THE WORLDBUILDER'S JOURNEY:

a Sourcebook and Roadmap for Courses on Worldbuilding

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Douglass S. Parker

August 29, 2019

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The Worldbuilder's Journey:

a Sourcebook and Roadmap for Courses on 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:
Landscape with the Fall of Icarus (Bruegel the Elder, ca. 1558)   [n.b. lower right corner]

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 looking for good references on imaginary worlds (aka fantasy worlds or fantasy lands).

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

Parker was interested in the design of these worlds — 'how they work'. Over 60 years he compiled a library, with a nonfiction core that reached 2000 books, and came to think of them as defining a field that he called *parageography* ('beyond geography'). The idea of parageography is to go beyond a world map (geography) and get at world design.

Parker started to offer a course on parageography in 1973. Its scope grew until 1978, covering recent worlds like Oz and science fiction worlds like those of Dune and Amber. However, at that point it was not yet a 'worldbuilding' course (requiring creative and active involvement from students). In Winter 1982 he offered the course at Dartmouth, with very motivated students, and it became a regular course in Texas emphasizing what he called 'applied creativity'.

Over the next 25 years at the University of Texas, up til 2007, a generation of students took the course. It made a tour of about 20 great worlds through history, with required reading of source texts. It became a worldbuilding course: for the final project students had to build their own creative world. This put them on a *Worldbuilder's Journey* — a project of their own design. Parker took the role of a Guide, offering background and general strategies while letting the students improvise. This was among the most successful aspects of the course, and helped it stay popular for 25 years.
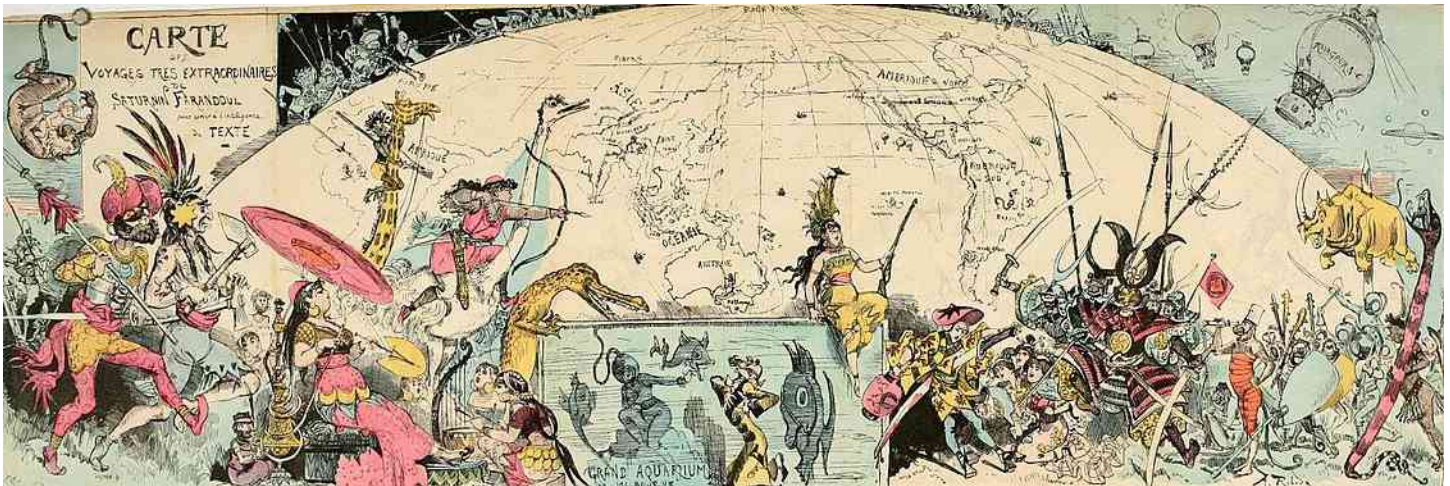

Figure 1: *Worldbuilding is a great journey*   [Map of ... Saturnin Farandoul (Robida, 1879)   [Wikipedia: Public Domain]]

The Worldbuilder's Journey is the title of this book. It tries to make an argument for similar courses that combine a tour of great worlds across history with a worldbuilding project. It explains what the parageography course did, the importance of comparisons between worlds, and how the course project worked.

Worldbuilding has evolved enormously since this time, also, and this book briefly mentions worldbuilding directions beyond topics covered in the course — and how worldbuilding communities can help.

