pirate Utopias, 660
 Political Landscape, 250, 355, 385
 Politics of Time, 141
 Postmodern Cities and Spaces, 141, 386, 460
 Prosthesis, 481
 Puppets and Popular Culture, 249, 342
 Sappho Is Burning, 249
 Scandal of Pleasure, 250, 549
 Sea, 597
 Search for the Perfect Language, 228
 Sound Symbolism, 481
 Theatre Semiotics, 481
 Topographies, 481
- 1996**
 Anguished English, 227
 Arabian Nights, 35, 249, 596
 Archaeology of Weapons, 70, 161, 571
 Barlowe's Guide to Fantasy, 69, 191, 755
 City of Collective Memory, 384

- Complete Amber Sourcebook, 47
 Creativity, 327
 Cryptographic Imagination, 208, 480
 Dedication to Hunger, 480
 Dragons, 192
 Fantasia, 35, 416, 438, 755
 Finding Meaning in Dreams, 479
 Future Noir, 59
 Geography of Identity, 459
 History of Atlantis, 651
 Human Geography, 140, 354, 458
 Inventing Wonderland, 140, 674
 Klingon Way, 227
 Lewis Carroll's Jabberwocky, 674
 Man Who Created Narnia, 693
 Mapping The Faerie Queene, 293, 634
 Maps of Heaven, Maps of Hell, 458, 529, 548
 Mythical Quest, 294
 Natural History of Make-Believe, 293, 596, 693, 755
 New Arthurian Encyclopedia, 47, 160, 571, 617
 New Doublespeak, 227
 Oulipo Laboratory, 328
 Our Landlady, 684
 Oxford Book of Creatures, 191
 Peoples of Middle-Earth, 715
 Phantom Islands of the Atlantic, 35, 293, 458, 596, 651
 Place Matters, 207, 354, 459
 Possessing Nature, 276
 Seizures of the Will in Early Modern English Drama, 342
 St. James Guide to Fantasy Writers, 756
 Strange Stains and Mysterious Smells, 328, 634
 Thirdspace, 294
 Torture, 548
 What Is Pastoral?, 371, 479
 World Builder's Guidebook, 69, 113, 140
 World-Building, 140, 736
 Writing of the Walls, 385
- 1997**
 A Geography of Unknown Lands, 736
 A Guide to the Ancient World, 457, 511
 Alternative Alices, 34, 674
 Art of Creative Nonfiction, 207
 Arthurian Companion, 46, 438, 596, 617
 Beyond Consolation, 207, 479, 548
 Citrus Fruit, 371
 Conquest of Cool, 276
 Dada, 276
 Defending Middle-Earth, 511, 714
 Destination Mars, 511, 735
 Dragonlover's Guide to Pern (2nd ed), 46
 Encyclopedia of Fantasy and Science Fiction Art Techniques, 160
 Faces of the Visitors, 191
 Famous Druids, 570
 Fate of Place, 139, 384
 Founding Fictions, 650, 660
 Hobbit Companion, 715
 Inside Story, 384
 Inventing Ireland, 276
 Invention of the West, 457
 Labyrinth, 207, 403, 416, 479
 Myth of Continents, 458
 Mythical Trickster Figures, 191, 512
 Northern Waste (Middle-Earth Role Playing, MERP), 715
 Oz and beyond, 46, 327, 683
 Paratexts, 206
 Passage through Hell, 479, 547, 570
 Pope's Rhinoceros, 248, 327
 Roman Sexualities, 478
 Science Fiction, 736
 Secrets of the Maze, 403
 Star Myths of the Greeks and Romans, 416, 511
 Star Wars, 59, 310, 735
 Text and Territory, 140, 458
 Time Travel, 139, 735
 Visionary Architecture, 384
- 1998**
 A Lexicon of Terror, 227, 275, 546
 Anatomy of Disgust, 248
 Arguing the Apocalypse, 206, 547
 Aristophanes, 660
 Armageddon, 139, 547
 Children's Games with Things, 101, 248
 City in Literature, 139, 275, 384
 Colonial Fantasies, 275
 Complete Chronicles of Narnia, 693
 Deep Atlantic, 190
 Discovery, 292
 Dreams And Nightmares, 478
 Early Anthropology in the Sixteenth and Seventeenth Centuries, 247
 Encyclopedia Cthulhiana (2nd ed), 46, 160, 754
 Good Faeries/Bad Faeries, 438, 634
 Hamlet on the Holodeck, 341
 History of Torture, 547
 Imagining Atlantis, 650
 Imagining Language, 139, 206
 Implied Spider, 274, 292, 477, 510
 In the Course of Performance, 326
 Inventing Ruritania, 138, 478
 J.R.R. Tolkien, 714
 King Arthur and the Grail Quest, 309, 570, 617
 Last Dinosaur Book, 190, 275
 Literature and Religion at Rome, 247, 510
 Masterwork Studies Series, 683
 Memoirs of Fray Servando Teresa de Mier, 247, 292
 Mercury Rising, 190, 309, 547
 Mythology, 309, 511, 595
 Oulipo Compendium, 326, 415
 Pirandello and His Muse, 341
 Pope's Elephant, 247
 Real and Fanciful Animals from Engravings Pictorial, 189
 Real Places, 353, 383, 457
 Reflections on the Art of Living, 309
 Republic of Dreams, 754
 Roverandom, 190, 438, 714
 Sci-fi Channel Encyclopedia of TV Science Fiction, 735
 Trickster Makes This World, 190, 248, 293, 510
 World of Robert Jordan's The Wheel of Time, 46, 755
 Writes of Passage, 138, 206, 354

- Year 1000, 570
- 1999**
- 100 Years of Oz, 683
 - A Cthulhu Mythos Bibliography & Concordance, 415, 754
 - A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 138, 188, 415, 437, 546
 - A Short History of the Future, 138
 - A Wodehouse Bestiary, 176
 - American Science Fiction and the Cold War, 734
 - Annotated Alice, 673
 - Ariadne's Clue, 477
 - Atlantis Rising, 650
 - Book of End Times, 137, 545
 - Book of Fabulous Beasts, 176, 189
 - Cities of Splendor, 34, 353, 383
 - Classical Mythology in English Literature, 509, 595, 633
 - Creatures & Monsters, 176
 - Dictionary of Science Fiction Places, 160, 353, 735
 - Early Christian Rhetoric, 206
 - Encyclopedia of Fantasy, 69, 159, 753
 - Encyclopedia of Science Fiction, 69, 160, 734
 - Faeryland Companion, 353, 510, 595, 633
 - Fantasy Worlds, 274, 754
 - Fluent in Fantasy, 69, 137, 273, 754
 - Four Island Utopias, 34, 650, 659
 - Geography Behind History, 137, 246, 456
 - Geography of Home, 205, 383, 456, 477
 - Hero with an African Face, 308
 - Hobbit, 714
 - Language of the Land, 205, 456
 - Last Apocalypse, 437, 545, 569, 616
 - Life, Death, and Entertainment in the Roman Empire, 246, 546
 - Maps and Civilization, 457
 - Merlin, 58, 438
 - Myth & the Movies, 309
 - No Go, the Bogeyman, 189, 415
 - Orpheus and Company, 509
 - Petrarchan Love and the Continental Renaissance, 633
 - Search for the Giant Squid, 188, 509
 - Sin and Syntax, 226
 - Subject Encyclopedias, 160
 - Trash Culture, 274
 - Vampire Lectures, 138, 189, 415
 - When Dreams Came True, 595, 633
 - Witch Must Die, 437, 477, 595, 683
 - Wizardry of Oz, 59, 683
 - Wonder and Science, 136, 326, 734
- 2000**
- A Natural History of the Unnatural World, 68, 188, 414, 594
 - Actor and the Text, 340
 - Adventures of Baron Munchausen, 58
 - Advice to Writers, 204
 - Alice's Pop-up Wonderland, 673
 - An American Bestiary, 176
 - Annotated Wizard of Oz, 682
 - Apocalypse Postponed, 273, 545
 - Artful Dodger, 325
 - Atlas of Experience, 456
 - Bedtrick, 632
 - Ben Jonson and Cervantes, 341
 - Book of Heaven, 136, 205, 528
 - Browser's Ecstasy, 101, 325
 - C.S. Lewis Encyclopedia, 692
 - Challenges for Game Designers, 101
 - Classical Plot and the Invention of Western Narrative, 308, 341, 508
 - Cosmopolitan Geographies, 135, 273, 383, 455
 - Critical Theory and Science Fiction, 734
 - Cryptorunes, 226, 414, 569
 - Daily Life of the Greek Gods, 45, 509
 - Dictionary of Imaginary Places, 34, 159, 455, 649, 659
 - Ecstatic Journey, 325
 - Emerald Burrito of Oz, 682
 - Faber Book of Utopias, 659
 - Faeries, 594, 632
 - Fellowship of the Ring, 714
 - Figures of Play, 340
 - Fisher King, 58
 - Green Star of Oz, 682
 - Imaginary Cartographies, 455
 - In the Shape of a Boar, 508
 - Island of Lost Maps, 292, 455
 - J.R.R. Tolkien and His Literary Resonances, 713
 - Lexicon of Musical Invective, 226, 325
 - Medieval Mythography, Vol.2, 508
 - National Imaginaries, American Identities, 136, 273, 476
 - Noble Dreams, Wicked Pleasures, 135, 352
 - Orpheus in Middle Ages, 545
 - Oz, 682
 - Oz before the Rainbow, 682
 - Rhetoric of the Body from Ovid to Shakespeare, 476
 - Rube Goldberg, 326
 - Strange and Secret Peoples, 414, 594, 632
 - Synchronicity, 188, 246, 508
 - Through the Labyrinth, 403, 413
 - Tolkien's Legendarium, 713
 - Tom Stoppard, 341
 - Translation Studies Reader, 204
 - Unspeakable Acts, Ordinary People, 544, 569
 - Vintage Book of Amnesia, 273
 - Visualizing Middle-Earth, 569, 713
 - Way of the Labyrinth, 403, 413
 - Wizard of Oz, 682
 - World Guide to Gnomes, Fairies, Elves & Other Little People, 188, 569, 632
 - Writer's Complete Fantasy Reference, 76, 135, 753
- 2001**
- A Dictionary of Alchemical Imagery, 413, 436, 476
 - A History of Celibacy, 244
 - A Natural History of Rape, 246
 - A Question of Time, 631, 712
 - An Egyptian Bestiary, 175
 - Annotated Huckleberry Finn, 291
 - At the Bottom of the Garden, 187, 291, 371, 437, 544, 568, 593, 631
 - Before and After the End of Time, 383, 528
 - Brunelleschi's Dome, 382
 - Cambridge Companion to Augustine, 245, 528, 544

- Cambridge Companion to Spenser, 631
 Cambridge Companion to Tom Stoppard, 339
 Celtic Book of the Dead, 308
 Classical Myth and Culture in the Cinema, 58, 246, 476, 508
 Complete Guide to Middle-earth, 44, 713
 Dreaming of Cockaigne, 45, 245, 528, 568, 659
 Eating Their Words, 244, 476
 Encyclopedia of Science Fiction Movies, 159
 Exploring C.S. Lewis' the Chronicles of Narnia, 692
 Faerie Queene, 632
 Forgotten Realms — Dungeons & Dragons Campaign Setting, 44, 113
 Fragments, 245, 352
 Giants, Monsters, and Dragons, 187, 413
 Gods and Mortals, 507
 Great Fairy Tale Tradition, 594
 Grettir's Saga, 436, 568, 593
 Hamlet in Pieces, 340
 Lord of the Rings, 506, 712
 Lunatic Lovers of Language, 226
 Macintyre's Improbable Bestiary, 176
 Musical Meaning, 324
 Once and Future Myths, 135, 507
 Reading the Classics with C.S. Lewis, 692
 Roadkill of Middle Earth, 712
 Robert Fludd, 245, 291, 436
 Singers, Heroes, and Gods in the Odyssey, 291, 325
 Sorcerer's Companion, 45, 436, 692
 Spenser, 631
 Strange Creations, 135, 245, 507, 753
 Tales From The Underground, 187
 Textures of Place, 134, 454
 Tolkien's Art, 507, 712
 Unearthing the Past, 244
 Who's Who in Non-Classical Mythology, 507
 Wisdom of Oz, 476, 681
 Wizard of Quarks, 681
 Wonderful Wizard of Oz, 681
 Wonders and the Order of Nature, 1150-1750, 352, 567, 630
 Worldmakers, 135
 Writing Creative Nonfiction, 204
- 2002**
 A Voyage to Arcturus, 290, 734
 Academic Animals, 175
 Annotated Classic Fairy Tales, 435, 593
 Bored of the Rings, 711
 Cartographic Fictions, 352, 454
 Chreia and Ancient Rhetoric, 204
 Duchess of Malfi's Apricots, and Other Literary Fruits, 475
 Fantastic Metamorphoses, Other Worlds, 308, 475, 506, 673
 Fantasy, 134, 413, 753
 God's Beauty Parlor, 244
 Historian's Wizard of Oz, 475, 680
 History of Middle-Earth Index, 712
 Hobbits, Elves and Wizards, 134, 711
 Imagining the Holy Land, 290, 475, 527, 753
 J.R.R. Tolkien Handbook, 711
 L. Frank Baum, 680
 Lost in Space, 733
 Mathematics of Oz, 324
 Meditations on Middle-Earth, 711
 Myth of the American Superhero, 100, 113, 272, 307, 506, 752
 Of Other Worlds, 454, 692
 Pagan Dream of the Renaissance, 243, 370, 506, 544, 567, 630
 Puzzle Instinct, 100, 112, 203, 324, 402, 413, 435, 474
 Quests and Journeys, 308
 Salt Sorcerer of Oz and Other Stories, 681
 Salvage, 659
 Schott's Original Miscellany, 159
 Science Fiction and Fantasy Readers' Advisory, 76, 733, 752
 Shipwreck, 658
 Teleparody — Predicting/Preventing the TV Discourse of Tomorrow, 272
 Tom Stoppard, 339
 Voyage, 291, 658
- 2003**
 1215, 566
 A Tolkien Compass, 710
 All Things Oz, 680
 An Endless Trace, 323, 412, 566
 Book of Skin, 272
 Designing Virtual Worlds, 100, 121, 133, 733
 Eternal Hermes, 434
 Evolution, Gender, and Rape, 243
 From Orpheus to Paul, 544
 Here Be Dragons, 68, 134, 175, 186, 351, 567
 Hero's Journey, 307
 Labyrinths & Mazes, 402, 434
 Lord of the Rings, 58, 710
 Maps of Tolkien's Middle-Earth, 454, 710
 Origins of Tolkien's Middle-Earth For Dummies, 709
 People's Guide to J.R.R. Tolkien, 710
 Progymnasmata, 203
 Prydain Companion, 44, 435, 752
 Road to Middle-Earth, 505, 710
 Rules of Play, 100
 Satanic Epic, 543
 Tales Before Tolkien, 186, 434, 592, 709, 751
 Thackery T. Lamshead Pocket Guide to Eccentric and Discredited Diseases, 225
- 2004**
 A Nietzschean Bestiary, 175
 An Introduction to the Study of Medieval Latin Versification, 566
 Anthropology of the Performing Arts, 272, 339
 Archispeak, 225
 Art of Darkness, 58, 751
 Dante's Inferno, 527, 543
 Defending Middle-Earth, 505, 708
 Historical Dictionary of Science Fiction Literature, 159
 History of Beauty, 243
 How Philosophers Saved Myths, 243, 505
 King Arthur, 616
 Lost Worlds, 412, 649
 Macabre Miscellany, 158

- Maps of the Imagination, 133, 203, 323, 453, 474
 Maze and the Warrior, 382, 402, 412, 474
 Medieval Italy, 158
 Midnight Disease, 323
 Myths of the Underworld Journey, 290, 505, 543
 Other Side of Nowhere, 323
 Parallel Worlds, 133
 Pathways to Bliss, 307
 Peter Jackson, 58
 Routledge International Encyclopedia of Women, 158
 Silmarillion, 709
 Sonnets to Orpheus Bilingual Edition, 543
 Sufi, 290, 412
 Tolkien and the Invention of Myth, 708
- 2005**
 A History of Old Age, 242
 A Middle English Reader and Vocabulary, 225, 565, 592
 Alternative Worlds in Fantasy Fiction, 751
 Born To Kvetch, 225, 242
 Call of the Mall, 271, 453
 Cambridge Companion to the Age of Augustus, 241
 Companion To Narnia, 44, 692
 Dante's Paradiso, 526, 542
 Dante's Purgatorio, 526, 542
 Dominion of the Dead, 242, 411, 542
 Encyclopaedia of Stupidity, 158
 Encyclopedia of Fantastic Victoriana, 158
 Fantasy Encyclopedia, 751
 Finding Atlantis, 289, 649
 Framing Monsters, 57
 From Heaven to Arcadia, 242, 527, 565
 Genius in the Design, 382
 Greenwood Encyclopedia of Science Fiction and Fantasy, 158
 Holy Terror, 526, 542
 Interrupted Music, 504, 630, 708
 Jerome Robbins, 323, 339
 Literary Maps for Young Adult Literature, 453
 Lord of the Rings [Movie Set] Location Guidebook, 57
 Magical Worlds of Narnia, 592, 691
 Marvels and Imaginary Journeys and Landscapes in the Middle Ages, 307, 411, 565
 Master of the Game, 504
 Menippean Satire Reconsidered, 203
 More Macabre Miscellany, 158
 Navigating The Golden Compass, 751
 Once Upon a Galaxy, 306, 592, 733
 Paradise Lost, 527, 542
 Perilous Realms, 591, 707
 Primal Runes, 434
 Synthetic Worlds, 99, 121, 241
 Tolkien's Modern Middle Ages, 707
 Understanding The Lord of the Rings, 708
 Wicked, 680
- 2006**
 A Medieval Book of Beasts, 175
 Angel Bible, 186, 525
 Book of Imaginary Beings, 68, 185
 Caesar in Gaul and Rome, 202
 Conan, 44
- De Bono's Thinking Course, 322
 From Hobbits to Hollywood, 57
 Game Design Reader, 99, 112, 339
 Hollow Earth, 34, 186, 289, 649, 658
 J.R.R. Tolkien Companion and Guide, Volume 1, 707
 J.R.R. Tolkien Companion and Guide, Volume 2, 707
 J.R.R. Tolkien Encyclopedia, 157, 706
 Lore of Ireland, 157
 Mapping Paradise, 370, 453, 526
 Museum of Lost Wonder, 289, 322
 Paradise, 133, 370, 525
 Places of the Imagination, 33, 224, 452
 Plants of Middle-earth, 369, 706
 Play Between Worlds, 271
 Seventy Great Journeys in History, 306
 Stagecraft and Performance of Roman Comedy, 338
 Strange Creatures, 185
 Tough Guide to Fantasyland, 68, 132, 434, 751
 Unlocking the Meaning of LOST, 43, 132, 411, 649
- 2007**
 A Gateway to Sindarin, 224, 705
 A Venetian Bestiary, 174
 Anne McCaffrey, 750
 Baldo, Volume 1 I-XII, 289
 Brave New Words, 157, 224, 732
 Cartographia, 452
 Children of Hurin, 706
 Classic Treasury of Aesop's Fables, 591
 Discovering the Golden Compass, 43, 750
 Drawing and Painting Fantasy Beasts, 185
 Einstein, 322
 Frodo Franchise, 56, 68, 99, 706
 Guild of Xenolinguists, 224
 History of the Hobbit, 452, 705
 Islandia, 43
 Lord of the Rings, 56, 705
 Mathematics of Magic, 411
 Moby-Dick, 120
 Mr. Bliss, 706
 On Ugliness, 132, 185, 241, 411, 629
 Oxford Guide to Arthurian Literature and Legend, 433, 591, 616
 Oz in Perspective, 433, 474, 504, 591, 658, 679
 Roots and Branches, 705
 Um..., 223
 Wizards, 433
 Writer's Journey, 57, 306, 322, 504
- 2008**
 Anatomy of Story, 76
 Animated Bestiary, 174
 Annotated Hans Christian Andersen, 590
 Art of the Video Game, 98
 Baldo, Volume 2 XIII-XXV, 288
 Complete Star Wars Encyclopedia, 42, 156
 Creativity, 321
 Delighted States, 202
 Dragons, 184, 503
 Dragons of Fantasy, 67, 131, 184
 Fairy Bible, 184, 629
 Game Inventor's Guidebook, 98, 112

- Giordano Bruno, 288
 Harry Potter & Imagination, 67, 321, 750
 How I Learned Geography, 452
 Magician's Book, 433, 691
 Mythic Bestiary, 174
 On Speed, 271, 321
 Quests, 98, 288
 Rhetorics of Fantasy, 131, 749
 Tolkien's Heroic Quest, 306, 704
 Turtle moves, 43
 Ursula K. Le Guin's A Wizard of Earthsea, 76
 Visions of Heaven & Hell Before Dante, 410, 525, 541
 Wastelands, 541
- 2009**
 Avatar, 56
 Creating Magical Worlds, 131, 432
 Dragon Seekers, 184
 Enchanted Hunters, 410, 590, 691
 Encyclopedia of Demons and Demonology, 156, 183, 432, 541
 Encyclopedia of Islands, 156
 Finding Oz, 679
 Found in Translation, 338
 Gardens, 369
 Knossos and the Prophets of Modernism, 241, 288, 402, 503
 Languages, Myths and History, 223, 503, 704
 Lost Lands, Forgotten Realms, 33, 648
 Mythical Creatures Bible, 174, 184
 Naming the Rose, 473
 Where the Shadows Lie, 704
- 2010**
 Animals Real and Imagined, 183, 749
 Book of Symbols, 473
 Dominion of the Dead, 351, 541
 Encyclopedia of Comic Books and Graphic Novels, 156
 Evolution of Fantasy Role-Playing Games, 111
 Functions of Role-Playing Games, 111
 Grimoires, 432
 Guide to Tolkien's World, 173
 Historical Dictionary of Science Fiction Cinema, 56, 155
 In the Land of Invented Languages, 66, 223
 Language Construction Kit, 223
 Life in a Medieval Castle, 564
 Making of Avatar, 56
 Medieval Intrigue, 565
 Monsters, 174
 Oxford Encyclopedia of Medieval Warfare and Military Technology, 66, 156, 565
 Planet Construction Kit, 67, 131
 Planet Narnia, 691
 Secret History of Fantasy, 749
 War of the Fantasy Worlds, 690, 704
 Wildlife of Star Wars, 183
 Writer's Digest Guide to Science Fiction & Fantasy, 75
- 2011**
 A Feast of Creatures, 183, 410, 564, 590
 Annotated Peter Pan, 673
 Creation of Imaginary Worlds, 131
 Critical Companion to J.R.R. Tolkien, 703
- Dragon in Medieval East Christian and Islamic Art, 182
 Evaporating Genres, 732, 749
 Gilak's Guide to Pellucidar, 42
 Handel's Bestiary, 173
 Here Be Dragons, 183
 Last Apprentice, 173
 Lord of the Rings, 55, 703
 Mazes and Labyrinths, 401, 432
 Number Words and Number Symbols, 222, 473
 On Monsters, 182, 287, 410, 472
 Players Unleashed
 Modding The Sims and the Culture of Gaming, 98
 Quest to Learn, 98, 287, 451
 Reality is Broken, 97, 120
 Teaching Literature in Virtual Worlds, 120
 Time Traveler's Guide to Medieval England, 564
- 2012**
 A guide to Barsoom, 42
 A Short History of Fantasy, 749
 Advanced Language Construction, 222
 Annotated Brothers Grimm, 590
 C.S. Lewis and the Inklings, 690
 Characteristics of Games, 96
 Complete Kobold Guide to Game Design, 96, 111
 Dracopedia — The Great Dragons, 173
 Drawing Basics and Video Game Art, 97
 Encyclopedia of Video Games [2 volumes], 97, 155
 Immersive Worlds Handbook, 120, 130
 Kobold Guide to Worldbuilding, 86, 111
 Lands of Ice and Fire (A Game of Thrones), 42, 451, 748
 Maps of Medieval Thought, 451, 564
 New Zealand Hobbit Crisis, 55, 703
 Playing at the World, 97, 111, 120, 321
 Science Fiction, 732
 Star Wars – The Old Republic, 42
 Tales from the Perilous Realm, 703
 Time Traveller's Guide to Elizabethan England, 629
 Unfinished Tales of Numenor and Middle-earth, 703
 Winning the Story Wars, 305
 Wizard of Oz as American myth, 679
 Writing of Middle Earth, 222
- 2013**
 Anarchy, State, and Utopia, 657
 Beastly Journeys, 182, 748
 Bestiary, 171, 181
 Book of Barely Imagined Beings, 172
 Book of Legendary Lands, 32
 Boundary-Crossing Girls and Imaginary Worlds, 55, 270, 673
 Breverton's Phantasmagoria, 172
 Building Imaginary Worlds, 86, 130
 Conlanger's Lexipedia, 222
 Cultural Anthropology for Writers, 75
 Dark Tower Companion, 41
 Dracopedia — The Bestiary, 172, 431
 Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds, 182
 Drakon, 182
 Encyclopedia Neurotica, 155
 Encyclopedia of Exploration, 155, 305

- Encyclopedia of Fairies in World Folklore and Mythology, 181, 629, 748
- Fictional Worlds, 85, 130
- Fundamentals of Game Design, 96
- Gameworld Interfaces, 96, 119
- Guillermo del Toro Cabinet of Curiosities, 55
- Here Be Dragons, 351, 451
- Improvisation, Creativity, and Consciousness, 320
- Irresistible Fairy Tale, 589, 629
- Media Franchising, 85
- Middle Ages, 564
- Oh My Gods, 503
- Science Fiction and Fantasy Artists of the Twentieth Century, 155
- Science Fiction Reboot, 86
- Sindarin-English & English-Sindarin Dictionary, 222
- Urban Bestiary, 172
- Wonderbook, 320
- 2014**
- Book of Barely Imagined Beings, 171
- Classical Labyrinths, 401
- Creation of Narrative in Tabletop Role-Playing Games, 110
- Creativity, Inc., 319
- Designers & Dragons, 66, 109
- Encyclopedia of Ecology, 154
- Encyclopedia of Imaginary and Mythical Places, 154, 502, 748
- Encyclopedia of Witchcraft, 154, 430
- Film Worlds, 54
- Goddesses in Everywoman, 305
- Graphic Worlds of Peter Bruegel the Elder, 351
- Hamlet's Mill, 240, 286, 503
- Historical Dictionary of Science Fiction in Literature, 154
- Inventing Imaginary Worlds, 129, 270, 320
- J.R.R. Tolkien, 702
- Jester David's How-To Guide to Fantasy Worldbuilding, 75
- Kobold Guide to Combat, 94, 109
- Kobold Guide to Magic, 109, 430
- Monomyth in American Science Fiction Films, 305
- More Than Just Fairy Tales, 588
- Of Dice and Men, 110
- Once Upon a Time, 431, 589
- Original Folk and Fairy Tales of Grimm Brothers, 430, 588
- Original Folk and Fairy Tales of the Brothers Grimm, 588
- Science Fiction Video Games, 95, 110, 732
- Sea Monsters on Medieval and Renaissance Maps, 181, 409, 450, 563
- Shakespeare Insult Generator, 221
- Sound Play, 94, 119, 320
- Stories about Stories, 502, 588, 748
- Theory of Fun for Game Design, 95, 305
- Tolkien on Fairy-Stories, 628, 702
- Turtle Recall, 41
- Values at Play in Digital Games, 95, 110
- Video Game Storytelling, 95
- Virtual World Design, 119
- Voyage of Bran, Son of Febal, to the Land of the Living, 287, 431, 563, 589
- Wizards, Aliens, and Starships, 66, 118, 129, 731
- World of Ice & Fire, 41
- Writing Monsters, 181, 409, 747
- 2015**
- A Kurt Jackson Bestiary, 171
- Adventures of Gillion de Trazegnies, 563
- Amazing Dr. Ransom's Bestiary of Adorable Fallacies, 171
- Annotated Alice, 672
- Art of Game Design, 94
- Art of Language Invention, 65, 128, 221
- Creativity and Innovation Among Science and Art, 318
- Documenting and Assessing Learning in Informal and Media-Rich Environments, 94
- Dreaming, 472
- Elements of His Dark Materials, 40, 747
- Empire of Imagination, 108
- Encyclopedia of Amazons, 153
- Encyclopedia of Hell, 153, 541
- Encyclopedia of the Gothic, 270, 747
- Encyclopedia of Volcanoes, 153
- Evolution of Economic Systems, 128, 153
- Fantastic Transmedia, 84
- Game Narrative Toolbox, 84, 93
- How to Draw Fantasy Art and RPG Maps, 65, 450
- Knowledge, 128
- Mechanism of Mind, 318
- Medieval Book of Birds, 171
- Otherworldly Politics, 54, 84, 270, 731
- Oulipo, 319
- Perilous and Fair, 702
- Play Versus Story Divide in Game Studies, 94
- Principles of Creature Design, 65, 129, 180, 747
- Prisoners of Geography, 128, 240, 350, 450
- Real Middle Earth, 430
- Records of the Medieval Sword, 563
- Science Fact and Science Fiction, 154
- Serious Creativity, 319
- Supernatural Cinema of Guillermo del Toro, 54, 401
- Sword Coast Adventurer's Guide — Campaign Sourcebook, 41
- Tarthian Empire Companion, 75
- Transmedia Marketing, 84
- unique Legacy of Weird Tales, 746
- What Is Landscape?, 350
- 2016**
- A Secret Vice, 221
- Adventures of Tom Bombadil, 702
- Bestiary, 170
- Case of Beasts, 53
- Cinema and Sorcery, 53
- Cultural Ways of Worldmaking, 83, 269
- Elder Scrolls V, 40
- Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic, 152, 429
- Encyclopedia of Weird Westerns, 152
- Fast Forward, 54, 83
- Five-Minute Medievalist, 562
- Hard Reading, 731
- Historicizing Transmedia Storytelling, 82
- Kobold Guide to Plots & Campaigns, 108
- Labyrinths & Mazes, 350, 382, 401
- Life in a Medieval City, 562

- Literary Wonderlands, 32
- MMOs from the Inside Out, 93, 108
- Playful Mapping in the Digital Age, 93, 108, 449
- Revisiting Imaginary Worlds, 83, 127
- Science Fiction, Fantasy and Politics, 83
- Story of Kullervo, 429
- Storytelling Across Worlds, 82
- Storyworld First, 75
- Terraforming, 127, 731
- Theme Park Design & The Art of Themed Entertainment, 118, 127
- Time Travel, 65, 127, 286, 730
- Voynich Manuscript, 409
- Way with Worlds Book 1, 74
- Words Are My Matter, 74
- World Building Guide and Workbook, 74
- World Building in Spanish and English Spoken Narratives, 74
- 2017**
 - A Composer's Guide to Game Music, 92, 118
 - A-Zs of Worldbuilding, 74
 - Animal Skins and the Reading Self in Medieval Latin and French Bestiaries, 170
 - Appendix N, 92, 107
 - Archetypes and Motifs in Folklore and Literature, 304, 429, 472, 588
 - Art of Harry Potter, 53
 - Atlas of Tolkien's Middle-Earth, 40, 449, 701
 - Blind Loon — A Bestiary, 170
 - Complete History of Middle-Earth, 701
 - Elder Scrolls V, 40, 93, 118
 - Encyclopedia of Empire, 152
 - Fantastic Beasts and Where to Find Them, 170
 - Flora of Middle-Earth, 701
 - How Games Move Us, 92, 107
 - Italian Sword and Sandal Films, 1908-1990, 53
 - Middle-earth from Script to Screen, 52, 700
 - Millennium, 269
 - Norse Mythology, 64, 429, 502, 587, 701
 - Routledge Companion to Imaginary Worlds, 82, 126
 - Tales of Angria — Complete Edition, 40
 - World Building, 82
- 2018**
 - A Bestiary of Monsters in Greek Mythology, 169
 - A Chinese Bestiary, 169
 - A Witch's Bestiary, 168
 - Advanced Worldbuilding, 73
 - Animal, 168
 - Assassin's Creed, 90
 - Atlas, 449
 - Collaborative Worldbuilding for Writers and Gamers, 73
 - Creature Codex, 180
 - Dracopedia Legends, 169
 - Dungeons and Dragons Art and Arcana, 107
 - Encyclopedia of Superstitions, 587
 - Everyday Magic, 428
 - Extending Virtual Worlds, 117
 - Firefly Encyclopedia, 52
 - Games User Research, 91
 - Global Convergence Cultures, 80
 - Golden Atlas, 448
 - Harry Potter, 428
 - How to Invent Everything, 64, 126
 - Infernal Bestiary, 169
 - Legend of Zelda Encyclopedia, 39
 - Mark C. Jerng, 269
 - Marvel Fearless and Fantastic
 - Female Super Heroes Save the World, 269
 - Minds Behind the Games, 91
 - More than meets the eye, 81
 - Narrative Tactics for Mobile and Social Games, 80, 91, 286
 - New worlds. Year one, 73
 - Phantom Atlas, 448
 - Role-Playing Game Studies, 80, 107
 - Routledge Companion to Transmedia Studies, 80
 - Setting and World-Building Workbook, 73
 - Setting Design (for Writers and Roleplayers), 73
 - Star Trek and the British Age of Sail, 286, 730
 - Star Wars and the History of Transmedia Storytelling, 81
 - Super Mario Encyclopedia, 81
 - Transmedia storytelling and the apocalypse, 52, 81, 269
 - Ultimate RPG Character Backstory Guide, 106
 - Video Gaming in Science Fiction, 730
 - Walt Disney's Disneyland, 126
 - World of DC comics, 80, 126
 - Writer's Map, 32, 318, 449
- 2019**
 - Advanced Game Narrative Toolbox, 79, 89
 - Amazons in America, 79, 268, 657
 - Amusement Park, 125, 381
 - Annotated Hobbit (3rd ed), 700
 - Artist in the Machine, 89, 318
 - Book of Beasts, 168
 - Brian Froud's World of Faerie, 628, 746
 - Experiencing fictional worlds, 72, 125, 202
 - Fantasy Mapmaker, 448
 - Fantasy World-Building, 180, 746
 - Glorantha Sourcebook, 39
 - Greek & Roman Hell, 540
 - Information Fall-Out, 90, 106, 381
 - Music in the Role-playing Game, 106, 317
 - On Writing and Worldbuilding (Volume 1), 72
 - Once Upon a Pixel, 90
 - Out of Our Minds, 317
 - Procedural Storytelling in Game Design, 90
 - readers' advisory guide to Genre Fiction (3rd ed), 72, 126, 268
 - Stan Lee's Master Class, 72
 - Virtual Reality, 117
 - We Deserve Better Villains, 89

Index by Chapter+Section

Section 3.1. Catalogs of famous Worlds

- Alternative Alices: Visions and Revisions of Lewis Carroll's Alice, 34
- An Atlas of Fantasy, 36
- Annotated Gulliver's Travels, 36
- Arabian Nights: A Companion, 35
- Atlas of Legendary Places, 35
- Atlas of Secret Europe: A guide to sites of magic and mystery, 35
- Book of Legendary Lands, 32
- Cities of Splendor: The Facts and the Fables, 34
- Dictionary of Imaginary Places, 34
- Fabled Lands (The Enchanted World), 35
- Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work, 35
- Fantastic Worlds: Myths, Tales, and Stories, 36
- Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis, 34
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface, 34
- Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created, 32
- Lost Continents, 37
- Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced, 33
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were, 35
- Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages, 33
- Realms of Fantasy, 36
- Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World, 36
- Tales of Atlantis and the Enchanted Islands, 37
- Writer's Map: An Atlas of Imaginary Lands, 32

Section 3.2. Guidebooks for selected Worlds

- A guide to Barsoom: eleven sections of references in one volume dealing with the Martian stories written by Edgar Rice Burroughs, 42
- Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary, 46
- Atlas of Pern: A Complete Guide to Anne McCaffrey's Wonderful World of Dragons and Dragonriders, 48
- Atlas of the Land: A Complete Guide to the Strange and Magical Land of Stephen R. Donaldson's Chronicles of Thomas Covenant, 48

- Atlas of Tolkien's Middle-Earth, 40
- Companion To Narnia, 44
- Complete Amber Sourcebook, 47
- Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond, 44
- Complete Star Wars Encyclopedia, 42
- Conan: The Ultimate Guide to the World's Most Savage Barbarian, 44
- Daily Life of the Greek Gods, 45
- Dark Tower Companion: A Guide to Stephen King's Epic Fantasy, 41
- Dinotopia: A Land Apart From Time, 48
- Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials, 43
- Dragonlover's Guide to Pern (2nd ed), 46
- Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life, 45
- Dune Encyclopedia: The Complete, Authorized Guide and Companion to Frank Herbert's Masterpiece of the Imagination, 49
- Elder Scrolls V: Skyrim, 40
- Elder Scrolls V: Skyrim Special Edition: Prima Official Guide, 40
- Elements of His Dark Materials, 40
- Encyclopedia Cthulhiana (2nd ed), 46
- Forgotten Realms — Dungeons & Dragons Campaign Setting, 44
- Forgotten Realms Atlas, 48
- Gilak's Guide to Pellucidar, 42
- Glorantha Sourcebook, 39
- Guide to Larry Niven's Ringworld, 47
- Islandia, 43
- Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire), 42
- Legend of Zelda Encyclopedia, 39
- Lexicon Urthus: A Dictionary for the Urth Cycle, 47
- New Arthurian Encyclopedia, 47
- Oz and beyond: the fantasy world of L. Frank Baum, 46
- Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles, 44
- Roger Zelazny's Visual Guide to Castle Amber, 48
- Sorcerer's Companion: A Guide to the Magical World of Harry Potter, 45
- Star Wars – The Old Republic: Encyclopedia, 42
- Sword Coast Adventurer's Guide — Campaign Sourcebook, 41
- Tales of Angria — Complete Edition: Mina Laury, Stancliffe's Hotel & Angria and the Angrians, 40

- Turtle moves
: Discworld's story (unauthorized), [43](#)
- Turtle Recall: The Discworld Companion ... So Far, [41](#)
- Unlocking the Meaning of LOST: An Unauthorized Guide, [43](#)
- Visual Guide to Xanth, [48](#)
- World of Ice & Fire: The Untold History of Westeros and the Game of Thrones, [41](#)
- World of Robert Jordan's The Wheel of Time, [46](#)
- Section 3.3. Worlds in Cinema**
- Adventures of Baron Munchausen: The Illustrated Screenplay, [58](#)
- Art of Darkness: Staging the Philip Pullman Trilogy, [58](#)
- Art of Harry Potter: The definitive art collection of the magical film franchise, [53](#)
- Avatar: A Confidential Report on the Biological and Social History of Pandora, [56](#)
- Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity, [55](#)
- Case of Beasts: Explore the Film Wizardry of Fantastic Beasts and Where to Find Them, [53](#)
- Cinema and Sorcery: the Comprehensive Guide to Fantasy Film, [53](#)
- Classical Myth and Culture in the Cinema, [58](#)
- Fast Forward: The Future(s) of the Cinematic Arts, [54](#)
- Film Worlds: A Philosophical Aesthetics of Cinema, [54](#)
- Firefly Encyclopedia, [52](#)
- Fisher King: The Book of the Film, [58](#)
- Framing Monsters: Fantasy Film and Social Alienation, [57](#)
- Frodo Franchise: The Lord of the Rings and Modern Hollywood, [56](#)
- From Hobbits to Hollywood: Essays on Peter Jackson's Lord of the Rings, [57](#)
- Future Noir: The Making of Blade Runner, [59](#)
- Goblins of Labyrinth, [60](#)
- Guillermo del Toro Cabinet of Curiosities: My Notebooks, Collections, and Other Obsessions, [55](#)
- Historical Dictionary of Science Fiction Cinema, [56](#)
- Italian Sword and Sandal Films, 1908-1990, [53](#)
- Labyrinth: The Photo Album, [60](#)
- Lord of the Rings [Movie Set] Location Guidebook: Travel Diary, [57](#)
- Lord of the Rings: [Movie Set] Location Guidebook, [55](#)
- Lord of the Rings: The Art of The Two Towers, [58](#)
- Lord of the Rings: The Official Stage Companion, [56](#)
- Making of Avatar, [56](#)
- Merlin: The Shooting Script, [58](#)
- Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit, [52](#)
- New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit, [55](#)
- Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica, [54](#)
- Peter Jackson: from Gore to Mordor, [58](#)
- Star Wars: The Annotated Screenplays, [59](#)
- Structures of Fantasy, [59](#)
- Supernatural Cinema of Guillermo del Toro: Critical Essays, [54](#)
- Transmedia storytelling and the apocalypse, [52](#)
- Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film, [60](#)
- Wizard of Oz: The Screen Play, [59](#)
- Wizardry of Oz, [59](#)
- World of Dark Crystal, [60](#)
- Writer's Journey: Mythic Structure for Writers, [57](#)
- Section 4.1. A Taste of Worldbuilding: parts of the Art**
- A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky, [68](#)
- Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor), [70](#)
- Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building, [65](#)
- Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ..., [69](#)
- Book of Imaginary Beings, [68](#)
- Designers & Dragons, [66](#)
- Dragons of Fantasy: all about Dragons and Those who Create Them, [67](#)
- Encyclopedia of Fantasy, [69](#)
- Encyclopedia of Science Fiction, [69](#)
- Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory), [69](#)
- Frodo Franchise: The Lord of the Rings and Modern Hollywood, [68](#)
- Harry Potter & Imagination: The Way Between Two Worlds, [67](#)
- Here Be Dragons: A Fantastic Bestiary, [68](#)
- How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans, [65](#)
- How to Invent Everything: A Survival Guide for the Stranded Time Traveler, [64](#)
- In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius, [66](#)
- Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements, [70](#)
- Norse Mythology, [64](#)
- Oxford Encyclopedia of Medieval Warfare and Military Technology, [66](#)
- Parallel Botany, [70](#)
- Planet Construction Kit, [67](#)
- Principles of Creature Design: creating Imaginary Animals, [65](#)
- Time Travel: A History, [65](#)
- Tough Guide to Fantasyland, [68](#)
- Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction, [66](#)
- World Builder's Guidebook, [69](#)
- Section 4.2. Worldbuilding and Writing**
- A-Zs of Worldbuilding: Building a Fictional World from Scratch, [74](#)
- Advanced Worldbuilding: A creative writing guide: Triggers, tips & strategies to explode your writing skills and captivate your readers, [73](#)
- Anatomy of Story: 22 Steps to Becoming a Master Storyteller, [76](#)

- Collaborative Worldbuilding for Writers and Gamers, 73
- Cultural Anthropology for Writers: A Worldbuilding Guide, 75
- Experiencing fictional worlds, 72
- Jester David's How-To Guide to Fantasy Worldbuilding, 75
- New worlds. Year one: a writer's guide to the art of worldbuilding, 73
- On Writing and Worldbuilding (Volume 1), 72
- readers' advisory guide to Genre Fiction (3rd ed), 72
- Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers, 76
- Setting and World-Building Workbook, 73
- Setting Design (for Writers and Roleplayers), 73
- Stan Lee's Master Class: Lessons in Drawing, World-Building, Storytelling, Manga, and Digital Comics from the Legendary Co-creator of Spider-Man, The Avengers, and The Incredible Hulk, 72
- Storyworld First: Creating a Unique Fantasy World for Your Novel, 75
- Tarthian Empire Companion: An Illustrated World-Building Bible and Guide to Writing a Science Fiction Series, 75
- Ursula K. Le Guin's A Wizard of Earthsea: Teacher's Guide, 76
- Way with Worlds Book 1: Crafting Great Fictional Settings, 74
- Words Are My Matter: Writings About Life and Books, 2000-2016, with a Journal of a Writer's Week, 74
- World Building Guide and Workbook, 74
- World Building in Spanish and English Spoken Narratives, 74
- Writer's Complete Fantasy Reference, 76
- Writer's Digest Guide to Science Fiction & Fantasy, 75
- Writer's Guide to Creating a Science Fiction Universe, 76
- Section 4.3. Worldbuilding and the Media Franchise**
- Advanced Game Narrative Toolbox, 79
- Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture, 79
- Building Imaginary Worlds: The Theory and History of Subcreation, 86
- Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture), 83
- Fantastic Transmedia: Narrative, Play and Memory across Science Fiction and Fantasy Storyworlds, 84
- Fast Forward: The Future(s) of the Cinematic Arts, 83
- Fictional Worlds: Traditions in Narrative and the Age of Visual Culture, 85
- Game Narrative Toolbox, 84
- Global Convergence Cultures: Transmedia Earth, 80
- Historicizing Transmedia Storytelling: Early Twentieth Century Transmedia Story Worlds, 82
- Kobold Guide to Worldbuilding, 86
- Media Franchising: Creative License and Collaboration in the Culture Industries, 85
- More than meets the eye: special effects and the fantastic transmedia franchise, 81
- Narrative Tactics for Mobile and Social Games, 80
- Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica, 84
- Revisiting Imaginary Worlds: A Subcreation Studies Anthology, 83
- Role-Playing Game Studies: Transmedia Foundations, 80
- Routledge Companion to Imaginary Worlds, 82
- Routledge Companion to Transmedia Studies, 80
- Science Fiction Reboot: Canon, Innovation and Fandom in Refashioned Franchises, 86
- Science Fiction, Fantasy and Politics: Transmedia World-Building Beyond Capitalism, 83
- Star Wars and the History of Transmedia Storytelling, 81
- Storytelling Across Worlds: Transmedia for Creatives and Producers, 82
- Super Mario Encyclopedia: The Official Guide to the First 30 Years (1985-2015), 81
- Transmedia Marketing: From Film and TV to Games and Digital Media, 84
- Transmedia storytelling and the apocalypse, 81
- World Building: Transmedia, Fans, Industries, 82
- World of DC comics, 80
- Section 4.4. Game Design**
- A Composer's Guide to Game Music, 92
- Advanced Game Narrative Toolbox, 89
- Appendix N: The Literary History of Dungeons & Dragons, 92
- Art of Game Design: A Book of Lenses, Second Edition, 94
- Art of the Video Game, 98
- Artist in the Machine: The World of AI-Powered Creativity, 89
- Assassin's Creed: Odyssey, 90
- Browser's Ecstasy: A Meditation on Reading, 101
- Challenges for Game Designers, 101
- Characteristics of Games, 96
- Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat, 101
- Complete Kobold Guide to Game Design, 96
- Cruelty and Civilization: The Roman Games, 101
- Designing Virtual Worlds, 100
- Documenting and Assessing Learning in Informal and Media-Rich Environments, 94
- Drawing Basics and Video Game Art: Classic to Cutting-Edge Art Techniques for Winning Video Game Design, 97
- Elder Scrolls V: Skyrim, 93
- Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming, 97
- Fantastic Book of Board Games, 102
- Frodo Franchise: The Lord of the Rings and Modern Hollywood, 99
- Fundamentals of Game Design, 96
- Game Design Reader: A Rules of Play Anthology, 99
- Game Inventor's Guidebook, 98
- Game Narrative Toolbox, 93
- Games User Research, 91
- Gameworld Interfaces, 96
- Homo Ludens: A Study of the Play-Element in Culture, 102
- How Games Move Us: Emotion By Design, 92
- Information Fall-Out: Buckminster Fuller's World Game, 90
- Kobold Guide to Combat, 94
- Minds Behind the Games: Interviews with Cult and Classic Video Game Developers, 91

- MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games, 93
- Myth of the American Superhero, 100
- Narrative Tactics for Mobile and Social Games, 91
- Once Upon a Pixel: Storytelling and Worldbuilding in Video Games, 90
- Play it Again: Historic board games you can make and play, 102
- Play the Game, 102
- Play Versus Story Divide in Game Studies: Critical Essays, 94
- Players Unleashed
- Modding The Sims and the Culture of Gaming, 98
- Playful Mapping in the Digital Age, 93
- Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games, 97
- Procedural Storytelling in Game Design, 90
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 100
- Quest to Learn: Developing the School for Digital Kids, 98
- Quests, 98
- Reality is Broken: Why Games Make Us Better and How They Can Change the World, 97
- Rules of Play: Game Design Fundamentals, 100
- Science Fiction Video Games, 95
- Sound Play: Video Games and the Musical Imagination, 94
- Synthetic Worlds: The Business and Culture of Online Games, 99
- Take Time for Paradise: Americans and Their Games, 101
- Theory of Fun for Game Design, 95
- Values at Play in Digital Games, 95
- Video Game Storytelling: What Every Developer Needs to Know about Narrative Techniques, 95
- We Deserve Better Villains: A Video Game Design Survival Guide, 89
- Section 4.5. Role-Playing Games**
- Appendix N: The Literary History of Dungeons & Dragons, 107
 - Book of Medieval Wargames, 114
 - Castles, 114
 - Complete Kobold Guide to Game Design, 111
 - Creation of Narrative in Tabletop Role-Playing Games, 110
 - Cruelty and Civilization: The Roman Games, 113
 - Designers & Dragons, 109
 - Dungeons and Dragons Art and Arcana: A Visual History, 107
 - Empire of Imagination: Gary Gygax and the Birth of Dungeons and Dragons, 108
 - Evolution of Fantasy Role-Playing Games, 111
 - Fantastic Book of Board Games, 114
 - Forgotten Realms — Dungeons & Dragons Campaign Setting, 113
 - Forgotten Realms Atlas, 114
 - Functions of Role-Playing Games: How Participants Create Community, Solve Problems and Explore Identity, 111
 - Game Design Reader: A Rules of Play Anthology, 112
 - Game Inventor's Guidebook, 112
 - Heroic Worlds, 114
 - Homo Ludens: A Study of the Play-Element in Culture, 115
 - How Games Move Us: Emotion By Design, 107
 - Information Fall-Out: Buckminster Fuller's World Game, 106
 - Kobold Guide to Combat, 109
 - Kobold Guide to Magic, 109
 - Kobold Guide to Plots & Campaigns, 108
 - Kobold Guide to Worldbuilding, 111
 - MMOs from the Inside Out: The History, Design, Fun, and Art of Massively-Multiplayer Online Role-Playing Games, 108
 - Music in the Role-playing Game: Heroes & Harmonies, 106
 - Myth of the American Superhero, 113
 - Of Dice and Men: The Story of Dungeons & Dragons and The People Who Play It, 110
 - Play it Again: Historic board games you can make and play, 114
 - Play the Game, 114
 - Playful Mapping in the Digital Age, 108
 - Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games, 111
 - Puzzle Instinct: The Meaning of Puzzles in Human Life, 112
 - Role-Playing Game Studies: Transmedia Foundations, 107
 - Science Fiction Video Games, 110
 - Secret Games of the Gods: Ancient Ritual Systems in Board Games, 113
 - Ultimate RPG Character Backstory Guide: Prompts and Activities to Create the Most Interesting Story for Your Character, 106
 - Values at Play in Digital Games, 110
 - World Builder's Guidebook, 113
- Section 4.6. Virtual Worlds**
- A Composer's Guide to Game Music, 118
 - Cyberspace: First Steps, 122
 - Designing Virtual Worlds, 121
 - Elder Scrolls V: Skyrim, 118
 - Extending Virtual Worlds: Advanced Design for Virtual Environments, 117
 - Gameworld Interfaces, 119
 - Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces, 120
 - Metaphysics of Virtual Reality, 121
 - Moby-Dick: A Pop-Up Book, 120
 - Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games, 120
 - Reality is Broken: Why Games Make Us Better and How They Can Change the World, 120
 - Sound Play: Video Games and the Musical Imagination, 119
 - Synthetic Worlds: The Business and Culture of Online Games, 121
 - Teaching Literature in Virtual Worlds: Immersive Learning in English Studies, 120
 - Theme Park Design & The Art of Themed Entertainment, 118

- Virtual Reality, 117, 122
- Virtual World Design, 119
- Virtual Worlds: A Journey in Hype and Hyperreality, 122
- Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction, 118
- Section 4.7. General World Design**
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 138
- A Forest Journey: The Role of Wood in the Development of Civilization, 145
- A Short History of the Future, 138
- Aliens and Alien Societies, 141
- American Landscape Architecture: Designers and Places, 141
- Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them, 125
- Armageddon: Earth's Last Days, 139
- Armoury: An Introduction to the Secret Weapons of History, 147
- Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building, 128
- Book of End Times, 137
- Book of Heaven: An Anthology of Writings from Ancient to Modern Times, 136
- Building Imaginary Worlds: The Theory and History of Subcreation, 130
- City in Literature: An Intellectual and Cultural History, 139
- Cosmopolitan Geographies: New Locations in Literature and Culture, 135
- Creating Magical Worlds: Otherness and Othering in Harry Potter, 131
- Creation of Imaginary Worlds: The Role of Art, Magic and Dreams in Child Development, 131
- Designing Virtual Worlds, 133
- Development of Imagination, 145
- Dragons of Fantasy: all about Dragons and Those who Create Them, 131
- Elements of Feng Shui, 144
- Evolution of Economic Systems: Varieties of Capitalism in the Global Economy, 128
- Experiencing fictional worlds, 125
- Facing Evil: Light at the Core of Darkness, 146
- Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization, 146
- Fantasy: The Liberation of Imagination, 134
- Fate of Place: A Philosophical History, 139
- Fiction 2000: Cyberpunk and the Future of Narrative, 144
- Fictional Worlds: Traditions in Narrative and the Age of Visual Culture, 130
- Fictive and the Imaginary: Charting Literary Anthropology, 142
- Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory), 137
- Geographies of Exclusion: Society and Difference in the West, 141
- Geography Behind History, 137
- Golden Horns: Mythic Imagination and the Nordic Past, 147
- Green Man: The Archetype of Our Oneness with the Earth, 145
- Here Be Dragons: A Fantastic Bestiary, 134
- Hidden Dimension, 145
- History of Hell, 143
- Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's Lord of the Rings|hyperpage, 134
- How to Invent Everything: A Survival Guide for the Stranded Time Traveler, 126
- Human Geography: An Essential Anthology, 140
- Hyper/Text/Theory, 142
- Imaginary Worlds, 148
- Imagining Language: An Anthology, 139
- Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces, 130
- Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences, 129
- Inventing Ruritania: The Imperialism of the Imagination, 138
- Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne, 140
- Knowledge: How to Rebuild Civilization in the Aftermath of a Cataclysm, 128
- Land of Desire: Merchants, Power, and the Rise of a New American Culture, 142
- Lovecraft: A Look Behind the Cthulhu Mythos|hyperpage, 148
- Lunatic Lovers of Language: Imaginary Languages and Their Inventors, 145
- Maps of the Imagination: The Writer as Cartographer, 133
- Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore, 144
- National Imaginaries, American Identities: The Cultural Work of American Iconography, 136
- Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930, 135
- On the Grotesque: Strategies of Contradiction in Art and Literature, 146
- On Ugliness, 132
- Once and Future Myths: The Power of Ancient Stories in Modern Times, 135
- Paradise: A History of the Idea that Rules the World, 133
- Parallel Botany, 147
- Parallel Worlds: A journey through creation, higher dimensions, and the future of the cosmos, 133
- Perfect Cities: Chicago's Utopias of 1893, 142
- Planet Construction Kit, 131
- Politics of Time: Modernity and Avant-Garde, 141
- Postmodern Cities and Spaces, 141
- Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday, 143
- Principles of Creature Design: creating Imaginary Animals, 129
- Prisoners of Geography: Ten Maps that explain Everything about the World, 128
- readers' advisory guide to Genre Fiction (3rd ed), 126
- Revisiting Imaginary Worlds: A Subcreation Studies Anthology, 127
- Rhetorics of Fantasy, 131
- Routledge Companion to Imaginary Worlds, 126

- RSVP Cycles: Creative Processes in the Human Environment, 148
- Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries, 145
- Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes, 135
- Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction, 127
- Text and Territory: Geographical Imagination in the European Middle Ages, 140
- Textures of Place: Exploring Humanist Geographies, 134
- Theme Park Design & The Art of Themed Entertainment, 127
- Time Travel: A History, 127
- Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel, 139
- Tolkien: a Look Behind the Lord of the Rings, 147
- Tough Guide to Fantasyland, 132
- Trompe L'Oeil: Painted Architecture, 146
- Unlocking the Meaning of LOST: An Unauthorized Guide, 132
- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 147
- Vampire Lectures, 138
- Vanishing People: Fairy Lore and Legends, 146
- Variations on a Theme Park: The New American City and the End of Public Space, 144
- Vinyl Leaves: Walt Disney World and America, 143
- Walt Disney's Disneyland, 126
- Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film, 146
- Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction, 129
- Wonder and Science: Imagining Worlds in Early Modern Europe, 136
- World Builder's Guidebook, 140
- World of DC comics, 126
- World of the Imagination, 143
- World-Building, 140
- Worldmakers: SF Adventures in Terraforming, 135
- Writer's Complete Fantasy Reference, 135
- Writer's Guide to Creating a Science Fiction Universe, 142
- Writes of Passage: Reading Travel Writing, 138
- Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape, 144
- Section 4.8. Recent Encyclopedias & Dictionaries**
- Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor), 161
- Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts], 157
- Complete Star Wars Encyclopedia, 156
- Dictionary of Imaginary Places, 159
- Dictionary of Science Fiction Places, 160
- Encyclopaedia of Stupidity, 158
- Encyclopedia Cthulhiana (2nd ed), 160
- Encyclopedia Neurotica, 155
- Encyclopedia of Amazons: Women Warriors from Antiquity to the Modern Era, 153
- Encyclopedia of Comic Books and Graphic Novels, 156
- Encyclopedia of Demons and Demonology, 156
- Encyclopedia of Ecology, 154
- Encyclopedia of Empire, 152
- Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel, 155
- Encyclopedia of Fantastic Victoriana, 158
- Encyclopedia of Fantasy, 159
- Encyclopedia of Fantasy and Science Fiction Art Techniques, 160
- Encyclopedia of Hell: A Comprehensive Survey of the Underworld, 153
- Encyclopedia of Imaginary and Mythical Places, 154
- Encyclopedia of Islands, 156
- Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic, 152
- Encyclopedia of Science Fiction, 160
- Encyclopedia of Science Fiction Movies: from 1897 to the present, 159
- Encyclopedia of Video Games [2 volumes]: The Culture, Technology, and Art of Gaming, 155
- Encyclopedia of Volcanoes, 153
- Encyclopedia of Weird Westerns: Supernatural and Science Fiction Elements in Novels, Pulps, Comics, Films, Television and Games (2d ed), 152
- Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World, 154
- Evolution of Economic Systems: Varieties of Capitalism in the Global Economy, 153
- Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders, 158
- Historical Dictionary of Science Fiction Cinema, 155
- Historical Dictionary of Science Fiction in Literature, 154
- Historical Dictionary of Science Fiction Literature, 159
- J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment, 157
- Lore of Ireland: An Encyclopaedia of Myth, Legend and Romance, 157
- Macabre Miscellany: A Thousand Grisly and Unusual Facts From Around the World, 158
- Medieval Italy: An Encyclopedia, 158
- More Macabre Miscellany: An All New Collection of 1,000 Hideous and Horrifying Facts, 158
- New Arthurian Encyclopedia, 160
- Oxford Encyclopedia of Medieval Warfare and Military Technology, 156
- Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge, 158
- Schott's Original Miscellany, 159
- Science Fact and Science Fiction: An Encyclopedia, 154
- Science Fiction and Fantasy Artists of the Twentieth Century: A Biographical Dictionary, 155
- Subject Encyclopedias: User guide, review citations, 160
- Section 5.1. Bestiaries**
- A Bestiary of Monsters in Greek Mythology, 169
- A Chinese Bestiary: Strange Creatures from the Guideways Through Mountains and Seas, 169
- A Kurt Jackson Bestiary, 171
- A Medieval Book of Beasts: The Second-family Bestiary: Commentary, Art, Text and Translation, 175

- A Nietzschean Bestiary: Becoming Animal Beyond Docile and Brutal, [175](#)
- A Picasso bestiary, [176](#)
- A Venetian Bestiary, [174](#)
- A Witch's Bestiary: Visions of Supernatural Creatures, [168](#)
- A Wodehouse Bestiary, [176](#)
- Academic Animals: A Bestiary of Higher-education Teaching and how it Got that Way, [175](#)
- Amazing Dr. Ransom's Bestiary of Adorable Fallacies, [171](#)
- An American Bestiary, [176](#)
- An Egyptian Bestiary: Animals in Life and Religion in the Land of the Pharaohs, [175](#)
- Animal Skins and the Reading Self in Medieval Latin and French Bestiaries, [170](#)
- Animal: Exploring the Zoological World, [168](#)
- Animated Bestiary: Animals, Cartoons, and Culture, [174](#)
- Bestiary, [170](#)
- Bestiary: Being an English Version of the Bodleian Library, Oxford, MS Bodley 764, [171](#)
- Bestiary: The Natural History of Mythical Creatures, [170](#)
- Blind Loon — A Bestiary, [170](#)
- Book of Barely Imagined Beings: A 21st Century Bestiary, [171](#), [172](#)
- Book of Beasts: Being a Translation from a Latin Bestiary of the Twelfth Century, [177](#)
- Book of Beasts: The Bestiary in the Medieval World, [168](#)
- Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present, [176](#)
- Brevertion's Phantasmagoria, [172](#)
- Creatures & Monsters, [176](#)
- Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures, [172](#)
- Dracopedia — The Great Dragons: An Artist's Field Guide and Drawing Journal, [173](#)
- Dracopedia Legends: An Artist's Guide to Drawing Dragons of Folklore, [169](#)
- Elizabethan Zoo: Book of Beasts Both Fabulous and Authentic, [177](#)
- Fantastic Beasts and Where to Find Them, [170](#)
- Guide to Tolkien's World: A Bestiary, [173](#)
- Handel's Bestiary: In Search of Animals in Handel's Operas, [173](#)
- Hargreaves New Illustrated Bestiary, [177](#)
- Here Be Dragons: A Fantastic Bestiary, [175](#)
- Infernal Bestiary, [169](#)
- Last Apprentice: The Spook's Bestiary: The Guide to Creatures of the Dark, [173](#)
- Macintyre's Improbable Bestiary, [176](#)
- Medieval Bestiaries: Text, Image, Ideology, [177](#)
- Medieval Book of Birds: Hugh of Fouillo's de Avibus, [171](#)
- Monsters: A Bestiary of Devils, Demons, Vampires, Werewolves, and Other Magical Creatures, [174](#)
- Mythic Bestiary: The Illustrated Guide to the World's Most Fantastical Creatures, [174](#)
- Mythical Creatures Bible: The Definitive Guide to Legendary Beings, [174](#)
- Urban Bestiary: Encountering the Everyday Wild, [172](#)
- Section 5.2. Creatures**
- A Feast of Creatures: Anglo-Saxon Riddle-Songs, [183](#)
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, [188](#)
- A Guide to the Imaginary Birds of the World, [196](#)
- A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky, [188](#)
- Adam's Task: Calling Animals by Name, [195](#)
- Aliens and Alien Societies, [192](#)
- Amazing Armadillo: Geography of a Folk Critter, [196](#)
- Angel Bible: The Definitive Guide to Angel Wisdom, [186](#)
- Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel, [195](#)
- Animalia, [194](#)
- Animals Real and Imagined: Fantasy of What Is and What Might Be, [183](#)
- Animals with Human Faces: A Guide to Animal Symbolism, [199](#)
- Animals: 1,419 Copyright-Free Illustrations of Mammals, Birds, Fish, Insects, etc, [197](#)
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, [187](#)
- Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature, [194](#)
- Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ..., [191](#)
- Beastly Journeys: Travel and Transformation at the Fin de Siecle, [182](#)
- Beowulf: An Imitative Translation, [193](#)
- Bestiary: Stories about legendary creatures of myth and magic, [181](#)
- Book of Fabulous Beasts: A Treasury of Writings from Ancient Times to the Present, [189](#)
- Book of Imaginary Beings, [185](#)
- Coloring Book – Gorgons, [196](#)
- Creature Codex, [180](#)
- De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn, [196](#)
- Deep Atlantic: Life, Death, and Exploration in the Abyss, [190](#)
- Demons, Gods and Holy Men from Indian Myths and Legends, [194](#)
- Dragon in Medieval East Christian and Islamic Art: With a Foreword by Robert Hillenbrand, [182](#)
- Dragon Seekers: How An Extraordinary Cicle Of Fossilists Discovered The Dinosaurs And Paved The Way For Darwin, [184](#)
- Dragons (The Enchanted World), [195](#)
- Dragons of Fantasy: all about Dragons and Those who Create Them, [184](#)
- Dragons, Serpents, and Slayers in the Classical and Early Christian Worlds: A Sourcebook, [182](#)
- Dragons: Myth and Legend, [184](#)
- Dragons: The Modern Infestation, [192](#)
- Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds, [182](#)
- Drawing and Painting Fantasy Beasts, [185](#)
- Encyclopedia of Demons and Demonology, [183](#)

- Encyclopedia of Fairies in World Folklore and Mythology, 181
- Faces of the Visitors, 191
- Fairy Bible: The Definitive Guide to the World of Fairies, 184
- Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures, 180
- Flight of Dragons, 197
- From the Beast to the Blonde: On Fairy Tales and Their Tellers, 192
- Giants, 195
- Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth, 187
- Goblins of Labyrinth, 195
- Greek Insects, 194
- Halbritter's Plant-And-Animal World: Being a Modest Contribution to Natural History for People from All Walks of Life, 197
- Here Be Dragons: A Fantastic Bestiary, 186
- Here Be Dragons: How the study of animal and plant distributions revolutionized our views of life and Earth, 183
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface, 186
- Imagining Monsters: Miscreations of the Self in Eighteenth-Century England, 192
- Inventorum Natura, 198
- Irish Leprechaun's Kingdom, 197
- Last Dinosaur Book: The Life and Times of a Cultural Icon, 190
- Lore of the Unicorn, 198
- Magical Beasts (The Enchanted World), 196
- Mary Shelley's Monster, 198
- Mercury Rising: Women, Evil and the Trickster Gods, 190
- Monstrous Races in Medieval Art and Thought, 197
- Mythical and Fabulous Creatures: A Source Book and Research Guide, 194
- Mythical Creatures Bible: The Definitive Guide to Legendary Beings, 184
- Mythical Trickster Figures: Contours, Contexts, and Criticisms, 191
- Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe, 198
- Night Creatures (The Enchanted World), 195
- No Go, the Bogeyman: Scaring, Lulling, and Making Mock, 189
- On Growth and Form, 193
- On Monsters: An Unnatural History of our Worst Fears, 182
- On Ugliness, 185
- Oxford Book of Creatures, 191
- Principles of Creature Design: creating Imaginary Animals, 180
- Real and Fanciful Animals from Engravings Pictorial, 189
- Roverandom, 190
- Sea Monsters on Medieval and Renaissance Maps, 181
- Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature, 188
- Sorrows of the Ancient Romans: The Gladiator and the Monster, 193
- Strange Creatures: Anthropology in Antiquity, 185
- Synchronicity: Through the Eyes of Science, Myth and the Trickster, 188
- Tales Before Tolkien: The Roots of Modern Fantasy, 186
- Tales From The Underground: A Natural History of Subterranean Life, 187
- Thinking Animals, 198
- Tolkien's world, 198
- Treasury of Fantastic and Mythological Creatures: 1,087 Renderings from Historic Sources, 197
- Trickster Makes This World: Mischief, Myth and Art, 190
- Unicorn, 196
- Vampire Lectures, 189
- Vampires, Burial, and Death: Folklore and Reality, 193
- Wildlife of Star Wars: A Field Guide, 183
- Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film, 193
- World Guide to Gnomes, Fairies, Elves & Other Little People, 188
- Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction, 181
- Section 5.3. Language, Symbols, and Narrative**
- [Simulacra &] Simulations, 215
- A Dictionary of Literary Devices: Gradus, A-Z, 210
- A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic, 216
- A Theory of Parody: The Teachings of Twentieth-Century Art Forms, 214
- Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers, 211
- Advice to Writers: A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights, 204
- Arguing the Apocalypse: A Theory of Millennial Rhetoric, 206
- Art of Creative Nonfiction: Writing and Selling the Literature of Reality, 207
- Art of Fiction: Notes on Craft for Young Writers, 211
- Basics of Semiotics, 212
- Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy, 207
- Book of Heaven: An Anthology of Writings from Ancient to Modern Times, 205
- Book of Signs, 217
- Caesar in Gaul and Rome: War in Words, 202
- Chaos and Order: Complex Dynamics in Literature and Science, 211
- Chreia and Ancient Rhetoric: Classroom Exercises, 204
- Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, 216
- Criticism, Theory and Children's Literature, 211
- Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet, 208
- Delighted States: A Book of Novels, Romances, & Their Unknown Translators, Containing Ten Languages, Set on Four Continents, and Accompanied by Illustrations and a Variety of Helpful Indexes, 202

- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, 208
- Early Christian Rhetoric: The Language of the Gospel, 206
- Experiencing fictional worlds, 202
- Fictive and the Imaginary: Charting Literary Anthropology, 209
- Genesis of Form: From Chaos to Geometry, 213
- Geography of Home: Writings on Where We Live, 205
- Hyper/Text/Theory, 209
- Imagining Language: An Anthology, 206
- Imperial Eyes: Travel Writing and Transculturation, 210
- Interpretation and Overinterpretation, 210
- Introducing Semiotics: Introducing Semiotic: Its History and Doctrine, 215
- Labyrinth: Symbol of Fear, Rebirth, and Liberation, 207
- Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction, 213
- Language of Heroes: Speech and Performance in the Iliad, 212
- Language of Imagination, 212
- Language of the Land: The Library of Congress Book of Literary Maps, 205
- Literary Fat Ladies: Rhetoric, Gender, Property, 213
- Literary Landscapes of the British Isles: A Narrative Atlas, 216
- Lysias: Selected Speeches, 212
- Maps of the Imagination: The Writer as Cartographer, 203
- Masks of Difference: Cultural Representations in Literature, Anthropology and Art, 208
- Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century, 203
- Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems, 216
- Mimologics, 208
- On Puns: The Foundation of Letters, 213
- On the Rationalization of Sight, 217
- Paratexts: Thresholds of Interpretation, 206
- Philosophy Through the Looking-Glass: Language, Nonsense, Desire, 214
- Place Matters, 207
- Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday, 209
- Progymnasmata: Greek Textbooks of Prose Composition and Rhetoric, 203
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 203
- Resisting Representation, 209
- Romanticism and the Forms of Ruin: Wordsworth, Coleridge, the Modalities of Fragmentation, 216
- Search for the Ancient Novel, 209
- Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature, 217
- Semiotics and the Philosophy of Language, 215
- Sign & Its Masters, 216
- Signs and Symbols: Their Design and Meaning, 213
- Signs of Literature: Language, Ideology and the Literary Text, 214
- Social Formation and Symbolic Landscape, 214
- Social Semiotics as Praxis: Text, Social Meaning Making, and Nabokov's Ada, 211
- Space of Literature, 212
- Stylistic and Narrative Structures in the Middle English Romances, 217
- Terminal Visions: The Literature of Last Things, 215
- Theories of the Symbol, 215
- Translation Studies Reader, 204
- Visual Narratives: Storytelling in Etruscan and Roman Art, 213
- Women, Fire, and Dangerous Things, 212
- Worlds Apart: Narratology of Science Fiction, 211
- Writes of Passage: Reading Travel Writing, 206
- Writing Creative Nonfiction, 204
- Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape, 210
- Section 5.4. Language Design**
- A B C Et Cetera: The Life & Times of the Roman Alphabet, 234
- A Crash of Rhinoceroses: A Dictionary of Collective Nouns, 228
- A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings, 224
- A January Fog Will Freeze a Hog, and Other Weather Folklore, 236
- A Lexicon of Terror: Argentina and the Legacies of Torture, 227
- A Middle English Reader and Vocabulary, 225
- A Mouthful of Air: Language, Languages ... Especially English, 228
- A Secret Vice: Tolkien on Invented Languages, 221
- Advanced Language Construction, 222
- All About Words: An Adult Approach to Vocabulary Building, 237
- Almanac of Words at Play, 237
- Alpha to Omega: The Life and Times of the Greek Alphabet, 235
- An Arthurian Dictionary, 236
- An Exaltation of Larks: The Ultimate Edition, More than 1,000 Terms, 230
- An Introduction to Elvish, 236
- Anguished English: An Anthology of Accidental Assaults upon Our Language, 227
- Archispeak: An Illustrated Guide to Architectural Terms, 225
- Art of Language Invention: From Horse-Lords to Dark Elves, the Words Behind World-Building, 221
- Art of Naming, 233
- As One Mad With Wine and Other Similes, 231
- Best of Maledicta, 233
- Body in Pain: The Making and Unmaking of the World, 234
- Born To Kvetch: Yiddish Language and Culture in All Its Moods, 225
- Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts], 224
- Cat's Pajamas: A Fabulous Fictionary of Familiar Phrases, 233
- Conlanger's Lexipedia, 222
- Crazy English, 231
- Cryptorunes: Codes and Secret Writing, 226