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One reason for the term 'parageography' was to stress that the approach was unusual — a 'conceptual geography' of world design, grounded in influential examples from history. A map can summarize some aspects of a world, like its geography, but cannot summarize journey stories for example. The first chapters focus on great imaginary worlds, and offer overviews of the parageography course and library. This introduction is followed by chapters about comparative world design — with suggestions for worldbuilding. Some of this material goes beyond what was covered in the parageography course.

There is a final chapter of bibliographies on related topics: world catalogs (coffee table-books), worldbuilding basics (such as designs of basic structures), course readings, and reference works (including encyclopedias). Hopefully this book will help people design worlds, and explain 'how they work'. The bibliographies here emphasize books related to the course; many more bibliographies are covered in the parageography library.

The PDF you are looking at is a 'hyperbook' — a PDF ebook with links to resources. It gives a way to share materials from the course and library, and make them available to everyone: each book description includes a text synopsis and about 25 hyperlinks (which use the synopsis to query resource sites on the web). Even if a particular book is impossible to access directly, links that use its synopsis to search these sites may lead to something useful in worldbuilding.

In other words, this book is a Parageography Course overview, along with some starting points for worldbuilding. The parageography course and library are summarized in two large companion hyperbooks. The Course hyperbook is essentially this Overview book plus copies of course notes, and is about 400 pages long. The Library hyperbook has synopses and links for about 2000 books, and is currently about 800 pages.

The initial reason for writing this book was to present Library and Course materials as resources that might be helpful to worldbuilders. The more recent reason was to present *a roadmap, or rough outline, for new courses on worldbuilding*.
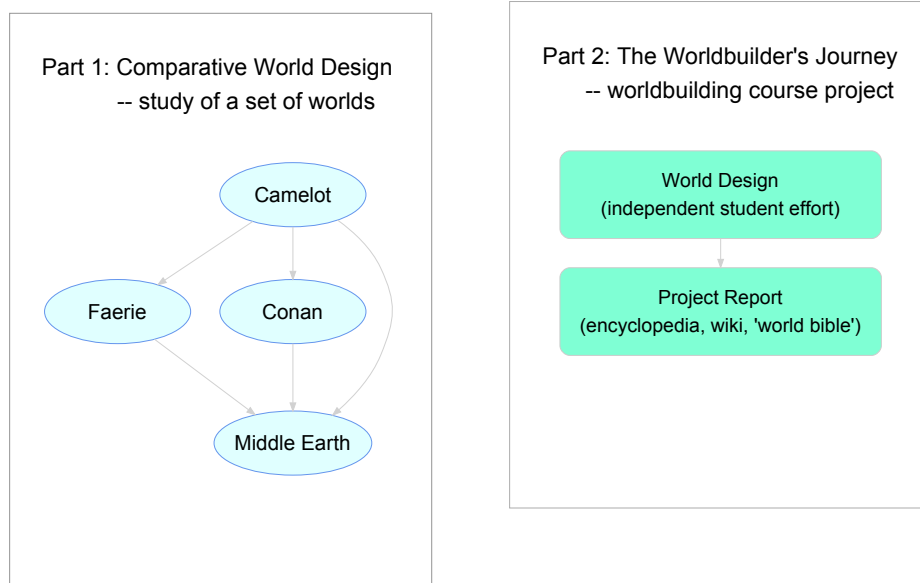
Figure 2 shows an example of the worldbuilding course roadmap for a new set of worlds.

Any set of worlds can be used with the course roadmap. For example, *Section 8.2* is a bibliography of *World Catalogs*, which include overviews of popular modern Fantasy Worlds, Fabled Islands, Fairy Lands, and Lost Worlds. Any book like these could serve as a central course text. Likewise the set of worlds could be specialized around any theme or genre.

A key ingredient for success of the course was the instructor's challenging the students to build a creative world (for the course project — aka the Worldbuilder's Journey). This challenge kept the course popular.

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

Worldbuiding Course Roadmap   (example -- for a course on Heroic worlds)

Part 1: Comparative World Design
-- study of a set of worlds

- Camelot
- Faerie
- Conan
- Middle Earth

Part 2: The Worldbuilder's Journey
-- worldbuilding course project

World Design
(independent student effort)

Project Report
(encyclopedia, wiki, 'world bible')

The worlds above at left give an example of a set chosen by an instructor for a worldbuilding course.
Part 1 of the course studies the worlds and compares their designs.
Part 2 is then a course project, requiring students to design their own world and submit a report.