- Dictionary of Ecclesiastical Latin: With an Appendix of Latin Expressions Defined and Clarified, [228](#)
- Dictionary of Word Roots and Combining Forms, [237](#)
- Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology, [233](#)
- Discoverers, Explorers, Settlers: The Diligent Writers of Early America, [232](#)
- Doublespeak Dictionary, [235](#)
- Evolution of Useful Things, [229](#)
- Faber Dictionary of Euphemisms, [231](#)
- Fiction 2000: Cyberpunk and the Future of Narrative, [229](#)
- Greek Insects, [233](#)
- Guild of Xenolinguists, [224](#)
- In a Word, [229](#)
- In the Land of Invented Languages: Adventures in Linguistic Creativity, Madness, and Genius, [223](#)
- Jewel-Hinged Jaw: Notes on the Language of Science Fiction, [236](#)
- Joys of Yinglish, [229](#)
- JoySprick: An Introduction to the Language of James Joyce, [236](#)
- Klingon Way: A Warrior's Guide, [227](#)
- Language Construction Kit, [223](#)
- Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented, [235](#)
- Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction, [223](#)
- Last Word on the Gentle Art of Verbal Self-Defense, [230](#)
- Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time, [226](#)
- Lunatic Lovers of Language: Imaginary Languages and Their Inventors, [226](#), [230](#)
- Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era, [235](#)
- New Doublespeak: Why No One Knows What Anyone's Saying Anymore, [227](#)
- Number Words and Number Symbols: A Cultural History of Numbers, [222](#)
- On Puns: The Foundation of Letters, [232](#)
- Origins: A Short Etymological Dictionary of Modern English, [233](#)
- Oxford Guide to Word Games, [235](#)
- Piled Higher and Deeper: The Folklore of Campus Life, [231](#)
- Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages, [224](#)
- Poplollies and Bellibones: A Celebration of Lost Words, [236](#)
- Pretty Ugly, [231](#)
- Princeton Review: Wordsmart: Building an Educated Vocabulary, [233](#)
- Projective Ornament, [229](#)
- Runes, [234](#)
- Scuttlebutt: And Other Expressions of Nautical Origin, [231](#)
- Search for the Perfect Language, [228](#)
- Second Book of Insults, [235](#)
- Seeing Red or Tickled Pink: Color Terms in Everyday Language, [228](#)
- Shakespeare Insult Generator: Mix and Match More than 150,000 Insults in the Bard's Own Words, [221](#)
- Sin and Syntax: How to Craft Wickedly Effective Prose, [226](#)
- Sindarin-English & English-Sindarin Dictionary, [222](#)
- State of the Language, [232](#), [236](#)
- Studies in Upplandic Runography, [237](#)
- Thackery T. Lamshead Pocket Guide to Eccentric and Discredited Diseases, [225](#)
- Um...: Slips, Stumbles, and Verbal Blunders, and What They Mean, [223](#)
- Valsalva's Maneuver: Mots Justes and Indispensable Terms, [231](#)
- Wasplog and Other Mnemonics, [232](#)
- Websters' First New Intergalactic Wickedary of the English Language, [233](#)
- When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire, [234](#)
- Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing, [230](#)
- Word Crazy: Broadway Lyricists from Cohan to Sondheim, [230](#)
- Word Origins: An Exploration and History of Words and Language, [229](#)
- Words in Time, [232](#)
- Writing of Middle Earth: How to write the script of the Hobbits, Dwarves and Elves, [222](#)
- Section 5.5. Culture: Values, Rules & Roles**
- A Forest Journey: The Role of Wood in the Development of Civilization, [257](#)
- A History of Celibacy, [244](#)
- A History of Old Age, [242](#)
- A Natural History of Rape: Biological Bases of Sexual Coercion, [246](#)
- Amazing Buildings, [254](#)
- Anatomy of Disgust, [248](#)
- Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life, [255](#)
- Ancient Future of the Itza: The Book of Chilam Balam of Tizimin, [261](#)
- Arabian Nights: A Companion, [249](#)
- Before Sexuality, [257](#)
- Black Athena: The Afroasiatic Roots of Classical Civilization, [259](#)
- Body in Pain: The Making and Unmaking of the World, [259](#)
- Born To Kvetch: Yiddish Language and Culture in All Its Moods, [242](#)
- Cambridge Companion to Augustine, [245](#)
- Cambridge Companion to the Age of Augustus, [241](#)
- Centuries of Childhood: A Social History of Family Life, [263](#)
- Children's Games with Things: Marbles, Fivestones, Throwing and Catching, Gambling, Hopscotch, Chucking and Pitching, Ball-Bouncing, Skipping, Tops and Tipcat, [248](#)
- City of the Sun: A Poetical Dialogue, [262](#)
- Classical Myth and Culture in the Cinema, [246](#)
- Conquest of America: The Question of the Other, [255](#)
- Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece, [258](#)
- Cruelty and Civilization: The Roman Games, [250](#)

- Cultural Studies Reader, 253
- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, 251
- Disfiguring: Art, Architecture, Religion, 255
- Dominion of the Dead, 242
- Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life, 245
- Dreamtime: Concerning the Boundary between Wilderness and Civilization, 260
- Early Anthropology in the Sixteenth and Seventeenth Centuries, 247
- Eating Their Words: Cannibalism and the Boundaries of Cultural Identity, 244
- Egyptian Hermes: A Historical Approach to the Late Pagan Mind, 254
- Emergence of Social Space: Rimbaud and the Paris Commune, 259
- Emperors and Gladiators, 250
- Every Force Evolves a Form: Twenty Essays, 258
- Evolution, Gender, and Rape, 243
- Fairy Tale as Myth/Myth as Fairy Tale, 252
- Female Hero in Folklore and Legend, 263
- Fragments: The Collected Wisdom of Heraclitus, 245
- From Heaven to Arcadia: The Sacred and the Profane in the Renaissance, 242
- Geographies of Exclusion: Society and Difference in the West, 249
- Geography Behind History, 246
- Getting Back Into Place: Toward a Renewed Understanding of the Place-World, 253
- God's Beauty Parlor: And Other Queer Spaces in and Around the Bible, 244
- Gothic High, 255
- Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth, 240
- His Other Half: Men Looking at Women Through Art, 256
- History of Beauty, 243
- History of Pain, 249
- Homo Ludens: A Study of the Play-Element in Culture, 263
- How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology, 243
- Hunger Artists: Starving, Writing, and Imprisonment, 253
- I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance, 258
- Idea of Wilderness: From Prehistory to the Age of Ecology, 256
- Imaginary Greece: The Contexts of Mythology, 251
- Knossos and the Prophets of Modernism, 241
- Life, Death, and Entertainment in the Roman Empire, 246
- Literary Underground of the Old Regime, 260
- Literature and Religion at Rome: Cultures, Contexts, and Beliefs, 247
- Lore of the Unicorn, 262
- Lost Tribes and Promised Lands: The Origins of American Racism, 254
- Marquesan Encounters: Melville and the Meaning of Civilization, 262
- Memoirs of Fray Servando Teresa de Mier, 247
- Mysterious Places: Ancient Sites & Lost Cultures, 254
- On the Rationalization of Sight, 263
- On Ugliness, 241
- Oxford Book of Aging, 251
- Pagan Dream of the Renaissance, 243
- Passing Strange and Wonderful: Aesthetics, Nature, And Culture, 254
- Persian Miniature Painting and Its Influence on the Art of Turkey and India, 261
- Pharaoh's Dream: Secret Life of Stories, 258
- Place/Culture/Representation, 253
- Political Landscape: The Art History of Nature, 250
- Pope's Elephant, 247
- Pope's Rhinoceros, 248
- Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings, 260
- Pornography and Representation in Greece and Rome, 254
- Power of Myth, 258
- Prisms, 261
- Prisoners of Geography: Ten Maps that explain Everything about the World, 240
- Problem of Unbelief in the 16th Century: The Religion of Rabelais, 260
- Puppets and Popular Culture, 249
- Re-reading Cultural Geography, 251
- Robert Fludd: Essential Readings, 245
- Rubbish
: The Archaeology of Garbage, 254
- Sacred Geometry: Philosophy & Practice, 262
- Sappho Is Burning, 249
- Scandal of Pleasure: Art in an Age of Fundamentalism, 250
- Shakespearean Wild: Geography, Genus, and Gender, 252
- Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries, 257
- Society of Mind, 259
- Sorrows of the Ancient Romans: The Gladiator and the Monster, 252
- Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes, 245
- Synchronicity: Through the Eyes of Science, Myth and the Trickster, 246
- Synthetic Worlds: The Business and Culture of Online Games, 241
- Time, Work, and Culture in the Middle Ages, 261
- Torture and Truth, 256
- Trickster Makes This World: Mischief, Myth and Art, 248
- Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture, 244
- Utopian Function of Art and Literature: Selected Essays, 257
- Vanishing People: Fairy Lore and Legends, 262
- Variations on a Theme Park: The New American City and the End of Public Space, 255
- Viewer As Poet: The Renaissance Response to Art, 252
- Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing, 256
- Your Money or Your Life: Economy and Religion in the Middle Ages, 257
- Section 5.6. Modern Culture**
A Lexicon of Terror: Argentina and the Legacies of Torture, 275

- Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture, 268
- American Vision: Far Western Landscape and National Culture 1820-1920, 279
- Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective, 272
- Apocalypse Postponed, 273
- Beyond Good & Evil: Prelude to a Philosophy of the Future, 279
- Body in Pieces: The Fragment As a Metaphor of Modernity, 277
- Book of Skin, 272
- Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity, 270
- Bourgeois Utopias: The Rise And Fall of Suburbia, 279
- Call of the Mall: The Geography of Shopping by the Author of Why We Buy, 271
- City in Literature: An Intellectual and Cultural History, 275
- Colonial Fantasies: Towards a Feminist Reading of Orientalism, 275
- Conceptual Revolutions, 278
- Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism, 276
- Cosmopolitan Geographies: New Locations in Literature and Culture, 273
- Cultural Ways of Worldmaking: Media and Narratives (Concepts for the Study of Culture), 269
- Dada: Art and Anti-Art, 276
- Dark Eden: The Swamp in Nineteenth-Century American Culture, 279
- Discourses of Desire: Gender, Genre, and Epistolary Fictions, 279
- Dream Worlds: Mass Consumption in Late Nineteenth Century France, 280
- Empires of Time: Calendars, Clocks and Cultures, 279
- Encyclopedia of the Gothic, 270
- Expositions: Literature and Architecture in Nineteenth-Century France, 277
- Fantasy Worlds, 274
- Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory), 273
- Illness As Metaphor, 280
- Implied Spider: Politics and Theology in Myth, 274
- Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences, 270
- Inventing Ireland, 276
- L.A. Freeway: An Appreciative Essay, 280
- Land of Desire: Merchants, Power, and the Rise of a New American Culture, 277
- Landscapes of Power: From Detroit to Disney World, 278
- Last Dinosaur Book: The Life and Times of a Cultural Icon, 275
- Mark C. Jerng, 269
- Marvel Fearless and Fantastic
Female Super Heroes Save the World, 269
- Millennium: From Religion to Revolution: How Civilization Has Changed Over a Thousand Years, 269
- Myth of the American Superhero, 272
- National Imaginaries, American Identities: The Cultural Work of American Iconography, 273
- Night As Frontier, 280
- NowHere: Space, Time, and Modernity, 277
- On Speed: The Many Lives of Amphetamine, 271
- Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica, 270
- Piled Higher and Deeper: The Folklore of Campus Life, 279
- Play Between Worlds: Exploring Online Game Culture, 271
- Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy, 276
- readers' advisory guide to Genre Fiction (3rd ed), 268
- Revolution in Time: Clocks and the Making of the Modern World, First Edition, 280
- RSVP Cycles: Creative Processes in the Human Environment, 280
- Teleparody — Predicting/Preventing the TV Discourse of Tomorrow, 272
- Transmedia storytelling and the apocalypse, 269
- Trash Culture, 274
- Vested Interests: Cross-dressing and Cultural Anxiety, 278
- Vintage Book of Amnesia: An Anthology of Writing on the Subject of Memory Loss, 273
- Vinyl Leaves: Walt Disney World and America, 278
- When You're Up to Your Ass in Alligators: More Urban Folklore from the Paperwork Empire, 280
- Section 6.1. Journeys, Voyages, & Quests**
- A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic, 298
- A Voyage to Arcturus, 290
- Annotated Huckleberry Finn, 291
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, 291
- Baldo, Volume 1 I-XII, 289
- Baldo, Volume 2 XIII-XXV, 288
- Brendan Voyage, 298
- Call to Adventure: Bringing the Hero's Journey to Daily Life, 295
- Celtic Quest: Sexuality and Soul in Individuation, 297
- Certain Islands: A personal selection, 299
- Creativity and Madness: New Findings and Old Stereotypes, 294
- Critical Romance: The Critic As Reader, Writer, Hero, 296
- Discovery: the Quest for the great South Land, 292
- Fairy Tale as Myth/Myth as Fairy Tale, 294
- Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World, 289
- Giordano Bruno: Philosopher/Heretic, 288
- Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth, 286
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface, 289
- Imaginative Landscape of Christopher Columbus, 295
- Imagining Columbus: The Literary Voyage, 295
- Imagining the Holy Land: Maps, Models, and Fantasy Travels, 290
- Implied Spider: Politics and Theology in Myth, 292

- Inward Odyssey, 298
- Island of Lost Maps: A True Story of Cartographic Crime, 292
- Islands of History, 297
- Islands: their Lives, Legends, and Lore, 300
- James Joyce's *Odyssey*: A Guide to the Dublin of Ulysses, 297
- Journey Through Wales and the Description of Wales, 298
- Knossos and the Prophets of Modernism, 288
- Language of Heroes: Speech and Performance in the *Iliad*, 296
- Lost Paradise: the Exploration of the Pacific, 297
- Mapping The Faerie Queene: Quest Structures and the World of the Poem, 293
- Memoirs of Fray Servando Teresa de Mier, 292
- Museum of Lost Wonder, 289
- Mystic Quest: An Introduction to Jewish Mysticism, 295
- Mythical Quest: in Search of Adventure, Romance & Enlightenment, 294
- Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets, 290
- Narrative Tactics for Mobile and Social Games, 286
- Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America, 293
- North to Thule: an Imagined Narrative of the Famous 'lost' sea voyage of Pytheas of Massalia in the 4th Century B.C., 297
- Odyssey* Around *Odysseus*, 296
- On Monsters: An Unnatural History of our Worst Fears, 287
- Oxford Book of Travel Verse, 297
- Phantastes: A Faerie Romance, 299
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were, 293
- Quest for Merlin, 297
- Quest for the New Moral World: Robert Owen and the Owenites in Britain and America, 300
- Quest to Learn: Developing the School for Digital Kids, 287
- Quests, 288
- Robert Fludd: Essential Readings, 291
- Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries, 296
- Singers, Heroes, and Gods in the *Odyssey*, 291
- Star Trek and the British Age of Sail: the Maritime influence throughout the series and films, 286
- Stylistic and Narrative Structures in the Middle English Romances, 299
- Sufi: Expressions of the Mystic Quest, 290
- Tales of Atlantis and the Enchanted Islands, 299
- Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places, 294
- Time Travel: A History, 286
- Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking, 295
- Travel As Metaphor: From Montaigne to Rousseau, 295
- Travels of Sir John Mandeville, 298
- Treasure: in Search of the Golden Horse, 298
- Trickster Makes This World: Mischief, Myth and Art, 293
- Underworld Initiation: A Journey Towards Psychic Transformation, 296
- Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition, 287
- Voyage: The Coast of Utopia, Part I, 291
- Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages, 299
- Worlds Apart: Narratology of Science Fiction, 296
- Section 6.2. The Hero's Journey**
- Archetypes and Motifs in Folklore and Literature: A Handbook, 304
- Celtic Book of the Dead, 308
- Classical Plot and the Invention of Western Narrative, 308
- Discoveries: Fifty Stories of the Quest, 310
- Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel, 305
- Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self, 308
- Goddesses in Everywoman: Powerful Archetypes in Women's Lives, 305
- Grail: From Celtic Myth to Christian Symbol, 310
- Herakles Theme: the adaptations of the hero in literature from Homer to the Twentieth Century, 313
- Hero — a Study in Tradition, Myth and Drama, 313
- Hero with a Thousand Faces, 313
- Hero with an African Face: Mythic Wisdom of Traditional Africa, 308
- Hero's Journey: Joseph Campbell on His Life and Work, 307
- Heroine's Journey: Woman's Quest for Wholeness, 311
- Imaginary Greece: The Contexts of Mythology, 310
- King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present, 309
- Literary Swordsmen and Sorcerers, 312
- Marvels and Imaginary Journeys and Landscapes in the Middle Ages, 307
- Mercury Rising: Women, Evil and the Trickster Gods, 309
- Mere Creatures: A Study of Modern Fantasy Tales for Children, 311
- Monomyth in American Science Fiction Films: 28 Visions of the Hero's Journey, 305
- Morphology of the Folktale, 314
- Myth & the Movies: Discovering the Myth Structure of 50 Unforgettable Films, 309
- Myth of the American Superhero, 307
- Mythic Image, 312
- Mythology: the Voyage of the Hero, 309
- Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies, 306
- One Ring to Bind Them All, 311
- Pathways to Bliss: Mythology and Personal Transformation, 307
- Pharaoh's Dream: Secret Life of Stories, 311
- Portable Jung, 313
- Power of Myth, 311
- Quests and Journeys: Discovering Mythology, 308
- Reflections on the Art of Living: A Joseph Campbell Companion, 309

- Seventy Great Journeys in History, 306
- Star Wars: The Annotated Screenplays, 310
- Structure and History in Greek Mythology and Ritual, 312
- Theory of Fun for Game Design, 305
- Tolkien's Heroic Quest, 306
- Universal Myths: Heroes, Gods, Tricksters, and Others, 310
- Voyages of Discovery, 313
- When God Was A Woman: The landmark exploration of the ancient worship of the Great Goddess and the eventual suppression of women's rites, 312
- Winning the Story Wars: Why Those Who Tell (and Live) the Best Stories Will Rule the Future, 305
- Writer's Journey: Mythic Structure for Writers, 306
- Section 6.3. Creativity and Improvisation**
- A Theory of Parody: The Teachings of Twentieth-Century Art Forms, 333
- An Endless Trace: The Passionate Pursuit of Wisdom in the West, 323
- Arcimboldo, 334
- Artful Dodger: Images and Reflections, 325
- Artist in the Machine: The World of AI-Powered Creativity, 318
- Beethoven and the Creative Process, 329
- Browser's Ecstasy: A Meditation on Reading, 325
- Codex Seraphinianus, 334
- Court of Flora: The Engraved Illustrations of J.J. Grandville, 334
- Creativity and Disease: How Illness Affects Literature, Art and Music, 328
- Creativity and Innovation Among Science and Art: A Discussion of the Two Cultures, 318
- Creativity and Madness: New Findings and Old Stereotypes, 329
- Creativity in Invention and Design, 329
- Creativity Question, 334
- Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration, 319
- Creativity: Flow and the Psychology of Discovery and Invention, 321, 327
- Creativity: Paradoxes & Reflections, 331
- De Bono's Thinking Course, 322
- Demand the Impossible: Science Fiction and the Utopian Imagination, 332
- Development of Imagination, 331
- Discovery of the Art of the Insane, 330
- Dreams, Illusions and Other Realities, 333
- Ecstatic Journey: Athanasius Kircher in Baroque Rome, 325
- Einstein: His Life and Universe, 322
- Evolution of Useful Things, 331
- Fake? The Art of Deception, 332
- Fantasy Art, 332
- Fictional Worlds, 333
- Geography of the Imagination: Forty Essays, 333
- Harry Potter & Imagination: The Way Between Two Worlds, 321
- Heroic Worlds, 331
- Imagining Monsters: Miscreations of the Self in Eighteenth-Century England, 328
- Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society, 320
- Improvisation: its Nature and Practice in Music, 329
- In the Course of Performance: Studies in the World of Musical Improvisation, 326
- Inventing Imaginary Worlds: from Childhood Play to Adult Creativity across the Arts and Sciences, 320
- Jerome Robbins: His Life, His Theater, His Dance, 323
- Lexicon of Musical Invective: Critical Assaults on Composers Since Beethoven's Time, 325
- Machinery and Mechanical Devices: A Treasury of Nineteenth-Century Cuts, 332
- Madness and The Life and Works of Adolf Wflfi, 330
- Maps of the Imagination: The Writer as Cartographer, 323
- Mathematics of Oz: Mental Gymnastics from Beyond the Edge, 324
- Mazes for the Mind: Computers and the Unexpected, 331
- Mechanic Muse, 332
- Mechanism of Mind: Understand how your mind works to maximise memory and creative potential, 318
- Medieval Imagination, 330
- Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain, 323
- Museum of Lost Wonder, 322
- Music in the Role-playing Game: Heroes & Harmonies, 317
- Music, Imagination, and Culture, 330
- Musical Meaning: Toward a Critical History, 324
- On Speed: The Many Lives of Amphetamine, 321
- Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue, 323
- Oulipo Compendium, 326
- Oulipo Laboratory, 328
- Oulipo: A Primer of Potential Literature, 319, 332
- Out of Our Minds: What We Think and How We Came to Think It, 317
- Oz and beyond: the fantasy world of L. Frank Baum, 327
- Playing at the World: a history of simulating wars, people, and fantastic adventures from chess to role-playing games, 321
- Pope's Rhinoceros, 327
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 324
- RSVP Cycles: Creative Processes in the Human Environment, 334
- Rube Goldberg: Inventions, 326
- Seeing with the Mind's Eye: The History, Techniques, and Uses of Visualization, 334
- Serious Creativity: How to be creative under pressure and turn ideas into action, 319
- Singers, Heroes, and Gods in the Odyssey, 325
- Sound Play: Video Games and the Musical Imagination, 320
- Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research, 328
- Way To Xanadu, 329
- Wonder and Science: Imagining Worlds in Early Modern Europe, 326
- Wonderbook: The Illustrated Guide to Creating Imaginative Fiction, 320