Worlds are compared, contrasting their designs. The 'design' of a world can be anything, but generally says something about the views of the author. Often comparisons are illuminating, especially when worlds are studied in increasing complexity (or history), with simpler worlds first. The arrows between worlds identify the order in which they are studied, and possibly interesting comparisons.

Example: the set of worlds below for '**Dragonology 101**' give a course for Worldbuilding with Dragons.

Dragonology 101:   a course on Worldbuilding with Dragons
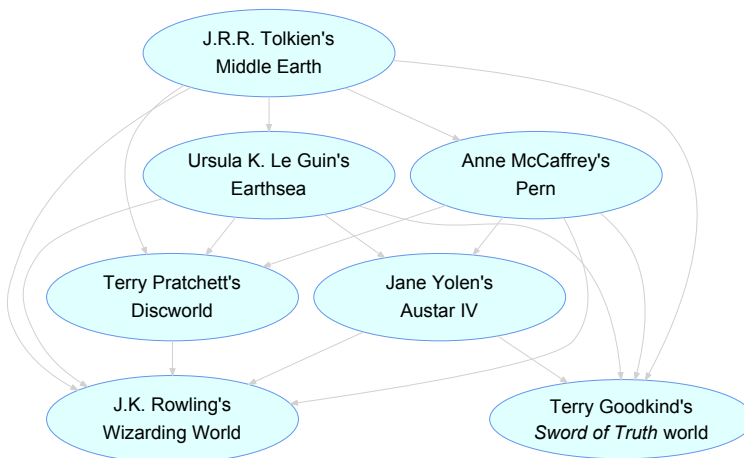-- which studies Worlds that have great Dragons   (Middle-earth, Earthsea, Pern, ...)

- J.R.R. Tolkien's Middle Earth
- Ursula K. Le Guin's Earthsea
- Anne McCaffrey's Pern
- Terry Pratchett's Discworld
- Jane Yolen's Austar IV
- J.K. Rowling's Wizarding World
- Terry Goodkind's *Sword of Truth* world

Figure 2: *A Worldbuilding Course Roadmap, with some examples of courses. Any set of worlds can be used.*

Table of Contents

List of Figures

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: *ISBN*

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

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Hyperlinks to resources on the Web are in BLUE;   links within the book are in VIOLET.

Note: in a browser, PDF specifications leave it up to the browser how to handle PDF web links:

Firefox   handles PDF links intelligently (shows link content, permits selection of new tabs or windows).
Chrome   handles PDF links intelligently.
IE   handling of PDF links depends on version; check Preferences for Tabs.
Safari   Command-click opens links in a new Tab; Command-Option-click in a new Window.

Preview   recent versions show link content, and open links in a new browser Tab.
Acrobat   handles PDF links intelligently.

And so forth ... Check Preferences in your browser or PDF reader for intelligence options.

If your browser does not handle links well, you can configure it to use another PDF reader.

For example, Acrobat can be used as a plugin with most browsers.

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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 3 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.
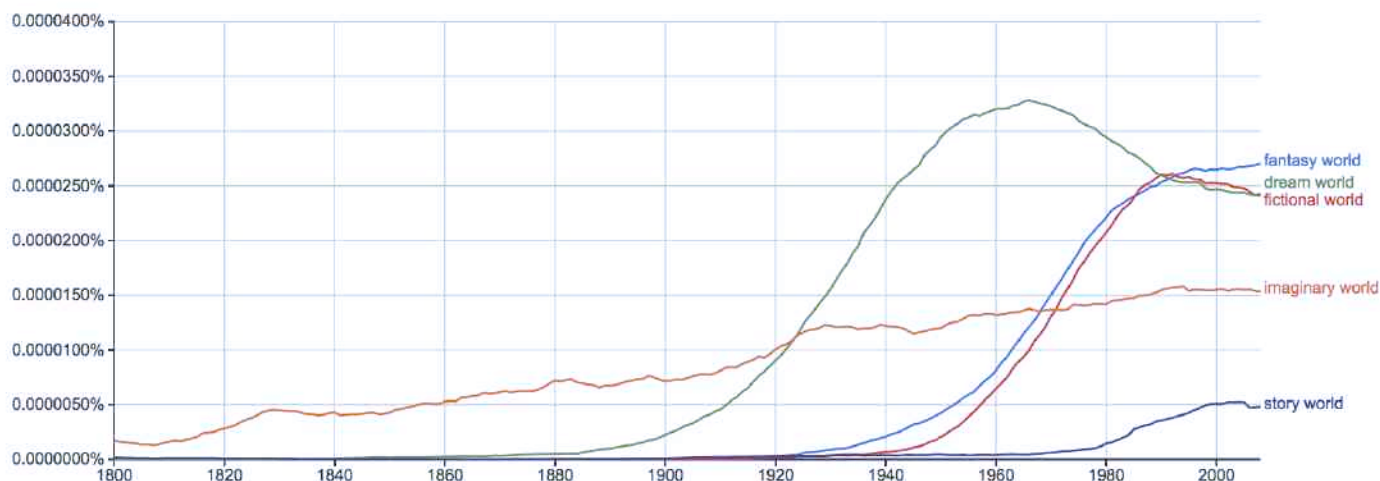
Figure 3: *Ngram occurrence frequencies: fantasy world, fictional world, dream world, imaginary world, story world*