- World of the Imagination, 330
- Writer's Journey: Mythic Structure for Writers, 322
- Writer's Map: An Atlas of Imaginary Lands, 318
- Section 6.4. Theater, Drama, & Role-Play**
- Actor and the Text, 340
- Another Tale to Tell: Politics and Narrative in Postmodern Culture, 343
- Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in Cross-Cultural Perspective, 339
- Ben Jonson and Cervantes: Tilting against Chivalric Romances, 341
- Cambridge Companion to Tom Stoppard, 339
- Classical Plot and the Invention of Western Narrative, 341
- Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, 345
- Context of Ancient Drama, 342
- Figures of Play: Greek Drama and Metafictional Poetics, 340
- Five Tales for the Theatre, 344
- Found in Translation: Greek Drama in English, 338
- Game Design Reader: A Rules of Play Anthology, 339
- Hamlet in Pieces: Shakespeare Reworked by Peter Brook, Robert Lepage & Robert Wilson, 340
- Hamlet on the Holodeck: The Future of Narrative in Cyberspace, 341
- Hero — a Study in Tradition, Myth and Drama, 346
- Homo Ludens: A Study of the Play-Element in Culture, 346
- Inigo Jones: The Theatre of the Stuart Court, 345
- Jerome Robbins: His Life, His Theater, His Dance, 339
- Kindness of Strangers: The Life of Tennessee Williams, 345
- Mechanic Muse, 345
- Mime Book, 344
- New Historical Literary Study, 342
- Nothing to Do with Dionysos? Athenian Drama in Its Social Context, 343
- Performance Theory, 344
- Pirandello and His Muse: The Plays for Marta Abba, 341
- Play Directing: Analysis Communication and Style, 346
- Puppets and Popular Culture, 342
- Revisionary Play: Studies in the Spenserian Dynamics, 344
- RSVP Cycles: Creative Processes in the Human Environment, 346
- Seizures of the Will in Early Modern English Drama, 342
- Shakespearean Wild: Geography, Genus, and Gender, 342
- Stage Fright: Its Role in Acting, 344
- Stagecraft and Performance of Roman Comedy, 338
- Theatergarden Bestiarium: The Garden as Theater as Museum, 343
- Tom Stoppard: A Faber Critical Guide: Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties, Arcadia, 341
- Tom Stoppard: A Life, 339
- Vested Interests: Cross-dressing and Cultural Anxiety, 343
- Section 7.1. Landscape**
- A Dictionary of Landscape Architecture, 361
- Alien Landscapes, 364
- Alongshore, 356
- American Landscape Architecture: Designers and Places, 355
- American Vision: Far Western Landscape and National Culture 1820-1920, 360
- Atlas of Legendary Places, 360
- Birnbaum's Walt Disney World 1993, 358
- Capability Brown, 363
- Cartographic Fictions: Maps, Race, and Identity, 352
- Cities of Splendor: The Facts and the Fables, 353
- Conquest of America: The Question of the Other, 359
- Developmental Time, Cultural Space: Studies in Psychogeography, 361
- Dictionary of Science Fiction Places, 353
- Disneyland 1993, 358
- Dominion of the Dead, 351
- Epic Space: Toward the Roots of Western Architecture, 358
- Faber Book of Poems and Places, 363
- Faeryland Companion, 353
- Fall into Eden: Landscape and Imagination in California, 360
- Forest of Medieval Romance: Avernus, Broceliande, Arden, 357
- Forests: the Shadow of Civilization, 358
- Fragments: The Collected Wisdom of Heraclitus, 352
- From Landscape to Literature: The River and the Myth of Geography, 362
- Gardener's Labyrinth, 361
- Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape, 356
- Graphic Worlds of Peter Bruegel the Elder, 351
- Here Be Dragons: A Fantastic Bestiary, 351
- Here Be Dragons: Exploring Fantasy Maps and Settings, 351
- History and Topography of Ireland, 363
- History of Landscape Architecture: Relationships of People to Environment, 365
- Human Geography: An Essential Anthology, 354
- Ice Palaces, 363
- Imaginary Greece: The Contexts of Mythology, 355
- Imaginary Landscape: Making Worlds of Myth and Science, 360
- Imaginative Landscape of Christopher Columbus, 358
- Interior Landscapes: Gardens and the Domestic Environment, 357
- Inventorum Natura, 364
- Journey Through Wales and the Description of Wales, 364
- Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape, 350
- Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction, 361
- Landscape and Power, 356
- Landscape in America, 355
- Landscape of King Arthur, 361
- Landscape of Man: Shaping the Environment from Prehistory to the Present Day, 361
- Landscapes of Power: From Detroit to Disney World, 359
- Literary Landscapes of the British Isles: A Narrative Atlas, 363
- Lost Tribes and Promised Lands: The Origins of American Racism, 359
- Magic Lands: Western Cityscapes and American Culture After 1940, 357

- Maps from the Mind: Readings in Psychogeography, 361
- Mindscapes: The Geographies of Imagined Worlds, 360
- Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930, 352
- NowHere: Space, Time, and Modernity, 354
- Oxford Companion to Gardens, 362
- Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England, 362
- Parallel Botany, 364
- Place Matters, 354
- Place/Culture/Representation, 357
- Poets and the Visual Arts in Renaissance England, 362
- Political Landscape: The Art History of Nature, 355
- Prisoners of Geography: Ten Maps that explain Everything about the World, 350
- Re-reading Cultural Geography, 355
- Real Places: An Unconventional Guide to America's Generic Landscape, 353
- Realms of Fantasy, 363
- Riddles in the British Landscape, 363
- River, 363
- RSVP Cycles: Creative Processes in the Human Environment, 365
- Shakespearean Wild: Geography, Genus, and Gender, 356
- Social Formation and Symbolic Landscape, 362
- What Is Landscape?, 350
- Wonders and the Order of Nature, 1150-1750, 352
- Writes of Passage: Reading Travel Writing, 354
- Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape, 359
- Section 7.2. Gardens**
- A Dictionary of Landscape Architecture, 375
- A Walk in Monet's Garden: Full Color Pop-Up With Guided Tour, 372
- Architecture and Utopia: Design and Capitalist Development, 377
- Architecture of Paradise: Survivals of Eden and Jerusalem, 376
- Architecture of Western Gardens: A Design History from the Renaissance to the Present Day, 373
- Art and Architecture of English Gardens, 375
- Artificial Paradise: Science Fiction and American Reality, 371
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, 371
- Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning, 373
- Citrus Fruit, 371
- Conscience of the Eye: The Design and Social Life of Cities, 373
- Dark Eden: The Swamp in Nineteenth-Century American Culture, 374
- Earthly Paradise: Garden and Courtyard in Islam, 377
- Fall into Eden: Landscape and Imagination in California, 375
- Garden of Eden: The Botanic Garden and the Re-creation of Paradise, 377
- Gardener's Labyrinth, 375
- Gardens: An Essay on the Human Condition, 369
- Heavenly Caves: Reflections on the Garden Grotto, 376
- History of Paradise: The Garden of Eden in Myth and Tradition, 372
- Interior Landscapes: Gardens and the Domestic Environment, 373
- Labyrinth: Solving the Riddle of the Maze, 374
- Landscape in America, 372
- Landscape of Man: Shaping the Environment from Prehistory to the Present Day, 375
- Le Desert de Retz, 372
- Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs, 378
- Magic of Findhorn, 378
- Mapping Paradise: A History of Heaven on Earth, 370
- Medieval English Gardens, 377
- Medieval Garden Design Book, 376
- Oriental Gardens, 373
- Ornamental English Gardens, 374
- Oxford Companion to Gardens, 376
- Pagan Dream of the Renaissance, 370
- Paradeisos: the Art of the Garden, 374
- Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England, 376
- Paradise: A History of the Idea that Rules the World, 370
- Parallel Botany, 377
- Plants of Middle-earth: Botany and Sub-creation, 369
- Poetics of Gardens, 375
- Theatergarden Bestiarium: The Garden as Theater as Museum, 374
- What Is Pastoral?, 371
- Section 7.3. Architecture**
- A Dictionary of Landscape Architecture, 394
- Aberrations: An Essay on The Legend of Forms, 392
- Against Architecture: Writings of Georges Bataille, 392
- Amazing Buildings, 388
- American Landscape Architecture: Designers and Places, 385
- Amusement Park: 900 Years of Thrills and Spills, and the Dreamers and Schemers Who Built Them, 381
- Archetypes in Architecture, 393
- Architectural Uncanny: Essays in the Modern Unhomely, 390
- Architecture and the Text: The (S)crypts of Joyce and Piranesi, 386
- Architecture and Utopia: Design and Capitalist Development, 396
- Architecture of Exile, 394
- Architecture of Paradise: Survivals of Eden and Jerusalem, 394
- Architecture of Western Gardens: A Design History from the Renaissance to the Present Day, 391
- Art and Architecture of English Gardens, 392
- Before and After the End of Time: Architecture and the Year 1000, 383
- Body, Memory, and Architecture, 396
- Bourgeois Utopias: The Rise And Fall of Suburbia, 392
- Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture, 382
- Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning, 390

- Capability Brown, 395
- Cities in the Round, 395
- Cities of Splendor: The Facts and the Fables, 383
- City as a Work of Art: London, Paris, Vienna, 393
- City in Literature: An Intellectual and Cultural History, 384
- City of Bits: Space, Place, and the Infobahn, 385
- City of Collective Memory: Its Historical Imagery and Architectural Entertainments, 384
- City That Never Was: Two Hundred Years of Fantastic and Fascinating Plans That Might Have Changed the Face of New York City, 393
- Classical and Modern Interactions: Postmodern Architecture, Multiculturalism, Decline, and Other Issues, 388
- Conscience of the Eye: The Design and Social Life of Cities, 391
- Cosmopolis: The Hidden Agenda of Modernity, 390
- Cosmopolitan Geographies: New Locations in Literature and Culture, 383
- Dark Brain of Piranesi: and Other Essays, 395
- Deconstruction and the Visual Arts: Art, Media, Architecture, 386
- Design of Cities: Revised Edition, 397
- Disfiguring: Art, Architecture, Religion, 389
- Early Temples of the Mormons: The Architecture of the Millennial Kingdom in the American West, 396
- Epic Space: Toward the Roots of Western Architecture, 388
- Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside, 391
- Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy, 386
- Fate of Place: A Philosophical History, 384
- Genius in the Design: Bernini, Borromini, and the Rivalry That Transformed Rome, 382
- Geography of Home: Writings on Where We Live, 383
- Getting Back Into Place: Toward a Renewed Understanding of the Place-World, 386
- Gothic High, 390
- Hidden Dimension, 392
- History of Landscape Architecture: Relationships of People to Environment, 397
- Idea of Wilderness: From Prehistory to the Age of Ecology, 391
- Information Fall-Out: Buckminster Fuller's World Game, 381
- Inside Story, 384
- Interior Dimension: A Theoretical Approach to Enclosed Space, 389
- L.A. Freeway: An Appreciative Essay, 396
- Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape, 382
- Landscapes of Power: From Detroit to Disney World, 392
- Lequeu: An Architectural Enigma, 394
- Literary Houses: Ten Famous Houses in Fiction, 396
- Magic Lands: Western Cityscapes and American Culture After 1940, 387
- Maze and the Warrior: Symbols in Architecture, Theology, and Music, 382
- More Literary Houses, 395
- New City, 390
- Nuremberg, a Renaissance City, 1500-1618, 395
- Perfect Cities: Chicago's Utopias of 1893, 387
- Piranesi as Architect and Designer, 388
- Place/Culture/Representation, 387
- Political Landscape: The Art History of Nature, 385
- Postmodern Cities and Spaces, 386
- Prisons (Le Carceri): The Complete First and Second States), 397
- Reading National Geographic, 387
- Real Places: An Unconventional Guide to America's Generic Landscape, 383
- Secret Life of Buildings: An American Mythology for Modern Architecture, 393
- Trompe L'Oeil: Painted Architecture, 394
- Unbuilt America: Forgotten Architecture in the United States from Thomas Jefferson to the Space Age — A Site Book, 395
- Variations on a Theme Park: The New American City and the End of Public Space, 389
- Views of Rome, Then and Now, 397
- Visionary Architecture: From Babylon to Virtual Reality, 384
- Wayfinding in Architecture, 389
- Writing of the Walls: Architectural Theory in the Late Enlightenment, 385
- Section 7.4. Mazes, Labyrinths, and Visual Designs**
- Allover Patterns for Designers and Craftsmen, 407
- Ancient Scandinavian Designs, 404
- Architecture of Western Gardens: A Design History from the Renaissance to the Present Day, 405
- Celtic Designs, 404
- Classical Labyrinths: Construction Manual, 401
- Dazzling Mazes: 50 Inventive Puzzles with Solutions, 406
- Death and the Labyrinth: The World of Raymond Roussel, 405
- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, 403
- Gardener's Labyrinth, 405
- Goblins of Labyrinth, 406
- Goddess in the Labyrinth, 406
- Heavenly Caves: Reflections on the Garden Grotto, 406
- Idea of the Labyrinth: From Classical Antiquity Through the Middle Ages, 404
- Knossos and the Prophets of Modernism, 402
- Labyrinth: Solving the Riddle of the Maze, 405
- Labyrinth: Symbol of Fear, Rebirth, and Liberation, 403
- Labyrinth: The Photo Album, 406
- Labyrinths — Ancient Myths & Modern Uses, 405
- Labyrinths & Mazes: A Complete Guide to Magical Paths of the World, 402
- Labyrinths & Mazes: A Journey Through Art, Architecture, and Landscape, 401
- Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction, 405
- M.C. Escher Kaleidocycles, 407
- Maze and the Warrior: Symbols in Architecture, Theology, and Music, 402
- Maze: Solve the World's Most Challenging Puzzle, 406
- Mazes and Labyrinths: Their History and Development, 401
- Mazes for the Mind: Computers and the Unexpected, 404

- Puzzle Instinct: The Meaning of Puzzles in Human Life, 402
- Secrets of the Maze: An Interactive Guide to the World's Most Amazing Mazes, 403
- Spectacular Mazes, 404
- Supernatural Cinema of Guillermo del Toro: Critical Essays, 401
- Through the Labyrinth: Designs and Meanings Over 5, 000 Years, 403
- Way of the Labyrinth: A Powerful Meditation for Everyday Life, 403
- Section 7.5. Mystery**
- A Cthulhu Mythos Bibliography & Concordance, 415
- A Dictionary of Alchemical Imagery, 413
- A Feast of Creatures: Anglo-Saxon Riddle-Songs, 410
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 415
- A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky, 414
- Aberrations: An Essay on The Legend of Forms, 420
- Aliens and Alien Societies, 416
- An Endless Trace: The Passionate Pursuit of Wisdom in the West, 412
- Atlas of Secret Europe: A guide to sites of magic and mystery, 420
- Book of Weird, 417
- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 423
- Citadels of Mystery, 425
- Codex Seraphinianus, 423
- Creation Myths: Man's Introduction to the World, 424
- Creativity and Madness: New Findings and Old Stereotypes, 417
- Creativity in Invention and Design, 417
- Cryptorunes: Codes and Secret Writing, 414
- Dominion of the Dead, 411
- Dreams, Illusions and Other Realities, 422
- Ecstasies: Deciphering the Witches' Sabbath, 418
- Enchanted Forest, 420
- Enchanted Hunters: The Power of Stories in Childhood, 410
- Encyclopedia Cthulhiana, 417
- Facing Evil: Light at the Core of Darkness, 421
- Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization, 421
- Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work, 416
- Fantasy: The Liberation of Imagination, 413
- Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth, 413
- Green Man: The Archetype of Our Oneness with the Earth, 420
- Idea of Wilderness: From Prehistory to the Age of Ecology, 419
- Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction, 421
- Labyrinth: Solving the Riddle of the Maze, 420
- Labyrinth: Symbol of Fear, Rebirth, and Liberation, 416
- Labyrinths — Ancient Myths & Modern Uses, 419
- Lost Realms, 422
- Lost Worlds: What Have We Lost, & Where Did it Go?, 412
- Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera, 418
- Magical and Mystical Sites: Europe and the British Isles, 424
- Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield, 419
- Marvels and Imaginary Journeys and Landscapes in the Middle Ages, 411
- Mathematics of Magic, 411
- Maze and the Warrior: Symbols in Architecture, Theology, and Music, 412
- Medieval Imagination, 418
- Monstrous Races in Medieval Art and Thought, 423
- Most Mysterious Manuscript: The Voynich Roger Bacon Cipher Manuscript, 424
- Mysterious Places: Ancient Sites & Lost Cultures, 418
- Mysterious World: An Atlas of the Unexplained, 424
- Mystic Life of Merlin, 421
- Mystic Places, 421
- Mythic Image, 423
- Mythic Ireland, 418
- New View over Atlantis, 422
- New World Utopias: A Photographic History of the Search for Community, 425
- Night Creatures (The Enchanted World), 421
- No Go, the Bogeyman: Scaring, Lulling, and Making Mock, 415
- On Growth and Form, 419
- On Monsters: An Unnatural History of our Worst Fears, 410
- On the Grotesque: Strategies of Contradiction in Art and Literature, 421
- On Ugliness, 411
- One Ring to Bind Them All, 422
- Oulipo Compendium, 415
- Pagan Mysteries in the Renaissance, 425
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 413
- Qabalah: A Primer, 416
- Riddles in the British Landscape, 423
- Sea Monsters on Medieval and Renaissance Maps, 409
- Search for Lost Cities, 423
- Shadows in the Cave: Mapping the Conscious Universe, 419
- Star Myths of the Greeks and Romans: A Sourcebook Containing The Constellations of Pseudo-Eratosthenes and the Poetic Astronomy of Hyginus, 416
- Stonehenge Complete: Everything Important, Interesting or Odd That Has Been Written or Painted, Discovered or Imagined, About the Most Extraordinary Ancient Building in the World, 422
- Strange and Secret Peoples: Fairies and Victorian Consciousness, 414
- Sufi: Expressions of the Mystic Quest, 412
- Through the Labyrinth: Designs and Meanings Over 5, 000 Years, 413
- Twilight of Magic, 417

- Unlocking the Meaning of LOST: An Unauthorized Guide, 411
- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 420, 425
- Vampire Lectures, 415
- Vampires, Burial, and Death: Folklore and Reality, 421
- Vinyl Leaves: Walt Disney World and America, 418
- Visions of Heaven & Hell Before Dante, 410
- Voynich Manuscript, 409
- Way of the Labyrinth: A Powerful Meditation for Everyday Life, 413
- Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages, 425
- William Blake: The Seer and His Visions, 424
- Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction, 409
- Section 7.6. Magic**
- A Dictionary of Alchemical Imagery, 436
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 437
- Annotated Classic Fairy Tales, 435
- Archetypes and Motifs in Folklore and Literature: A Handbook, 429
- Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary, 438
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, 437
- Atlas of Secret Europe: A guide to sites of magic and mystery, 441
- Book of Merlin: Insights from the Merlin Conference, 442
- Book of Weird, 439
- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 444
- Celtic Folklore: Welsh and Manx, 443
- Coming of the King, 442
- Creating Magical Worlds: Otherness and Othering in Harry Potter, 432
- Dracopedia — The Bestiary: An Artist's Guide to Creating Mythical Creatures, 431
- Early Irish Myths and Sagas, 444
- Ecstasies: Deciphering the Witches' Sabbath, 439
- Egyptian Hermes: A Historical Approach to the Late Pagan Mind, 439
- Elements of the Celtic Tradition, 441
- Encyclopedia of Demons and Demonology, 432
- Encyclopedia of Magical Herbs, 442
- Encyclopedia of Norse and Germanic Folklore, Mythology, and Magic, 429
- Encyclopedia of Witchcraft: The Complete A-Z for the Entire Magical World, 430
- Eternal Hermes: From Greek God to Alchemical Magus, 434
- Everyday Magic: Rituals, Spells and Potions to Live Your Best Life, 428
- Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work, 438
- Good Faeries/Bad Faeries, 438
- Grettir's Saga, 436
- Grimoires: A History of Magic Books, 432
- Harry Potter: A History of Magic, 428
- History and Topography of Ireland, 443
- History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day, 440
- Kobold Guide to Magic, 430
- Labyrinths & Mazes: A Complete Guide to Magical Paths of the World, 434
- Last Apocalypse: Europe at the Year 1000 A.D., 437
- Magic Garden: The Myth and Folklore of Flowers, Plants, Trees, and Herbs, 445
- Magic in the Middle Ages, 441
- Magic Lands: Western Cityscapes and American Culture After 1940, 439
- Magical and Mystical Sites: Europe and the British Isles, 445
- Magician's Book: A Skeptic's Adventures in Narnia, 433
- Mazes and Labyrinths: Their History and Development, 432
- Medieval Imagination, 440
- Merlin, 442
- Merlin: The Shooting Script, 438
- Moonscapes: A Celebration of Lunar Astronomy, Magic, Legend, and Lore, 441
- Most Mysterious Manuscript: The Voynich Roger Bacon Cipher Manuscript, 444
- Mystic Life of Merlin, 442
- Mythus Magick, 440
- Norse Mythology, 429
- Once Upon a Time: A Short History of Fairy Tale, 431
- Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition, 430
- Oxford Guide to Arthurian Literature and Legend, 433
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, 433
- Pharaoh's Dream: Secret Life of Stories, 442
- Primal Runes: Archetypes of Invocation and Empowerment, 434
- Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles, 435
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 435
- Qabalah: A Primer, 439
- Quest for Merlin, 443
- Real Middle Earth: Exploring the Magic and Mystery of the Middle Ages, J.R.R. Tolkien, and The Lord of the Rings|hyperpage, 430
- Robert Fludd: Essential Readings, 436, 440
- Roverandom, 438
- Secret Games of the Gods: Ancient Ritual Systems in Board Games, 440
- Sorcerer's Companion: A Guide to the Magical World of Harry Potter, 436
- Story of Kullervo, 429
- Tales Before Tolkien: The Roots of Modern Fantasy, 434
- Tales of the Enchanted Islands of the Atlantic, 443
- Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland, 441
- Tough Guide to Fantasyland, 434

- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 441, 445
- Vanishing People: Fairy Lore and Legends, 444
- Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition, 431
- Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas’s Hit Film, 442
- Witch Must Die: The Hidden Meaning of Fairy Tales, 437
- Wizards: Magical Tales From the Masters of Modern Fantasy, 433
- World of the Irish Wonder Tale, 443
- Section 7.7. Maps**
- A Guide to the Ancient World: a Dictionary of Classical Place Names, 457
- Amazing Armadillo: Geography of a Folk Critter, 466
- An Atlas of Fantasy, 467
- Argonauts to Astronauts: An Unconventional History of Discovery, 466
- Atlas of Columbus and the Great Discoveries – Celebrating the 500th Anniversary of the Discovery of America, 463
- Atlas of Experience, 456
- Atlas of Pern: A Complete Guide to Anne McCaffrey’s Wonderful World of Dragons and Dragonriders, 466
- Atlas of Tolkien’s Middle-Earth, 449
- Atlas: A World of Maps from the British Library, 449
- Boxen: The Imaginary World of the Young C.S. Lewis, 466
- Call of the Mall: The Geography of Shopping by the Author of Why We Buy, 453
- Cartographia: Mapping Civilizations, 452
- Cartographic Fictions: Maps, Race, and Identity, 454
- Cartography of North America, 464
- Computers and the imagination: Visual adventures beyond the edge, 463
- Conklin’s Atlas of the Worlds, 464
- Cosmography: Maps from Ptolemy’s Geography|hyperpage, 464
- Cosmopolitan Geographies: New Locations in Literature and Culture, 455
- Decorative Maps: Library of Style and Design, 464
- Developmental Time, Cultural Space: Studies in Psychogeography, 465
- Dictionary of Imaginary Places, 455
- Discworld Mapp, 459
- Experience of Place: A New Way of Looking at and Dealing With our Radically Changing Cities and Countryside, 462
- Explorers’ Maps: Chapters in the Cartographic Record of Geographical Discovery, 467
- Fantasy Mapmaker: How to Draw RPG Cities for Gamers and Fans, 448
- Feminism and Geography: The Limits of Geographical Knowledge, 461
- Geographies of Exclusion: Society and Difference in the West, 460
- Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright, 467
- Geography Behind History, 456
- Geography of Home: Writings on Where We Live, 456
- Geography of Identity, 459
- Geography of Nowhere: The Rise and Decline of America’s Man-Made Landscape, 461
- Golden Atlas: The Greatest Explorations, Quests and Discoveries on Maps, 448
- Hebrew Maps of the Holy Land, 462
- Here Be Dragons: Exploring Fantasy Maps and Settings, 451
- Hidden Dimension, 463
- History and Topography of Ireland, 466
- History of the Hobbit, 452
- How I Learned Geography, 452
- How to Draw Fantasy Art and RPG Maps: Step by Step Cartography for Gamers and Fans, 450
- Human Geography: An Essential Anthology, 458
- Idea of Wilderness: From Prehistory to the Age of Ecology, 463
- Imaginary Cartographies: Possession and Identity in Late Medieval Marseille, 455
- Invention of the West: Joseph Conrad and the Double-Mapping of Europe and Empire, 457
- Island of Lost Maps: A True Story of Cartographic Crime, 455
- James Joyce’s Odyssey: A Guide to the Dublin of Ulysses, 466
- Landmarks of Mapmaking: An Illustrated History of Maps and Mapmakers, 465
- Lands of Ice and Fire (A Game of Thrones): Maps from King’s Landing to Across the Narrow Sea (A Song of Ice and Fire), 451
- Landscapes of Power: From Detroit to Disney World, 463
- Language of the Land: The Library of Congress Book of Literary Maps, 456
- Literary Maps for Young Adult Literature, 453
- Map of Tolkien’s Middle-Earth, 459
- Mapping Invisible Worlds, 460
- Mapping Paradise: A History of Heaven on Earth, 453
- Mapping the Next Millennium: The Discovery of New Geographies, 462
- Mapping the Renaissance World: The Geographical Imagination in the Age of Discovery, 461
- Maps and Civilization: Cartography in Culture and Society (2nd ed), 457
- Maps from the Mind: Readings in Psychogeography, 465
- Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King, 458
- Maps of Medieval Thought: The Hereford Paradigm, 451
- Maps of the Imagination: The Writer as Cartographer, 453
- Maps of Tolkien’s Middle-Earth, 454
- Mindsapes: The Geographies of Imagined Worlds, 464
- Myth of Continents, 458
- NowHere: Space, Time, and Modernity, 459
- Of Other Worlds: Essays and Stories, 454
- Phantom Atlas: The Greatest Myths, Lies and Blunders on Maps, 448
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were, 458
- Pictorial Maps: History, Design, Ideas, Sources, 462
- Place Matters, 459
- Places of the Imagination: A Celebration of Worlds, Islands, and Realms & Imaginary and Constructed Languages, 452
- Playful Mapping in the Digital Age, 449

- Postmodern Cities and Spaces, [460](#)
- Postmodern Geographies: The Reassertion of Space in Critical Social Theory, [464](#)
- Prisoners of Geography: Ten Maps that explain Everything about the World, [450](#)
- Quest to Learn: Developing the School for Digital Kids, [451](#)
- Re-reading Cultural Geography, [460](#)
- Real Places: An Unconventional Guide to America's Generic Landscape, [457](#)
- Sea Monsters on Medieval and Renaissance Maps, [450](#)
- Shakespeare and the Geography of Difference, [461](#)
- Shaping of Middle-Earth: The Quenta, the Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map, [465](#)
- Social Formation and Symbolic Landscape, [465](#)
- Streets of Ankh-Morpork, [460](#)
- Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication, [467](#)
- Text and Territory: Geographical Imagination in the European Middle Ages, [458](#)
- Textures of Place: Exploring Humanist Geographies, [454](#)
- Times Atlas of World Exploration: 3000 years of Exploring, Explorers, and Mapmaking, [462](#)
- Topophilia: Study of Environmental Perception, Attitudes and Values, [467](#)
- Ulysses Airborne, [467](#)
- Visual Mind: Art and Mathematics, [461](#)
- World Atlas of Divination: The Systems, Where They Originate, How They Work, [462](#)
- Writer's Map: An Atlas of Imaginary Lands, [449](#)
- Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape, [462](#)
- Section 7.8. Symbols & Semiotics**
- [Simulacra &] Simulations, [491](#)
- A Dictionary of Alchemical Imagery, [476](#)
- A Dictionary of Literary Devices: Gradus, A-Z, [484](#)
- Aion: Researches into the Phenomenology of the Self, [492](#)
- Animals with Human Faces: A Guide to Animal Symbolism, [494](#)
- Archetypes and Motifs in Folklore and Literature: A Handbook, [472](#)
- Archetypes in Architecture, [488](#)
- Architecture of Paradise: Survivals of Eden and Jerusalem, [491](#)
- Ariadne's Clue: A Guide to the Symbols of Humankind, [477](#)
- Basics of Semiotics, [486](#)
- Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy, [479](#)
- Body in Pain: The Making and Unmaking of the World, [489](#)
- Book of Signs, [494](#)
- Book of Symbols: Reflections On Archetypal Images, [473](#)
- Built, the Unbuilt, and the Unbuildable: in Pursuit of Architectural Meaning, [485](#)
- Chaos and Order: Complex Dynamics in Literature and Science, [485](#)
- Classical Myth and Culture in the Cinema, [476](#)
- Craft of Poetic Speech in Ancient Greece, [480](#)
- Criticism, Theory and Children's Literature, [485](#)
- Cryptographic Imagination: Secret Writings From Edgar Allen Poe to the Internet, [480](#)
- Dedication to Hunger: The Anorexic Aesthetic in Modern Culture, [480](#)
- Devil: Perceptions of Evil from Antiquity to Primitive Christianity, [488](#)
- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, [481](#)
- Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology, [488](#)
- Dreaming: A Conceptual Framework for Philosophy of Mind and Empirical Research, [472](#)
- Dreams And Nightmares: The Origin And Meaning of Dreams, [478](#)
- Duchess of Malfi's Apricots, and Other Literary Fruits, [475](#)
- Eating Their Words: Cannibalism and the Boundaries of Cultural Identity, [476](#)
- Fall of Camelot: A Study of Tennyson's Idylls of the King, [494](#)
- Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self, [475](#)
- Fictive and the Imaginary: Charting Literary Anthropology, [483](#)
- Finding Meaning in Dreams: A Quantitative Approach, [479](#)
- Genesis of Form: From Chaos to Geometry, [489](#)
- Geography of Home: Writings on Where We Live, [477](#)
- Grail: From Celtic Myth to Christian Symbol, [486](#)
- Green Man: The Archetype of Our Oneness with the Earth, [486](#)
- Heavenly Caves: Reflections on the Garden Grotto, [491](#)
- Hero with a Thousand Faces, [494](#)
- Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory, [475](#)
- Holy Delight, [485](#)
- Hunger Artists: Starving, Writing, and Imprisonment, [483](#)
- Hyper/Text/Theory, [482](#)
- Imagining the Holy Land: Maps, Models, and Fantasy Travels, [475](#)
- Implied Spider: Politics and Theology in Myth, [477](#)
- Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth, [493](#)
- Interpretation and Overinterpretation, [484](#)
- Introducing Semiotics: Introducing Semiotic: Its History and Doctrine, [491](#)
- Inventing Ruritania: The Imperialism of the Imagination, [478](#)
- Labyrinth: Symbol of Fear, Rebirth, and Liberation, [479](#)
- Labyrinths — Ancient Myths & Modern Uses, [485](#)
- Labyrinths of Language: Symbolic Landscape and Narrative Design in Modern Fiction, [488](#)
- Lucifer: The Devil in the Middle Ages, [490](#)
- Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera, [484](#)
- Making Men, [482](#)
- Maps of the Imagination: The Writer as Cartographer, [474](#)
- Maze and the Warrior: Symbols in Architecture, Theology, and Music, [474](#)

- Metafiction, 480
- Mimologics, 481
- Money, Language, and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era, 491
- Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery, 482
- Music and Discourse, 487
- Mythic Image, 492
- Mythical and Fabulous Creatures: A Source Book and Research Guide, 489
- Naming the Rose: Essays on Eco's the Name of the Rose, 473
- National Imaginaries, American Identities: The Cultural Work of American Iconography, 476
- Number Words and Number Symbols: A Cultural History of Numbers, 473
- On Monsters: An Unnatural History of our Worst Fears, 472
- On Signs, 490
- On the Rationalization of Sight, 493
- Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism, 484
- Over the Rainbow: The Wizard of Oz As a Secular Myth of America, 486
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, 474
- Pandora's Box: The Changing Aspects of a Mythical Symbol, 486
- Parody: Ancient, Modern and Post-modern, 484
- Passage through Hell: Modernist Descents, Medieval Underworlds, 479
- Phenomenology, Structuralism, Semiology, 493
- Postmodernism Across the Ages: Essays for a Postmodernity That Wasn't Born Yesterday, 483
- Prosthesis, 481
- Puzzle Instinct: The Meaning of Puzzles in Human Life, 474
- Resisting Representation, 483
- Rhetoric of the Body from Ovid to Shakespeare, 476
- Roman Sexualities, 478
- Satan: The Early Christian Tradition, 489
- Satire: A Critical Reintroduction, 482
- Semiotext(e) SF, 486
- Semiotics and the Philosophy of Language, 490
- Sign & Its Masters, 493
- Signs and Symbols: Their Design and Meaning, 487
- Signs of Literature: Language, Ideology and the Literary Text, 490
- Signs Taken For Wonders: Essays in The Sociology of Literary Forms, 488
- Social Formation and Symbolic Landscape, 490
- Sound Symbolism, 481
- Space of Literature, 487
- Terminal Visions: The Literature of Last Things, 492
- Theatre Semiotics: Text and Staging in Modern Theatre, 481
- Theories of the Symbol, 492
- Topographies, 481
- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 487
- Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages, 493
- What Is Pastoral?, 479
- William Morris and his Earthly Paradises, 492
- Wisdom of Oz: Reflections of a Jungian Sandplay Therapist, 476
- Witch Must Die: The Hidden Meaning of Fairy Tales, 477
- Women, Fire, and Dangerous Things, 487
- Section 8.1. Myth**
- A Guide to the Ancient World: a Dictionary of Classical Place Names, 511
- Atlantis. The Making of Myth, 519
- Before Sexuality, 515
- Black Athena: The Afroasiatic Roots of Classical Civilization, 516
- British and Irish Mythology: An Encyclopedia of Myth and Legend, 514
- Celtic Heritage, 516
- Celtic Myth and Legend, 520
- City of The Gods: A Study in Myth and Mortality, 517
- Classical Myth and Culture in the Cinema, 508
- Classical Mythology in English Literature: A Critical Anthology, 509
- Classical Mythology in Literature, Art, and Music, 520
- Classical Plot and the Invention of Western Narrative, 508
- Creation Myths: Man's Introduction to the World, 520
- Daily Life of the Greek Gods, 509
- Defending Middle-Earth: Tolkien — Myth and Modernity, 505, 511
- Demons, Gods and Holy Men from Indian Myths and Legends, 517
- Destination Mars: in Art, Myth, and Science, 511
- Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, 512
- Dragons: Myth and Legend, 503
- Dreams, Illusions and Other Realities, 518
- Early Irish Myths and Sagas, 519
- Encyclopedia of Imaginary and Mythical Places, 502
- Faeryland Companion, 510
- Fairy Tale as Myth/Myth as Fairy Tale, 513
- Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self, 506
- Fantastic Worlds: Myths, Tales, and Stories, 519
- From Landscape to Literature: The River and the Myth of Geography, 517
- Future of Eternity: Mythologies of Science Fiction and Fantasy, 519
- Gods and Mortals: Modern Poems on Classical Myths, 507
- Golden Horns: Mythic Imagination and the Nordic Past, 519
- Grail: From Celtic Myth to Christian Symbol, 514
- Hamlet's Mill: An Essay Investigating the Origins of Human Knowledge And Its Transmission Through Myth, 503
- Hero — a Study in Tradition, Myth and Drama, 521
- Hero with a Thousand Faces, 521
- History of Paradise: The Garden of Eden in Myth and Tradition, 512

- How Philosophers Saved Myths: Allegorical Interpretation and Classical Mythology, [505](#)
- Imaginary Greece: The Contexts of Mythology, [512](#)
- Imaginary Landscape: Making Worlds of Myth and Science, [515](#)
- Implied Spider: Politics and Theology in Myth, [510](#)
- In the Shape of a Boar, [508](#)
- Interrupted Music: The Making of Tolkien's Mythology, [504](#)
- James Joyce's *Odyssey*: A Guide to the Dublin of Ulysses, [518](#)
- Kingdom on the Rhine: History, Myth, and Legend in Wagner's *Ring*, [518](#)
- Knossos and the Prophets of Modernism, [503](#)
- Labyrinths — Ancient Myths & Modern Uses, [514](#)
- Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction, [503](#)
- Literature and Religion at Rome: Cultures, Contexts, and Beliefs, [510](#)
- Lord of the Rings: The Mythology of Power, [506](#), [513](#)
- Master of the Game: Competition and Performance in Greek Poetry, [504](#)
- Medieval Mythography, Vol.2: From the School of Chartres to the Court at Avignon, 1177-1350, [508](#)
- Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age, [516](#)
- Metamorphoses of Ovid: A New Verse Translation, [513](#)
- Metamorphosis in Greek Myths, [513](#)
- Myth of the American Superhero, [506](#)
- Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition, [514](#)
- Myth, Rhetoric, and Fiction: A Reading of Longus's *Daphnis and Chloe*, [514](#)
- Mythic Image, [519](#)
- Mythic Ireland, [513](#)
- Mythical Trickster Figures: Contours, Contexts, and Criticisms, [512](#)
- Mythology of Middle Earth, [520](#)
- Mythology: the Voyage of the Hero, [511](#)
- Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets, [505](#)
- Norse Mythology, [502](#)
- Oh My Gods: A Modern Retelling of Greek and Roman Myths, [503](#)
- Once and Future Myths: The Power of Ancient Stories in Modern Times, [507](#)
- Orpheus and Company: Contemporary Poems on Greek Mythology, [509](#)
- Orpheus: The Metamorphosis of a Myth, [518](#)
- Over the Rainbow: The Wizard of Oz As a Secular Myth of America, [514](#)
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, [504](#)
- Pagan Dream of the Renaissance, [506](#)
- Pandora's Box: The Changing Aspects of a Mythical Symbol, [515](#)
- Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings, [517](#)
- Power of Myth, [516](#)
- Priestesses, [515](#)
- Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology, [505](#)
- Search for the Giant Squid: Biology and Mythology of the World's Most Elusive Sea Creature, [509](#)
- Secret Games of the Gods: Ancient Ritual Systems in Board Games, [513](#)
- Secret Life of Buildings: An American Mythology for Modern Architecture, [516](#)
- Star Myths of the Greeks and Romans: A Sourcebook Containing The Constellations of Pseudo-Eratosthenes and the Poetic Astronomy of Hyginus, [511](#)
- Stories about Stories: Fantasy and the Remaking of Myth, [502](#)
- Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes, [507](#)
- Structure and History in Greek Mythology and Ritual, [518](#)
- Synchronicity: Through the Eyes of Science, Myth and the Trickster, [508](#)
- Tolkien's Art: A Mythology for England, [507](#)
- Trickster Makes This World: Mischief, Myth and Art, [510](#)
- Underworld Initiation: A Journey Towards Psychic Transformation, [516](#)
- Universal Myths: Heroes, Gods, Tricksters, and Others, [515](#)
- Victorians and Ancient Greece, [519](#)
- Visual Narratives: Storytelling in Etruscan and Roman Art, [517](#)
- Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages, [520](#)
- Who's Who in Non-Classical Mythology, [507](#)
- Writer's Journey: Mythic Structure for Writers, [504](#)
- Section 8.2. Heaven**
- Angel Bible: The Definitive Guide to Angel Wisdom, [525](#)
- Architecture of Paradise: Survivals of Eden and Jerusalem, [534](#)
- Artificial Paradise: Science Fiction and American Reality, [529](#)
- Before and After the End of Time: Architecture and the Year 1000, [528](#)
- Book of Heaven: An Anthology of Writings from Ancient to Modern Times, [528](#)
- Book of The Dead, [535](#)
- Cambridge Companion to Augustine, [528](#)
- Dante's *Inferno*, [527](#)
- Dante's *Paradiso*, [526](#)
- Dante's *Purgatorio*, [526](#)
- Dawn Behind the Dawn: A Search for the Earthly Paradise, [530](#)
- Demons, Gods and Holy Men from Indian Myths and Legends, [533](#)
- Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology, [532](#)
- Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life, [528](#)
- Earthly Paradise: Garden and Courtyard in Islam, [535](#)
- English Almanacs 1500-1800: Astrology and the Popular Press, [535](#)

- Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy, 529
- From Heaven to Arcadia: The Sacred and the Profane in the Renaissance, 527
- Garden of Eden: The Botanic Garden and the Re-creation of Paradise, 534
- Grail: From Celtic Myth to Christian Symbol, 531
- Harmonious Vision: Studies in Milton's Poetry, 536
- Heavenly Caves: Reflections on the Garden Grotto, 534
- History of Paradise: The Garden of Eden in Myth and Tradition, 529
- History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day, 530
- Holy Delight, 531
- Holy Place: Discovering the Eighth Wonder of the Ancient World, 531
- Holy Terror, 526
- Holy Theatre: Ritual and the Avant Garde, 534
- Image of the New World: The American Continent Portrayed in Native Texts, 535
- Imagining the Holy Land: Maps, Models, and Fantasy Travels, 527
- Inanna, Queen of Heaven and Earth: Her Stories and Hymns from Sumer, 534
- Islamic History: Volume 1, AD 600-750, 536
- Land Called Holy: Palestine in Christian History and Thought, 530
- Lives of the Saints, 535
- Mapping Paradise: A History of Heaven on Earth, 526
- Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King, 529
- Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds, 532
- Memories and Visions of Paradise: Exploring the Universal Myth of a Lost Golden Age, 532
- Milton's Imagery and the Visual Arts: Iconographic Tradition in the Epic Poems, 536
- Paradise Lost, 527
- Paradise Preserved: Recreations in Eden in Eighteenth- and Nineteenth-Century England, 533
- Paradise: A History of the Idea that Rules the World, 525
- Paradiso, 532
- Popol Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of Gods and Kings, 533
- Problem of Unbelief in the 16th Century: The Religion of Rabelais, 533
- Qabalah: A Primer, 530
- Quest of the Holy Grail, 536
- Sacred Waters: Holy Wells and Water Lore in Britain and Ireland, 533
- Second Earth: The Pentateuch Re-Told, 532
- Skywatchers of Ancient Mexico, 534
- Surprised by Sin: The Reader in Paradise Lost, 536
- Take Time for Paradise: Americans and Their Games, 531
- Visions of Heaven & Hell Before Dante, 525
- William Morris and his Earthly Paradises, 535
- Section 8.3. Hell**
- A Field Guide to Demons, Fairies, Fallen Angels and Other Subversive Spirits, 546
- A History of Torture, 548
- A Lexicon of Terror: Argentina and the Legacies of Torture, 546
- Alcestiad: Or, A Life In the Sun, 556
- Apocalypse in the Middle Ages, 550
- Apocalypse Postponed, 545
- Arguing the Apocalypse: A Theory of Millennial Rhetoric, 547
- Armageddon: Earth's Last Days, 547
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, 544
- Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy, 548
- Book of End Times, 545
- Book of The Dead, 556
- Cambridge Companion to Augustine, 544
- Celtic Heritage, 552
- Daemonic Figures: Shakespeare and the Question of Conscience, 550
- Dante's Inferno, 543
- Dante's Paradiso, 542
- Dante's Purgatorio, 542
- Death and the Labyrinth: The World of Raymond Roussel, 553
- Devil: Perceptions of Evil from Antiquity to Primitive Christianity, 553
- Dominion of the Dead, 541, 542
- Egyptian Hermes: A Historical Approach to the Late Pagan Mind, 550
- Emperors and Gladiators, 549
- Encyclopedia of Demons and Demonology, 541
- Encyclopedia of Hell: A Comprehensive Survey of the Underworld, 541
- Facing Evil: Light at the Core of Darkness, 553
- From Orpheus to Paul: A History of Orphism 1930, 544
- Goddesses in Everywoman: A New Psychology of Women, 555
- Greek & Roman Hell: Visions, Tours and Descriptions of the Infernal Otherworld, 540
- History of Hell, 551
- History of the Devil and the Idea of Evil: From the Earliest Times to the Present Day, 551
- History of Torture, 547
- Holy Terror, 542
- Hymns of Orpheus: Translated from the Original Greek With a Preliminary Dissertation on the Life and Theology of Orpheus to Which Is Added the E, 554
- Lanark: A life in four books, 555
- Last Apocalypse: Europe at the Year 1000 A.D., 545
- Life, Death, and Entertainment in the Roman Empire, 546
- Lucifer: The Devil in the Middle Ages, 554
- Maps of Heaven, Maps of Hell: Religious Terror as Memory from the Puritans to Stephen King, 548
- Medieval Underworld, 556
- Medieval Visions of Heaven and Hell: A Sourcebook, 550
- Mephistopheles: The Devil in the Modern World, 554
- Mercury Rising: Women, Evil and the Trickster Gods, 547
- Metamorphoses of Ovid: A New Verse Translation, 551
- Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets, 543

- Orpheus, [548](#)
 Orpheus and Greek Religion, [550](#)
 Orpheus in Middle Ages, [545](#)
 Orpheus The Fisher: Comparative Studies in Orphic and Early Christian Cult Symbolism, [551](#)
 Orpheus with His Lute: Poetry and the Renewal of Life, [551](#)
 Orpheus: A Poetic Drama, [555](#)
 Orpheus: The Metamorphosis of a Myth, [555](#)
 Orphic Hymns: Text, Translation and Notes, [552](#)
 Oxford Book of Aging, [549](#)
 Pagan Dream of the Renaissance, [544](#)
 Paradise Lost, [542](#)
 Passage through Hell: Modernist Descents, Medieval Underworlds, [547](#)
 Roots of Treason: Ezra Pound and the Secret of St. Elizabeths, [555](#)
 Satan: The Early Christian Tradition, [553](#)
 Satanic Epic, [543](#)
 Scandal of Pleasure: Art in an Age of Fundamentalism, [549](#)
 Sin and Fear: The Emergence of the Western Guilt Culture, 13th-18th Centuries, [552](#)
 Sonnets to Orpheus, [554](#)
 Sonnets to Orpheus Bilingual Edition, [543](#)
 Torture, [548](#)
 Underworld Initiation: A Journey Towards Psychic Transformation, [552](#)
 Unspeakable Acts, Ordinary People: The Dynamics of Torture, [544](#)
 Vampires, Burial, and Death: Folklore and Reality, [553](#)
 Visions of Heaven & Hell Before Dante, [541](#)
 Wastelands, [541](#)
 Way of the Sacred: The Rites and Symbols, Beliefs and Tabus, that Men have Held in Awe and Wonder, through the Ages, [556](#)
 Your Money or Your Life: Economy and Religion in the Middle Ages, [552](#)
- Section 9.1. Medieval Culture**
 1215: The Year of Magna Carta, [566](#)
 A Feast of Creatures: Anglo-Saxon Riddle-Songs, [564](#)
 A Forest Journey: The Role of Wood in the Development of Civilization, [573](#)
 A Middle English Reader and Vocabulary, [565](#)
 Adventures of Gillion de Trazegnies: Chivalry and Romance in the Middle East, [563](#)
 Age of Bede: Revised Edition, [577](#)
 An Endless Trace: The Passionate Pursuit of Wisdom in the West, [566](#)
 An Introduction To Old Norse, [582](#)
 An Introduction to the Study of Medieval Latin Versification, [566](#)
 Archaeology of Weapons: Arms and Armour from Prehistory to the Age of Chivalry (Military History, Weapons, Armor), [571](#)
 At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, [568](#)
 Bard: The Odyssey of the Irish, [576](#)
 Beowulf: An Imitative Translation, [574](#)
 Book of Conquests, [579](#)
 Book of Medieval Wargames, [576](#)
 Brendan Voyage, [580](#)
 British and Irish Mythology: An Encyclopedia of Myth and Legend, [573](#)
 Celtic Designs, [571](#)
 Celtic Folklore: Welsh and Manx, [577](#)
 Celtic Heritage, [574](#)
 Celtic Myth and Legend, [581](#)
 Celtic Quest: Sexuality and Soul in Individuation, [576](#)
 Celts, [582](#)
 Celts: The People Who Came Out of the Darkness, [580](#)
 Children's Literature of the English Renaissance, [576](#)
 Cities in the Round, [577](#)
 Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times, [578](#)
 Cryptorunes: Codes and Secret Writing, [569](#)
 Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales, [577](#)
 Dragons, Elves, and Heroes, [582](#)
 Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life, [568](#)
 Early Irish Myths and Sagas, [578](#)
 Eirik the Red and Other Icelandic Sagas, [581](#)
 Elements of the Celtic Tradition, [574](#)
 Famous Druids: A Survey of Three Centuries of English Literature on the Druids, [570](#)
 Five-Minute Medievalist, [562](#)
 Forest of Medieval Romance: Avernus, Broceliande, Arden, [571](#)
 Forgotten Scripts: How They Were Deciphered and their Impact on Contemporary Culture, [575](#)
 From Heaven to Arcadia: The Sacred and the Profane in the Renaissance, [565](#)
 Golden Horns: Mythic Imagination and the Nordic Past, [580](#)
 Grail: From Celtic Myth to Christian Symbol, [572](#)
 Grettir's Saga, [568](#)
 Here Be Dragons: A Fantastic Bestiary, [567](#)
 History and Topography of Ireland, [577](#)
 Journey Through Wales and the Description of Wales, [579](#)
 King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present, [570](#)
 Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring, [577](#)
 Kings, Beasts and Heroes, [582](#)
 Last Apocalypse: Europe at the Year 1000 A.D., [569](#)
 Life in a Medieval Castle, [564](#)
 Life in a Medieval City, [562](#)
 Lives of the Saints, [578](#)
 Magic in the Middle Ages, [573](#)
 Maps of Medieval Thought: The Hereford Paradigm, [564](#)
 Marvels and Imaginary Journeys and Landscapes in the Middle Ages, [565](#)
 Matter of Araby in Medieval England, [580](#)
 Medieval Cosmology: Theories of Infinity, Place, Time, Void, and the Plurality of Worlds, [575](#)
 Medieval Imagination, [572](#)
 Medieval Intrigue: Decoding Royal Conspiracies, [565](#)
 Medieval Underworld, [579](#)
 Megalithomania, [578](#)