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 had maps of course. If you're going to have a complicated story you must work to a map, otherwise you can never make a map of it afterwards.

— J.R.R. Tolkien

Executive Summary

- **Imaginary worlds — like Middle Earth, Wonderland, Hogwarts, ... — are an art form**.
  - These worlds help define cultures, and extend back in time to myth — and the Odyssey.
  - The worlds are influential and/intriguing; their structure is not really well-understood.
  - They often come with a map of routes for quests, with cultural challenges and fears.
  - The world takes audiences on a journey, and they learn something about themselves.

- **Worlds are becoming an important technology**:
  - Film/TV; Computer Games; Virtual Worlds and VR; ...
  - Writing (story worlds), and fields that require shared development of narrative.
  - Media franchises are expanding in all these fields.

- **A regular worldbuilding course was taught at the University of Texas for 25 years (1982-2007)**.
  - *Introduction to Parageography* (CC.327) was an undergraduate classical civilization course.
  - It was a 'world literacy' course, covering about 20 famous worlds in history.
  - It was also a worldbuilding course, requiring students to build their own creative world.
  - The course won teaching awards and became a very popular course at U.Texas.

- **A worldbuilding course project was important in making the course popular**.
  - The students were enthusiastic about their world, and got engrossed in the challenges.
  - Many were proud of the results; some said they'd never had to do anything creative before.
  - Some returned later with stories about how the course had been important for them.
  - These stories have been an inspiration for this book.

- **'*The Worldbuilder's Journey*' refers to the worldbuilding project**.
  - The course project 'quest' took students on a Hero's Journey, with them as Hero.
  - After teaching them a few strategies for tapping creativity and offering one-on-one discussions, each student was allowed to follow their intuition for the project's challenges.

- **The course aimed at fostering creativity**.
  - Worldbuilding is probably best learned in a self-directed way.
  - The course required *applied creativity*: self-directed, hands-on creating of a world.
  - The course's low-tech approaches to creativity worked with worldbuilding.
  - Course philosophy: *challenges of creativity are a good way to figure out who you are*.

- **The course can be adapted for almost any set of worlds, cultures, or media**.
  - This kind of course can be taught using the instructor's selection of worlds.
  - The course outline can be organized around history, with cultural perspective.
  - Comparative world design over history provides ideas for students to adapt.
  - Self-directed worldbuilding can be an excellent course project.

- **A reason for writing this book was to describe a way for similar courses to succeed.**
  - If designed around a worldbuilding project, the course attracts motivated students.
  - The course teaches cultural heritage and worldbuilding in a connected way.
  - The Roadmap (rough course outline) in *Figure 2* is a format for teaching worlduilding.

Figure 4: *Executive Summary: Key points of this work, aligned with the development of Worldbuilding*