- Middle Ages: Everyday Life in Medieval Europe, [564](#)
 Most Mysterious Manuscript: The Voynich Roger Bacon Cipher Manuscript, [579](#)
 Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition, [572](#)
 Mythic Ireland, [572](#)
 New Arthurian Encyclopedia, [571](#)
 Norse Poems, [578](#)
 On the Grotesque: Strategies of Contradiction in Art and Literature, [575](#)
 Orkneyinga Saga: The History of the Earls of Orkney, [578](#)
 Oxford Encyclopedia of Medieval Warfare and Military Technology, [565](#)
 Pagan Dream of the Renaissance, [567](#)
 Pagan Mysteries in the Renaissance, [582](#)
 Passage through Hell: Modernist Descents, Medieval Underworlds, [570](#)
 Poetic License: Authority and Authorship in Medieval and Renaissance Contexts, [575](#)
 Records of the Medieval Sword, [563](#)
 Rehearsal Transprosd and the Rehearsal Transprosd, the Second Part, [582](#)
 Runes, [575](#)
 Sacred Waters: Holy Wells and Water Lore in Britain and Ireland, [576](#)
 Saga of Walther of Aquitaine, [582](#)
 Sea Monsters on Medieval and Renaissance Maps, [563](#)
 Secret Country, [579](#)
 Secular Scripture: A Study of the Structure of Romance, [581](#)
 Seven Viking Romances, [576](#)
 Signs of Literature: Language, Ideology and the Literary Text, [575](#)
 Studies in Upplandic Runography, [581](#)
 Stylistic and Narrative Structures in the Middle English Romances, [580](#)
 Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland, [573](#)
 Tarot: how to use and interpret the Cards, [574](#)
 Time Traveler's Guide to Medieval England: A Handbook for Visitors to the Fourteenth Century, [564](#)
 Time, Work, and Culture in the Middle Ages, [578](#)
 Unspeakable Acts, Ordinary People: The Dynamics of Torture, [569](#)
 Visualizing Middle-Earth, [569](#)
 Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition, [563](#)
 Willow Sourcebook: The People, Places, Monsters, and Magic of George Lucas's Hit Film, [574](#)
 Wonders and the Order of Nature, 1150-1750, [567](#)
 World Guide to Gnomes, Fairies, Elves & Other Little People, [569](#)
 Worlds Within: Children's Fantasy from the Middle Ages to Today, [574](#)
 Year 1000: What Life Was Like at the Turn of the First Millennium, [570](#)
 Your Money or Your Life: Economy and Religion in the Middle Ages, [573](#)
- Section 9.2. Folk & Fairy Tales, Sagas, Legends**
 A Feast of Creatures: Anglo-Saxon Riddle-Songs, [590](#)
 A Middle English Reader and Vocabulary, [592](#)
 A Natural History of the Unnatural World: Discover what Cryptozoology can teach us about over one hundred fabulous and legendary Creatures that inhabit Earth, Sea and Sky, [594](#)
 A Word Fitly Spoken: Context, Transmission, and Adoption of the Parables of Jesus, [597](#)
 Albion, A Guide To Legendary Britain, [602](#)
 American Fairy Tales, [606](#)
 An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story, [600](#)
 An Introduction To Old Norse, [611](#)
 Animal Fables of India: Narayana's Hitopadesha or Friendly Counsel, [603](#)
 Annotated Brothers Grimm, [590](#)
 Annotated Classic Fairy Tales, [593](#)
 Annotated Hans Christian Andersen, [590](#)
 Arabian Nights: A Companion, [596](#)
 Archetypes and Motifs in Folklore and Literature: A Handbook, [588](#)
 Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary, [596](#)
 At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, [593](#)
 Atlas of Legendary Places, [600](#)
 Bard: The Odyssey of the Irish, [602](#)
 Blue Fairy Book, [611](#)
 Book of Lost Tales, Part One, [603](#)
 Book of Lost Tales, Part Two, [603](#)
 Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, [606](#)
 British and Irish Mythology: An Encyclopedia of Myth and Legend, [599](#)
 British Folktales, [607](#)
 Brothers Grimm: From Enchanted Forests to the Modern World, [601](#)
 Brown Fairy Book, [611](#)
 C.S. Lewis; A Spinner of Tales: A Guide to His Fiction, [605](#)
 Celtic Folklore: Welsh and Manx, [604](#)
 Children's Literature of the English Renaissance, [602](#)
 Classic Treasury of Aesop's Fables, [591](#)
 Classical Mythology in English Literature: A Critical Anthology, [595](#)
 Crimson Fairy Book, [610](#)
 Criticism, Theory and Children's Literature, [599](#)
 Demons, Gods and Holy Men from Indian Myths and Legends, [601](#)
 Dictionary of Symbolism: Cultural Icons and the Meanings Behind Them, [598](#)
 Dragons, Elves, and Heroes, [609](#)
 Early Irish Myths and Sagas, [605](#)
 Ecstasies: Deciphering the Witches' Sabbath, [598](#)
 Eirik the Red and Other Icelandic Sagas, [608](#)
 Enchanted Hunters: The Power of Stories in Childhood, [590](#)
 Encyclopedia of Superstitions, [587](#)
 Faber Book of Modern Fairy Tales, [605](#)
 Fabled Lands (The Enchanted World), [601](#)
 Faeries: Isaac Asimov's magical worlds of fantasy, [594](#)

- Faeryland Companion, 595
- Fairies and Elves, 603
- Fairy Tale as Myth/Myth as Fairy Tale, 598
- Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization, 601
- Fantastic Worlds: Myths, Tales, and Stories, 606
- Female Hero in Folklore and Legend, 607
- From the Beast to the Blonde: On Fairy Tales and Their Tellers, 597
- German Literary Fairy Tales: Johann Wolfgang von Goethe, Clemens Brentano, Franz Kafka, and others, 604
- Giants, 603
- Gifts of the Child Christ; Fairy Tales and Stories for the Childlike in Two Volumes, 608
- Gospel in Parable, 600
- Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm, 594
- Green Fairy Book, 611
- Grettir's Saga, 593
- Grey Fairy Book, 610
- Hans Christian Andersen: The Complete Fairy Tales and Stories, 604
- Hard Facts of the Grimms' Fairy Tales, 601
- History and Warfare in Renaissance Epic, 597
- Imagining Monsters: Miscreations of the Self in Eighteenth-Century England, 597
- Interpreting the Parables, 599
- Irish Leprechaun's Kingdom, 605
- Irresistible Fairy Tale: The Cultural and Social History of a Genre, 589
- Kingdom on the Rhine: History, Myth, and Legend in Wagner's Ring, 604
- Kings, Beasts and Heroes, 608
- Knightly Tales of Sir Gawain, 607
- Legends of Valor, 603
- Lilac Fairy Book, 609
- Mabinogi and Other Medieval Welsh Tales, 607
- Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts, 592
- Mere Creatures: A Study of Modern Fantasy Tales for Children, 600
- More Than Just Fairy Tales: New Approaches to the Stories of Hans Christian Andersen, 588
- Morphology of the Folktale, 611
- Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition, 599
- Mythology: the Voyage of the Hero, 595
- Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America, 596
- Night Creatures (The Enchanted World), 602
- Norse Mythology, 587
- Norse Poems, 605
- Off with Their Heads
Fairy Tales and the Culture of Childhood, 598
- Olive Fairy Book, 609
- Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies, 592
- Once Upon a Time: A Short History of Fairy Tale, 589
- Once Upon a Time: On the Nature of Fairy Tales, 608
- Orange Fairy Book, 609
- Original Folk and Fairy Tales of Grimm Brothers: The Complete First Edition, 588
- Original Folk and Fairy Tales of the Brothers Grimm: The Complete First Edition, 588
- Orkneyinga Saga: The History of the Earls of Orkney, 605
- Oxford Guide to Arthurian Literature and Legend, 591
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, 591
- Pagan Mysteries in the Renaissance, 609
- Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth, 591
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were, 596
- Pharaoh's Dream: Secret Life of Stories, 600
- Pink Fairy Book, 610
- Popular Tales from the Norse, 608
- Real Mother Goose, 598
- Red Fairy Book, 610
- Road Goes Ever On. A Song Cycle, 610
- Rude Tales and Glorious, 603
- Russian Fairy Tales, 608
- Sacred Waters: Holy Wells and Water Lore in Britain and Ireland, 602
- Saga of Walther of Aquitaine, 608
- Sea: Myths and Legends, 597
- Secret Country, 606
- Secret Tradition in Arthurian Legend, 603
- Seven Viking Romances, 602
- Stories about Stories: Fantasy and the Remaking of Myth, 588
- Strange and Secret Peoples: Fairies and Victorian Consciousness, 594
- Tales Before Tolkien: The Roots of Modern Fantasy, 592
- Tales of Atlantis and the Enchanted Islands, 607
- Tales of the Enchanted Islands of the Atlantic, 604
- Tolkien: a Look Behind the Lord of the Rings, 607
- Unfinished Tales of Numenor and Middle-Earth, 605
- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 600, 607
- Vanishing People: Fairy Lore and Legends, 606
- Violet Fairy Book, 610
- Voyage of Bran, Son of Febal, to the Land of the Living: An Old Irish Saga, Volume 2 – Primary Source Edition, 589
- When Dreams Came True: Classical Fairy Tales and Their Tradition, 595
- Witch Must Die: The Hidden Meaning of Fairy Tales, 595
- Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing, 599
- World of the Irish Wonder Tale, 602
- Worlds Within: Children's Fantasy from the Middle Ages to Today, 600
- Yellow Fairy Book, 610
- Section 9.3. Camelot**
- Age of Arthur: A History of the British Isles from 350 to 650, 622
- Albion, A Guide To Legendary Britain, 619
- An Arthurian Dictionary, 621
- An Arthurian Reader: Selections from Arthurian Legend, Scholarships and Story, 618

- Arthur and the Sovereignty of Britain: King and Goddess in the Mabinogion, [618](#)
- Arthur's Britain: History and Archaeology: A.D. 367-634, [623](#)
- Arthurian Companion: The Legendary World of Camelot and the Round Table — a Dictionary, [617](#)
- Arthurian Encyclopedia, [620](#)
- Book of Merlin: Insights from the Merlin Conference, [619](#)
- Celtic Heritage, [618](#)
- Celtic Myth and Legend, [621](#)
- Coming of the King, [618](#)
- Discovery of King Arthur, [619](#)
- Fall of Camelot, [619](#)
- Fall of Camelot: A Study of Tennyson's Idylls of the King, [622](#)
- Figure of Arthur, [617](#)
- Grail: From Celtic Myth to Christian Symbol, [617](#)
- Household of the Grail, [618](#)
- King Arthur, [619](#)
- King Arthur and the Grail Quest: Myth and Vision from Celtic times to the Present, [617](#)
- King Arthur: Hero and Legend, [616](#)
- Knightly Tales of Sir Gawain, [621](#)
- Landscape of King Arthur, [618](#)
- Last Apocalypse: Europe at the Year 1000 A.D., [616](#)
- Legends of Valor, [620](#)
- Malory: Works, [623](#)
- Merlin, [619](#)
- Mystic Life of Merlin, [619](#)
- New Arthurian Encyclopedia, [617](#)
- Oxford Guide to Arthurian Literature and Legend, [616](#)
- Pendragon Castle, [621](#)
- Quest for Arthur's Britain, [622](#)
- Quest for Merlin, [620](#)
- Quest of the Holy Grail, [623](#)
- Real Camelot: Paganism and the Arthurian Romances, [621](#)
- Return of King Arthur: British and American Arthurian Literature since 1800, [620](#)
- Romance of Tristan: The Tale of Tristan's Madness, [621](#)
- Rude Tales and Glorious, [620](#)
- Secret Tradition in Arthurian Legend, [620](#)
- Sir Gawain and the Green Knight, [623](#)
- Stories of Romance: From The Age of Chivalry, [619](#)
- Study of the Pseudo-Map Cycle of Arthurian Romance: To Investigate Its Historico-Geographic Background and to Provide a Hypothesis As to Its Fabrication, [622](#)
- Stylistic and Narrative Structures in the Middle English Romances, [621](#)
- Warriors of Arthur, [618](#)
- Section 10.1. Faerie**
- A Question of Time: J.R.R. Tolkien's Road to Faerie, [631](#)
- Albion, A Guide To Legendary Britain, [638](#)
- Analogy of The Faerie Queene|hyperpage, [643](#)
- Art of Naming, [637](#)
- At the Bottom of the Garden: A Dark History of Fairies, Hobgoblins, Nymphs, and Other Troublesome Things, [631](#)
- Augustus Caesar in Augustan England: The Decline of a Classical Norm, [643](#)
- Bard: The Odyssey of the Irish, [638](#)
- Bedtrick: Tales of Sex and Masquerade, [632](#)
- Blossom of Bone: Reclaiming the connections between homoeroticism and the sacred, [635](#)
- Brian Froud's World of Faerie, [628](#)
- British and Irish Mythology: An Encyclopedia of Myth and Legend, [636](#)
- Cambridge Companion to Spenser, [631](#)
- Celtic Designs, [634](#)
- Celtic Folklore: Welsh and Manx, [640](#)
- Celtic Myth and Legend, [644](#)
- Celtic Quest: Sexuality and Soul in Individuation, [639](#)
- Celts, [644](#)
- Celts: The People Who Came Out of the Darkness, [643](#)
- Classical Mythology in English Literature: A Critical Anthology, [633](#)
- Cut & Assemble a Medieval Castle: A Full-Color Model of Caernarvon Castle in Wales, [639](#)
- Daemonic Figures: Shakespeare and the Question of Conscience, [634](#)
- De Historia Et Veritate Unicornis: On the History and Truth of the Unicorn, [640](#)
- Early Irish Myths and Sagas, [640](#)
- Encyclopedia of Fairies in World Folklore and Mythology, [629](#)
- Erotic World of Faery, [636](#)
- Faerie Queene, [632](#)
- Faeries, [642](#)
- Faeries: Isaac Asimov's magical worlds of fantasy, [632](#)
- Faeryland Companion, [633](#)
- Fairy Bible: The Definitive Guide to the World of Fairies, [629](#)
- Fairy Tales and the Art of Subversion: The classical genre for children and the process of civilization, [637](#)
- Female Hero in Folklore and Legend, [642](#)
- Flight of Dragons, [641](#)
- From Landscape to Literature: The River and the Myth of Geography, [638](#)
- Good Faeries/Bad Faeries, [634](#)
- History and Topography of Ireland, [640](#)
- Holy Theatre: Ritual and the Avant Garde, [641](#)
- I Modi: The Sixteen Pleasures — An Erotic Album of the Italian Renaissance, [636](#)
- In Fairyland: A Series of Pictures from the Elf-world, [642](#)
- Interrupted Music: The Making of Tolkien's Mythology, [630](#)
- Irish Leprechaun's Kingdom, [641](#)
- Irresistible Fairy Tale: The Cultural and Social History of a Genre, [629](#)
- Legends of Valor, [639](#)
- Mabinogi and Other Medieval Welsh Tales, [643](#)
- Mabinogion, [640](#)
- Mabon and the Mysteries of Britain: An Exploration of the Mabinogion, [637](#)
- Magic in the Middle Ages, [636](#)
- Magical and Mystical Sites: Europe and the British Isles, [643](#)
- Mapping The Faerie Queene: Quest Structures and the World of the Poem, [634](#)
- Marvell, Nabokov: Childhood and Arcadia, [639](#)
- Matter of Araby in Medieval England, [643](#)

- Mechanic Muse, 638
- Medieval Underworld, 642
- Megalithomania, 641
- Mystic Fable, Volume One: The Sixteenth and Seventeenth Centuries, 634
- Myth, Legend, and Romance: An Encyclopaedia of Irish Folk Tradition, 635
- Mythic Ireland, 635
- On Ugliness, 629
- Pagan Dream of the Renaissance, 630
- Petrarchan Love and the Continental Renaissance, 633
- Phantastes: A Faerie Romance, 644
- Poetic License: Authority and Authorship in Medieval and Renaissance Contexts, 637
- Poets and the Visual Arts in Renaissance England, 639
- Rainbow Book: Being a Collection of Essays and Illustrations Devoted to Rainbows in Particular, and Spectral Sequences in General, 641
- Renaissance Self-fashioning: More to Shakespeare, 641
- Secular Scripture: A Study of the Structure of Romance, 644
- Seven Viking Romances, 638
- Shakespearean Wild: Geography, Genus, and Gender, 635
- Spenser: The Faerie Queene, 631
- Stories of Romance: From The Age of Chivalry, 638
- Strange and Secret Peoples: Fairies and Victorian Consciousness, 632
- Strange Stains and Mysterious Smells: Based on Quentin Cottington's Journal of Faery Research, 634
- Stranger in Shakespeare, 644
- Studies in Medieval Renaissance Literature, 641
- Taliesin: Shamanism and the Bardic Mysteries in Britain and Ireland, 635
- Time Traveller's Guide to Elizabethan England, 629
- Tolkien on Fairy-Stories, 628
- Tragedy: Shakespeare and the Greek Example, 637
- Unicorn, 640
- Uses of Enchantment: The Meaning and Importance of Fairy Tales, 636
- Vanishing People: Fairy Lore and Legends, 642
- Welsh Celtic Myth in Modern Fantasy, 637
- When Dreams Came True: Classical Fairy Tales and Their Tradition, 633
- William Morris and his Earthly Paradises, 642
- Wonders and the Order of Nature, 1150-1750, 630
- World Guide to Gnomes, Fairies, Elves & Other Little People, 632
- World of the Irish Wonder Tale, 638
- Section 10.2. Atlantis and Lost Worlds**
- Atlantis Illustrated, 653
- Atlantis Rising: The True Story of a Submerged Land — Yesterday and Today, 650
- Atlantis. The Making of Myth, 653
- Atlantis: Lost Lands, Ancient Wisdom, 651
- Atlantis: The Antediluvian World, 652
- Atlantis: The Eighth Continent, 652
- Atlantis: Truth Behind the Legend, 654
- Atlas of Legendary Places, 651
- Citadels of Mystery, 654
- Dictionary of Imaginary Places, 649
- Dimensions of Paradise: The Proportions and Symbolic Numbers of Ancient Cosmology, 652
- Finding Atlantis: A True Story of Genius, Madness, and an Extraordinary Quest for a Lost World, 649
- Flood from Heaven: Deciphering the Atlantis Legend, 651
- Founding Fictions: Utopias in Early Modern England, 650
- Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis, 650
- History of Atlantis, 651
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface, 649
- Imagining Atlantis, 650
- Islands of History, 652
- Lexicon: Atlas of the Lost World of Atlantis, 652
- Lost Atlantis, 653
- Lost Continents, 654
- Lost Lands, Forgotten Realms: Sunken Continents, Vanished Cities, and the Kingdoms That History Misplaced, 648
- Lost Realms, 652
- Lost Worlds: What Have We Lost, & Where Did it Go?, 649
- Mysterious World: An Atlas of the Unexplained, 653
- New View over Atlantis, 653
- No Longer on the Map, 654
- Phantom Islands of the Atlantic: The Legends of Seven Lands That Never Were, 651
- Realms of Fantasy, 652
- Search for Lost Cities, 653
- Stonehenge: Where Atlantis Died, 653
- Tales of Atlantis and the Enchanted Islands, 653
- Tales of the Enchanted Islands of the Atlantic, 653
- Unlocking the Meaning of LOST: An Unauthorized Guide, 649
- View Over Atlantis, 654
- Section 10.3. Utopias**
- Amazons in America: Matriarchs, Utopians, and Wonder Women in U.S. Popular Culture, 657
- Anarchy, State, and Utopia: a Foundational Text of Libertarian Thought, 657
- Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life, 661
- Architecture and Utopia: Design and Capitalist Development, 664
- Aristophanes: Ecclesiazusae, 660
- Bourgeois Utopias: The Rise And Fall of Suburbia, 662
- British and American Utopian Literature, 1516-1985: an annotated, chronological bibliography, 663
- City of the Sun: A Poetical Dialogue, 664
- Demand the Impossible: Science Fiction and the Utopian Imagination, 663
- Dictionary of Imaginary Places, 659
- Dinotopia: A Land Apart From Time, 661
- Dream Worlds: Mass Consumption in Late Nineteenth Century France, 664
- Dreaming of Cockaigne: Medieval Fantasies of the Perfect Life, 659
- Emergence of Social Space: Rimbaud and the Paris Commune, 662

- Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy, 660
- Faber Book of Utopias, 659
- Founding Fictions: Utopias in Early Modern England, 660
- Four Island Utopias: Being Plato's Atlantis, Euhemeros of Messene's Panchaia, Iamboulos' Island of the Sun, and Sir Francis Bacon's New Atlantis, 659
- Geographies of the Mind: Essays in Historical Geosophy In Honor of John Kirtland Wright, 665
- Hollow Earth: The Long and Curious History of Imagining Strange Lands, Fantastical Creatures, Advanced Civilizations, and Marvelous Machines Below the Earth's Surface, 658
- Lost Continents, 665
- More: Utopia, 662
- New World Utopias: A Photographic History of the Search for Community, 665
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, 658
- Perfect Cities: Chicago's Utopias of 1893, 661
- Pirate Utopias: Moorish Corsairs & European Renegadoes, 660
- Quest for the New Moral World: Robert Owen and the Owenites in Britain and America, 666
- Renaissance Self-fashioning: More to Shakespeare, 664
- Salvage: The Coast of Utopia Part III, 659
- Secret Life of Buildings: An American Mythology for Modern Architecture, 662
- Shape of Utopia: Studies in a Literary Genre, 666
- Shipwreck: The Coast of Utopia Part II, 658
- Story of Utopias, 666
- Utopia, 665
- Utopia and the Ideal Society: A Study of English Utopian Writing 1516-1700, 664
- Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century, 665
- Utopian Function of Art and Literature: Selected Essays, 662, 663
- Utopias, 663
- Utopias of the Classical World: Aspects of Greek and Roman Life, 665
- Vinyl Leaves: Walt Disney World and America, 661
- Voyage: The Coast of Utopia, Part I, 658
- William Morris and his Earthly Paradises, 664
- Yale Edition of The Complete Works of St. Thomas More: Volume 3, Part 1, Translations of Lucian, 665
- Section 11.1. Wonderland**
- Alice in Acidland, 676
- Alice in Puzzle-Land: A Carrollian Tale for Children Under Eighty, 675
- Alice in Wonderland, 676
- Alice's Pop-up Wonderland, 673
- Alternative Alices: Visions and Revisions of Lewis Carroll's Alice, 674
- Annotated Alice: 150th Anniversary Deluxe Edition, 672
- Annotated Alice: The Definitive Edition, 673
- Annotated Peter Pan, 673
- Aspects of Alice: Lewis Carroll's dreamchild as seen through the critics' looking-glasses, 675
- Boundary-Crossing Girls and Imaginary Worlds: Gender, Childhood, and the Cinematic Spaces of Modernity, 673
- Fantastic Alice, 674
- Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self, 673
- Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne, 674
- Lewis Carroll's Jabberwocky: A Book of Brilliant Dioramas, 674
- Lewis Carroll's Symbolic Logic, 675
- Lewis Carroll's The Hunting of the Snark: The Annotated Snark, 675
- Lewis Carroll: Fragments of a looking-glass, 675
- More Annotated Alice: Alice's Adventures in Wonderland & Through the Looking Glass, 674
- Philosopher's Alice: Alice's Adventures in Wonderland and Through the Looking-Glass, 675
- Tenniel Illustrations to the Alice Books, 675
- Section 11.2. Oz**
- 100 Years of Oz: A Century of Classic Images, 683
- All Things Oz: The Wonder, Wit, and Wisdom of The Wizard of Oz, 680
- American Fairy Tales, 686
- Annotated Wizard of Oz, 682
- Annotated Wizard of Oz: The Wonderful Wizard of Oz, 687
- Dot and Tot of Merryland, 684
- Emerald Burrito of Oz, 682
- Fairy Tale as Myth/Myth as Fairy Tale, 685
- Finding Oz: How L. Frank Baum Discovered the Great American Story, 679
- Green Star of Oz: A Special Oz Story, 682
- Historian's Wizard of Oz: Reading L. Frank Baum's Classic as a Political and Monetary Allegory, 680
- John Dough and the Cherub, 687
- L. Frank Baum: Creator of Oz: A Biography, 680
- L. Frank Baum: Royal Historian of Oz, 685
- Life and Adventures of Santa Claus, 686, 687
- Lost in the Land of Oz: The Search for Identity and Community in American Life, 686
- Magical Monarch of Mo, 687
- Master Key: An Electrical Fairy Tale, 687
- Masterwork Studies Series: Wizard of Oz, 683
- Our Landlady, 684
- Over the Rainbow: The Wizard of Oz As a Secular Myth of America, 685
- Oz and beyond: the fantasy world of L. Frank Baum, 683
- Oz before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939, 682
- Oz in Perspective: Magic and Myth in the L. Frank Baum Books, 679
- Oz Scrapbook, 687
- Oz: The Hundredth Anniversary Celebration, 682
- Patchwork Girl of Oz, 684
- Salt Sorcerer of Oz and Other Stories, 681
- Wicked: The Grimmerie, a Behind-the-Scenes Look at the Hit Broadway Musical, 680
- Wind and the Wizard, 685
- Wisdom of Oz: Reflections of a Jungian Sandplay Therapist, 681

- Witch Must Die: The Hidden Meaning of Fairy Tales, 683
- Witches of Oz, 685
- Wizard of Oz, 685, 686
- Wizard of Oz as American myth: a critical study of six versions of the story, 1900-2007, 679
- Wizard of Oz: The Film Classic Comes to Life With Sound and Stunning Three-Dimension, 682
- Wizard of Oz: The Official 50th Anniversary Pictorial History, 686
- Wizard of Oz: The Screen Play, 686
- Wizard of Quarks: A Fantasy of Particle Physics, 681
- Wizardry of Oz, 683
- Wizards and Witches, 686
- Wonderful Wizard of Oz Cook Book, 686
- Wonderful Wizard of Oz: A Commemorative Pop-up, 681
- Section 11.3. Narnia**
- A Guide Through Narnia, 695
- An Experiment in Criticism, 698
- Boxen: The Imaginary World of the Young C.S. Lewis, 694
- C.S. Lewis and the Inklings: Discovering Hidden Truth, 690
- C.S. Lewis Encyclopedia: A Complete Guide to His Life, Thought, and Writings, 692
- C.S. Lewis: A Biography, 694, 696
- C.S. Lewis: The Art of Enchantment, 695
- C.S. Lewis; A Spinner of Tales: A Guide to His Fiction, 695
- Christian World of C.S. Lewis, 698
- Chronicles of Narnia: The Lion, the Witch and the Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and His Boy; The Magician's Nephew; The Last Battle — with — Companion To Narnia, 695
- Companion To Narnia, 692
- Complete Chronicles of Narnia, 693
- Dark Tower and Other Stories, 696
- Enchanted Hunters: The Power of Stories in Childhood, 691
- Exploring C.S. Lewis' the Chronicles of Narnia, 692
- Haunted Woman, 696
- Land of Narnia: Brian Sibley Explores the World of C.S. Lewis, 694
- Letters of C.S. Lewis, 696
- Lion of Judah in Never-Never Land: The Theology of C.S. Lewis Expressed in His Fantasies for Children, 697
- Magic Kingdoms: Discovering the Joys of Childhood Classics With Your Child, 694
- Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield, 694
- Magical Worlds of Narnia: A Treasury of Myths, Legends and Fascinating Facts, 691
- Magician's Book: A Skeptic's Adventures in Narnia, 691
- Man Who Created Narnia: The Story of C.S. Lewis, 693
- Miracles: How God Intervenes in Nature and Human Affairs, 696
- Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas. Williams, 697
- Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America, 693
- Of Other Worlds: Essays and Stories, 692
- Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis, 691
- Planets in Peril: A Critical Study of C.S. Lewis's Ransom Trilogy, 693
- Poems, 696
- Reading the Classics with C.S. Lewis, 692
- Reason and Imagination in C.S. Lewis: A Study of Till We Have Faces, 695
- Robert Fludd: Essential Readings, 694
- Shadows of Imagination: The Fantasies of C.S. Lewis, J.R.R. Tolkien, and Charles Williams, 697
- Sorcerer's Companion: A Guide to the Magical World of Harry Potter, 692
- Spirits in Bondage: A Cycle of Lyrics, 695
- War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination, 690
- World's Last Night: And Other Essays, 697
- Section 11.4. Middle Earth**
- A Gateway to Sindarin: A Grammar of an Elvish Language from J.R.R. Tolkien's Lord of the Rings, 705
- A Question of Time: J.R.R. Tolkien's Road to Faerie, 712
- A Reader's Guide to the Silmarillion, 722
- A Tolkien Compass, 710
- Adventures of Tom Bombadil, 702
- After the King: Stories in Honor of J.R.R. Tolkien, 716
- An Introduction to Elvish, 723
- Annotated Hobbit (3rd ed), 700
- Atlas of Tolkien's Middle-Earth, 701
- Book of Lost Tales, Part One, 720
- Book of Lost Tales, Part Two, 719
- Bored of the Rings: a parody of J.R.R. Tolkien's The Lord of the Rings, 711
- Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales, 723
- Children of Hurin, 706
- Complete Guide to Middle-earth: From the Hobbit Through the Lord of the Rings and Beyond, 713
- Complete History of Middle-Earth, 701
- Critical Companion to J.R.R. Tolkien: A Literary Reference to His Life and Work, 703
- Defending Middle-Earth: Tolkien — Myth and Modernity, 708, 714
- Elements of the Celtic Tradition, 717
- Farmer Giles of Ham, 723
- Father Christmas Letters, 724
- Fellowship of the Ring: Being the First Part of the Lord of the Rings, 714
- Finn and Hengest: The Fragment and the Episode, 720
- Flora of Middle-Earth: Plants of J.R.R. Tolkien's Legendarium, 701
- Frodo Franchise: The Lord of the Rings and Modern Hollywood, 706
- History of Middle-Earth Index, 712
- History of the Hobbit, 705
- Hobbit, 721
- Hobbit Companion, 715
- Hobbit: A 3-D Pop-Up Adventure, 714
- Hobbits, Elves and Wizards: The Wonders and Worlds of J.R.R. Tolkien's Lord of the Rings|hyperpage, 711
- Individuated Hobbit: Jung, Tolkien And The Archetypes of Middle-Earth, 723

- Interrupted Music: The Making of Tolkien's Mythology, 708
- J.R.R. Tolkien, 718
- J.R.R. Tolkien and His Literary Resonances: Views of Middle-Earth, 713
- J.R.R. Tolkien Companion and Guide, Volume 1: Chronology, 707
- J.R.R. Tolkien Companion and Guide, Volume 2: Reader's Guide, 707
- J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment, 706
- J.R.R. Tolkien Handbook: A Concise Guide to His Life, Writings, and World of Middle-Earth, 711
- J.R.R. Tolkien: A Biography, 702
- J.R.R. Tolkien: Architect of Middle Earth: A Biography, 723
- J.R.R. Tolkien: Artist & Illustrator, 714
- J.R.R. Tolkien: The Shores of Middle-Earth, 721
- J.R.R. Tolkien: This Far Land, 719
- Journeys of Frodo: An Atlas of J.R.R. Tolkien's The Lord of the Rings, 721
- Languages of Tolkien's Middle-Earth: A Complete Guide to All Fourteen of the Languages Tolkien Invented, 722
- Languages, Myths and History: An Introduction to the Linguistic and Literary background of J.R.R. Tolkien's Fiction, 704
- Lays of Beleriand, 719
- Letters of J.R.R. Tolkien, 722
- Lord of the Rings: [Movie Set] Location Guidebook, 703
- Lord of the Rings: The Art of The Two Towers, 710
- Lord of the Rings: The Mythology of Power, 712, 716
- Lord of the Rings: The Official Stage Companion, 705
- Lord of the Rings: Weapons and Warfare, 710
- Lost Road: Volume 5, 718
- Magical World of the Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield, 717
- Map of Tolkien's Middle-Earth, 715
- Maps of Tolkien's Middle-Earth, 710
- Master of Middle-Earth; The Fiction of J.R.R. Tolkien: The Fiction of J.R.R. Tolkien, 725
- Meditations on Middle-Earth: New Writing on the Worlds of J.R.R. Tolkien by Orson Scott Card, Ursula K. Le Guin, Raymond E. Feist, Terry Pratchett, Charles de Lint, George R.R. Martin, and more, 711
- Middle Earth Role Playing: Collector's Edition, 716
- Middle-earth from Script to Screen: Building the World of The Lord of the Rings and The Hobbit, 700
- Morgoth's Ring: The Later Silmarillion, Part 1, Vol. 1, 716
- Mr. Bliss, 706
- Myth, Allegory, and Gospel: An Interpretation of J.R.R. Tolkien, C.S. Lewis, G.K. Chesterton, Chas. Williams, 724
- Mythology of Middle Earth, 723
- New Tolkien Companion, 722
- New Zealand Hobbit Crisis: How Warner Bros. Bent a Government to Its Will and Crushed an Attempt to Unionize The Hobbit, 703
- Norse Mythology, 701
- Northern Waste (Middle-Earth Role Playing, MERP), 715
- Northwestern Middle-Earth Gazetteer, 716
- One Ring to Bind Them All, 719
- Origins of Tolkien's Middle-Earth For Dummies, 709
- People's Guide to J.R.R. Tolkien, 710
- Peoples of Middle-Earth: The History of Middle-Earth, Part 2, Vol. 12, 715
- Perilous and Fair: Women in the Works and Life of J.R.R. Tolkien, 702
- Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth, 707
- Plants of Middle-earth: Botany and Sub-creation, 706
- Return of the King: Being the third part of The Lord of the Rings, 721
- Return of the Shadow: The History of the Lord of the Rings, The History of Middle-Earth, Part 1, Vol. 6, 718
- Road Goes Ever On. A Song Cycle, 725
- Road to Middle-Earth, 720
- Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology, 710
- Roadkill of Middle Earth, 712
- Roots and Branches: Selected Papers on Tolkien, 705
- Roverandom, 714
- Sauron Defeated: The End of the Third Age: The History of the Lord of the Rings, Part 4, 717
- Shaping of Middle-Earth: The Quenta, the Ambarkanta, and the Annals, Together With the Earliest 'Silmarillion' and the First Map, 718
- Silmarillion, 709
- Sir Gawain and the Green Knight, 725
- Sir Gawain and the Green Knight, Pearl, and Sir Orfeo, 724
- Studies in Upplandic Runography, 724
- Tales Before Tolkien: The Roots of Modern Fantasy, 709
- Tales from the Perilous Realm, 703
- Tolkien and the Critics; Essays on J.R.R. Tolkien's the Lord of the Rings,, 725
- Tolkien and the Invention of Myth: A Reader, 708
- Tolkien Family Album, 716
- Tolkien on Fairy-Stories, 702
- Tolkien Quiz Book, 721
- Tolkien Scrapbook, 723
- Tolkien's Art: A Mythology for England, 712
- Tolkien's Heroic Quest, 704
- Tolkien's Legendarium: Essays on The History of Middle-earth, 713
- Tolkien's Modern Middle Ages, 707
- Tolkien's world, 724
- Tolkien: a Look Behind the Lord of the Rings, 723
- Treason of Isengard: The History of the Lord of the Rings, Part 2, 718
- Two Towers: Being the second part of The Lord of the Rings, 721
- Understanding The Lord of the Rings: The Best of Tolkien Criticism, 708
- Unfinished Tales of Numenor and Middle-Earth, 722
- Unfinished Tales of Numenor and Middle-earth, 703
- Visualizing Middle-Earth, 713
- War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination, 704
- War of the Jewels: The Later Silmarillion, History of Middle-Earth, Part 2, Vol. 11, 715
- War of the Ring: The History of the Lord of the Rings, Part 3, 717

- Where the Shadows Lie: A Jungian Interpretation of Tolkien's The Lord of the Rings, 704
- Section 11.5. Science Fiction**
- A Geography of Unknown Lands, 736
- A Voyage to Arcturus, 734
- Across the Wounded Galaxies: Interviews with Contemporary American Science Fiction Writers, 738
- Alien Landscapes, 741
- Alternate Worlds: The Illustrated History of Science Fiction, 743
- American Science Fiction and the Cold War, 734
- Anatomy of Wonder: Bibliography of Science Fiction, 742
- Armchair Universe: An Exploration of Computer Worlds, 739
- Artificial Paradise: Science Fiction and American Reality, 736
- Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature, 739
- Billion Year Spree: The True History of Science Fiction, 743
- Brave New Words: The Oxford Dictionary of Science Fiction [Science-Fiction Words & Concepts], 732
- Chaos and Order: Complex Dynamics in Literature and Science, 737
- Complexification: Explaining a Paradoxical World Through the Science of Surprise, 737
- Craft of Science Fiction: A Symposium on Writing Science Fiction and Science Fantasy, 742
- Creation of Tomorrow: Fifty Years of Magazine Science Fiction, 741
- Critical Theory and Science Fiction, 734
- Demand the Impossible: Science Fiction and the Utopian Imagination, 739
- Designing Virtual Worlds, 733
- Destination Mars: in Art, Myth, and Science, 735
- Dictionary of Science Fiction Places, 735
- Encyclopedia of Science Fiction, 734
- Entropy Exhibition: Michael Moorcock and the British 'New Wave' in Science Fiction, 740
- Evaporating Genres: Essays on Fantastic Literature, 732
- Fantastic Pulps, 742
- Fourth Dimension: A Guided Tour of the Higher Universes, 740
- Fractals: The Patterns of Chaos: Discovering a New Aesthetic of Art, Science, and Nature, 737
- Future of Eternity: Mythologies of Science Fiction and Fantasy, 740
- Futuredays: A Nineteenth Century Vision of the Year 2000, 739
- Great Balls of Fire: An Illustrated History of Sex in Science Fiction, 742
- Hard Reading: Learning from Science Fiction, 731
- Imaginary Landscape: Making Worlds of Myth and Science, 738
- In the Chinks of the World Machine: Feminism and Science Fiction, 738
- Index to Science Fiction Anthologies and Collections, 741
- Known and The Unknown: The Iconography of Science Fiction, 741
- Legal Daisy Spacing: The Build-A-Planet Manual of Official World Improvements, 740
- Lost in Space, 733
- Many Futures, Many Worlds: Theme and Form in Science Fiction, 741
- Masks of the Universe, 739
- Microworlds, 740
- Once Upon a Galaxy: the ancient stories behind Star Trek, Star Wars, the Lord of the Rings, Superman, and other popular fantasies, 733
- Otherworldly Politics: the international relations of Star Trek, Game of Thrones, and Battlestar Galactica, 731
- Rationalizing Genius: Ideological Strategies in the American Science Fiction Short Story, 738
- Realms of Fantasy, 740
- Sci-fi Channel Encyclopedia of TV Science Fiction, 735
- Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers, 733
- Science Fiction and Fantasy Series and Sequels, Volume 1: Books, 739
- Science Fiction Handbook, 742
- Science Fiction Handbook for Readers and Writers, 741
- Science Fiction in the Real World, 738
- Science Fiction Video Games, 732
- Science Fiction: A Collection of Critical Essays, 742
- Science Fiction: History-Science-Vision, 742
- Science Fiction: The 100 Best Novels 1949-1984, 736
- Science Fiction: The 101 Best Novels 1985-2010, 732
- Science Fiction: The Future, 743
- Semiotext(e) SF, 738
- SF in Dimension: A Book of Explorations, 741
- Star Trek and the British Age of Sail: the Maritime influence throughout the series and films, 730
- Star Trek Blueprints, 742
- Star Wars: The Annotated Screenplays, 735
- Terraforming: Ecopolitical Transformations and Environmentalism in Science Fiction, 731
- Time Travel: A History, 730
- Time Travel: A Writer's Guide to the Real Science of Plausible Time Travel, 735
- Ultimate Guide to Science Fiction: Descriptions, Reviews, and Ratings of over 3000 Books [up to 1990], 738
- Video Gaming in Science Fiction: A Critical Study, 730
- Wizards, Aliens, and Starships: Physics and Math in Fantasy and Science Fiction, 731
- Wonder and Science: Imagining Worlds in Early Modern Europe, 734
- World-Building, 736
- Worlds Apart: Narratology of Science Fiction, 737
- Writer's Guide to Creating a Science Fiction Universe, 737
- Section 11.6. Fantasy**
- A Cthulhu Mythos Bibliography & Concordance, 754
- A Rhetoric of the Unreal: Studies in Narrative and Structure, Especially of the Fantastic, 759
- A Short History of Fantasy, 749
- Aesthetics of Fantasy Literature and Art, 759
- Alien Landscapes, 760
- Alternative Worlds in Fantasy Fiction, 751
- An Atlas of Fantasy, 760
- Animals Real and Imagined: Fantasy of What Is and What Might Be, 749
- Anne McCaffrey: A Life with Dragons, 750

- Art of Darkness: Staging the Philip Pullman Trilogy, [751](#)
- Barlowe's Guide to Fantasy: Creatures Great and Small from the Best Fantasy and Horror ..., [755](#)
- Beastly Journeys: Travel and Transformation at the Fin de Siecle, [748](#)
- Book of Fantasy, [757](#)
- Brian Froud's World of Faerie, [746](#)
- Classic Fantasy Writers, [756](#)
- Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel, [758](#)
- Discoveries in Fantasy, [762](#)
- Discovering the Golden Compass: A Guide to Philip Pullman's Dark Materials, [750](#)
- Dragons, Elves, and Heroes, [763](#)
- Elements of His Dark Materials, [747](#)
- Encyclopedia Cthulhiana (2nd ed), [754](#)
- Encyclopedia of Fairies in World Folklore and Mythology, [748](#)
- Encyclopedia of Fantasy, [753](#)
- Encyclopedia of Imaginary and Mythical Places, [748](#)
- Encyclopedia of the Gothic, [747](#)
- Evaporating Genres: Essays on Fantastic Literature, [749](#)
- Expedition: Being an Account in Words and Artwork of the A.D. 2358 Voyage to Darwin IV, [757](#)
- Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy, [756](#)
- Famous Fantastic Mysteries: 30 Great Tales of Fantasy and Horror from the Classic Pulp Magazines Famous Fantastic Mysteries & Fantastic Novels, [756](#)
- Fantasia: Worlds of Magic, Mystery and Fantasy — Man's Imagination at Work, [755](#)
- Fantastists on Fantasy: A collection of Critical Reflections by Eighteen Masters of the Art, [758](#)
- Fantastic in Literature, [761](#)
- Fantastic Pulps, [761](#)
- Fantastic: A Structural Approach to a Literary Genre, [762](#)
- Fantasy Encyclopedia, [751](#)
- Fantasy Tradition in American Literature: From Irving to Le Guin, [760](#)
- Fantasy World-Building: A Guide to Developing Mythic Worlds and Legendary Creatures, [746](#)
- Fantasy Worlds, [754](#)
- Fantasy: The Liberation of Imagination, [753](#)
- Fantasy: The Literature of Subversion, [759](#)
- Fluent in Fantasy: a guide to reading interests (Genre-flecting advisory), [754](#)
- Formations of Fantasy, [758](#)
- Golden Cities, Far, [763](#)
- H.P. Lovecraft: Four Decades of Criticism, [760](#)
- Harry Potter & Imagination: The Way Between Two Worlds, [750](#)
- Hills of Faraway: A Guide to Fantasy [up to 1975], [761](#)
- How Real Is Real?, [761](#)
- Illuminated Fantasy: From Blake's Visions to Recent Graphic Fiction, [758](#)
- Imaginary Worlds, [762](#)
- Imagining the Holy Land: Maps, Models, and Fantasy Travels, [753](#)
- In Defence of Fantasy: Study of the Genre in English and American Literature Since 1945, [759](#)
- Kings, Beasts and Heroes, [763](#)
- Lands of Ice and Fire (A Game of Thrones): Maps from King's Landing to Across the Narrow Sea (A Song of Ice and Fire), [748](#)
- Literary Swordsmen and Sorcerers, [761](#)
- Literature of Fantasy: A comprehensive annotated bibliography of modern fantasy fiction, [760](#)
- Lovecraft: A Look Behind the Cthulhu Mythos|hyperpage, [762](#)
- Mere Creatures: A Study of Modern Fantasy Tales for Children, [758](#)
- Modern Fantasy: The Hundred Best Novels: An English Language Selection, 1946-1987, [757](#)
- Myth of the American Superhero, [752](#)
- Mythopoeikon: Fantasies, Monsters, Nightmares, Daydreams — The Paintings, Book-jacket Illustrations, and Record-sleeve Designs of Patrick Woodroffe, [761](#)
- Natural History of Make-Believe: A Guide to the Principal Works of Britain, Europe, and America, [755](#)
- Navigating The Golden Compass: Religion, Science And Daemonology In His Dark Materials, [751](#)
- Phantastes: A Faerie Romance, [763](#)
- Pharaoh's Dream: Secret Life of Stories, [758](#)
- Principles of Creature Design: creating Imaginary Animals, [747](#)
- Prydain Companion: A Reference Guide to Lloyd Alexander's Prydain Chronicles, [752](#)
- Realms of Fantasy, [759](#)
- Republic of Dreams: A Reverie, [754](#)
- Rhetorics of Fantasy, [749](#)
- Science Fiction and Fantasy Readers' Advisory: The Librarian's Guide to Cyborgs, Aliens, and Sorcerers, [752](#)
- Secret History of Fantasy, [749](#)
- St. James Guide to Fantasy Writers, [756](#)
- Stories about Stories: Fantasy and the Remaking of Myth, [748](#)
- Strange Creations: Aberrant Ideas of Human Origins from Ancient Astronauts to Aquatic Apes, [753](#)
- Structures of Fantasy, [756](#)
- Tales Before Tolkien: The Roots of Modern Fantasy, [751](#)
- Tolkien: a Look Behind the Lord of the Rings, [760](#)
- Tough Guide to Fantasyland, [751](#)
- unique Legacy of Weird Tales: the Evolution of Modern Fantasy and Horror, [746](#)
- Utopian Fantasy: English Utopian Fiction Since the End of the Nineteenth Century, [762](#)
- Welsh Celtic Myth in Modern Fantasy, [757](#)
- William Morris and his Earthly Paradises, [760](#)
- World of Robert Jordan's The Wheel of Time, [755](#)
- Worlds Within: Children's Fantasy from the Middle Ages to Today, [757](#)
- Writer's Complete Fantasy Reference, [753](#)
- Writing Monsters: How to Craft Believably Terrifying Creatures to Enhance Your Horror, Fantasy, and Science Fiction, [747](#)
- Young Magicians, [763](#)