Chapter 1

Great Imaginary Worlds
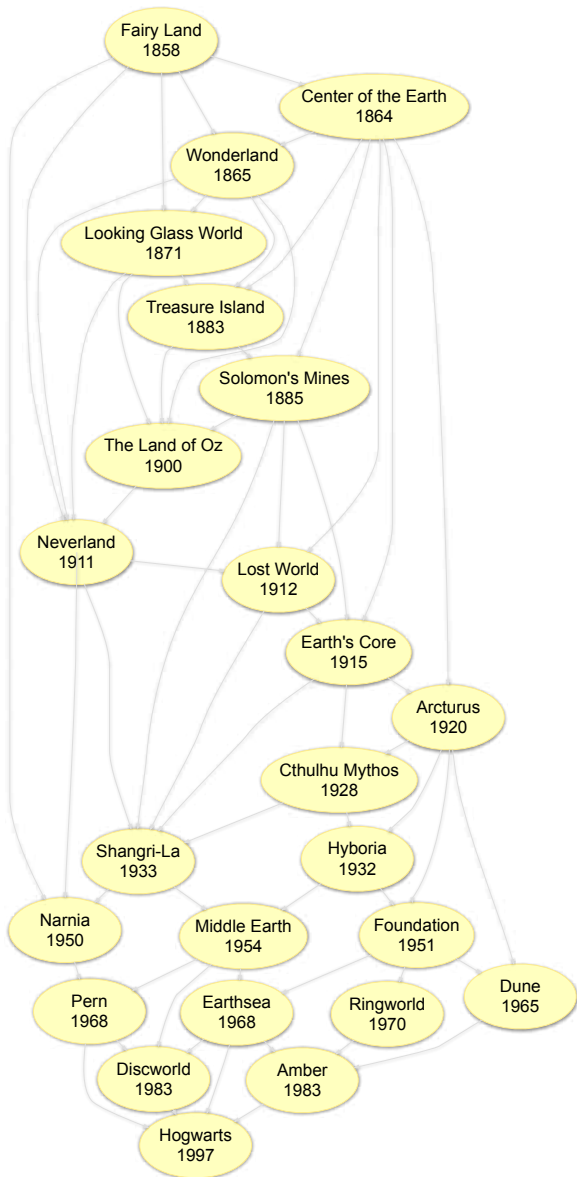
Figure 1.1: *Some great imaginary worlds from the age of modern Fantasy*

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 a 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*".

Schematic map 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

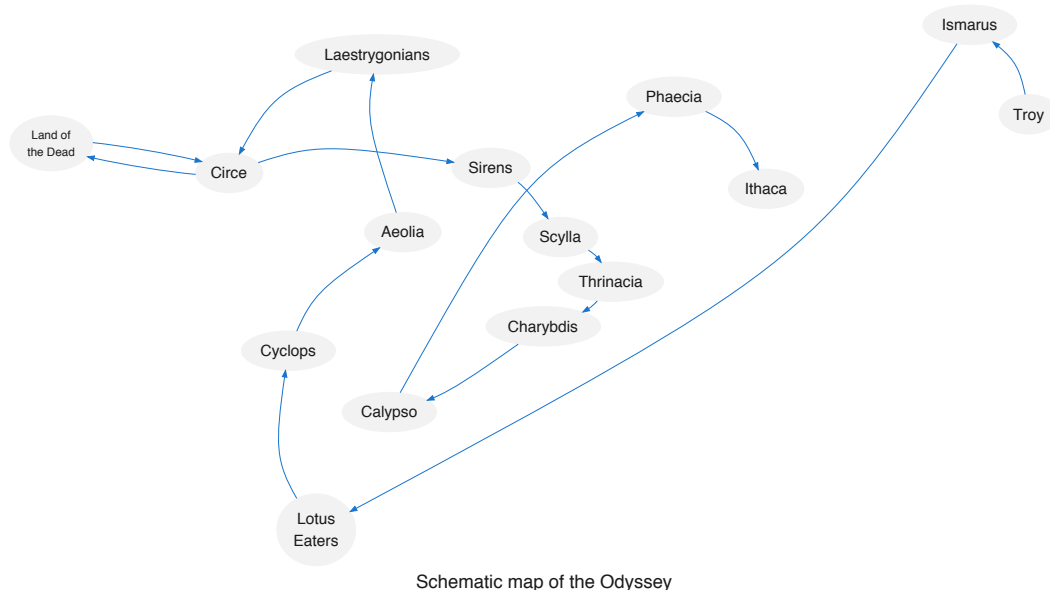| World	Author	Book	Date		
Hogwarts	J.K. Rowling	Harry Potter & the Philosopher's Stone	1997	info	images
Discworld	Terry Pratchett	The Colour of Magic	1983	info	images
Amber	Roger Zelazny	Nine Princes in Amber	1983	info	images
Ringworld	Larry Niven	Ringworld	1970	info	images
Pern	Anne McCaffrey	Dragonflight	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

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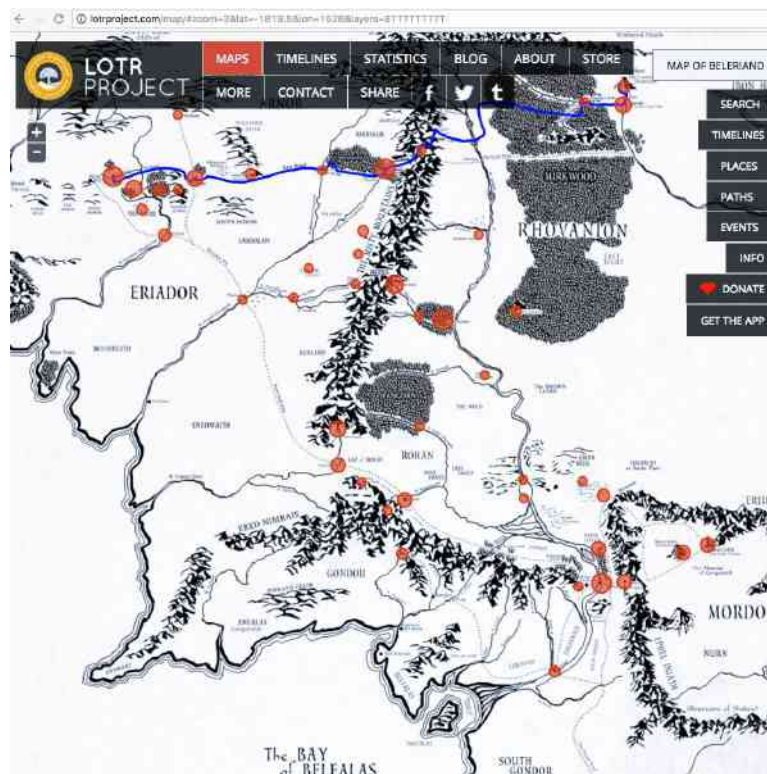
Figure 2.1: *Map of Middle Earth — an interactive map and timeline (LOTR Project; Emil Johansson, 2012)*

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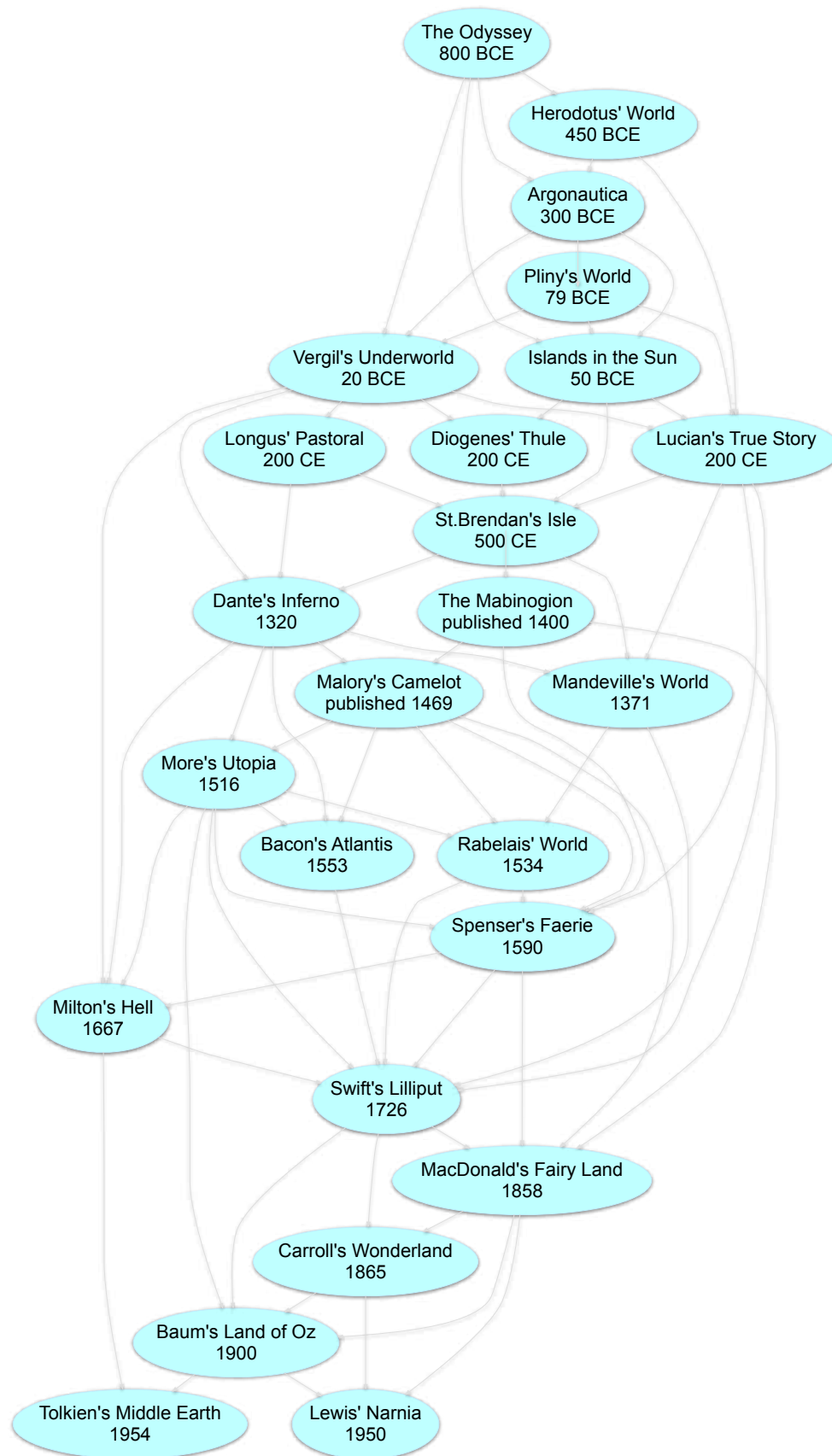
Figure 2.2: *Diagram of worlds covered in the Parageography course, in publication date order (with possible comparisons).*

Structure of the Parageography Library: History & Stagecraft of Worlds

World Type/Archetype/Genre by Time Period

- *Mythical/Classical Period (up to 500 CE):*
  - Myth
  - Paradise (Heaven)
  - Underworld (Hell)

- *Medieval Period (500 CE – 1400):*
  - Folklore/Tales
  - King Arthur
  - Medieval/Celtic (Mabinogion)

- *Renaissance Period (1400 – 1700):*
  - Faerie
  - Lost World (El Dorado, Atlantis)
  - Utopia

- *Modern Period (1700 – 2000):*
  - Wonderland
  - Oz
  - Narnia
  - Middle Earth

  - Science Fiction
  - Fantasy

World Structure by Stagecraft

- *Culture & Creatures (Cast):*
  - Culture
  - Creatures, Flora & Fauna
  - Language

- *Journeys & Drama (Story):*
  - Quests, Journeys
  - Theater, Narrative, Drama
  - Creativity, Improvisation

- *Landscapes & Symbolism (Stage):*
  - Landscape
  - Gardens
  - Architecture
  - Mazes, Labyrinths
  - Mystery
  - Maps
  - Symbolism

- *The Worldbuilder's Journey:*
  - 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.

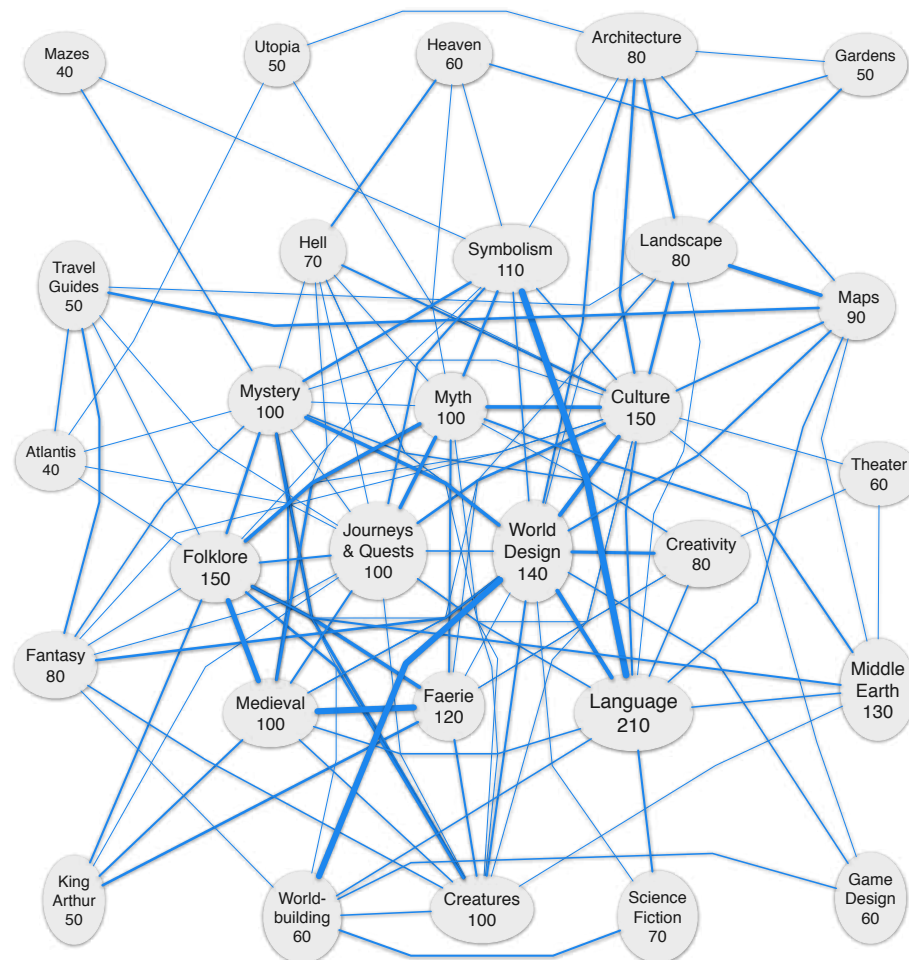Figure 2.3: *A schematic map of overlapping sections/topics in the Parageography library, with rough book counts for each.*
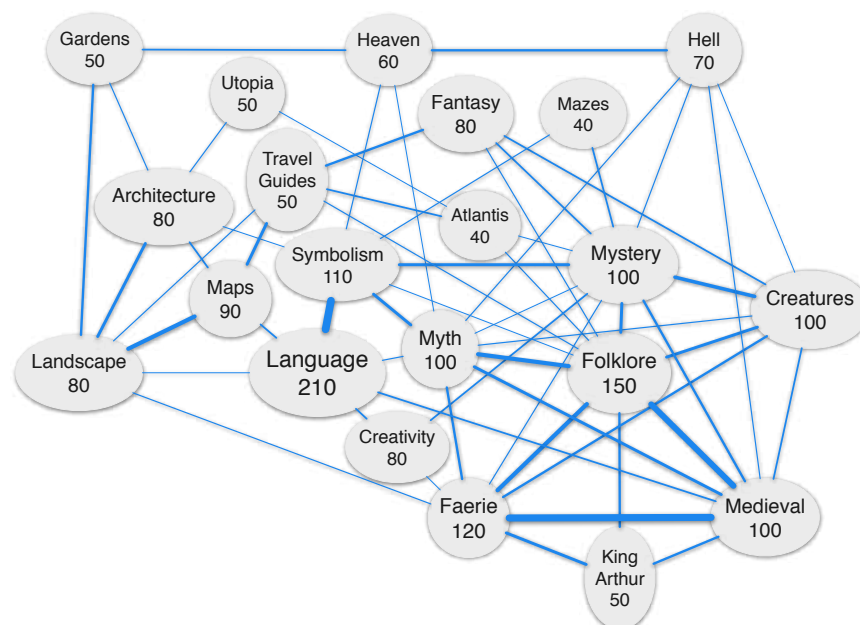

Figure 2.4: *Omitting topics that overlap with many others (such as design topics) exposes relationships among the others.*

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

Comparing World Designs across History

Figure 3.1: *Lake Avernus — the Cumaen Sibyl holds the Golden Bough for Aeneas' descent (Turner, 1834)* [Wikipedia: Public Domain]

3.1   Looking at Worlds over History

The Parageography course started by studying about 20 worlds though history, from the Odyssey to Middle Earth. *Figure 2.2* gives a visual timeline of worlds frequently covered in the course. The arrows represent publication ordering — and also suggest comparisons are possible, such as that one might have influenced the design of the other.

Example: Vergil's Underworld (20 BCE) influenced Dante's Inferno (1320), which influenced Milton's Hell (1667).

The course made use of *comparative world design*, comparing worlds across time. If one world influenced another, comparing them can highlight the influence. Comparison can also highlight differences in design. For perspective on how worlds have evolved, one can step back and look at worlds over 5 historical periods — Mythical, Classical, Medieval, Renaissance, and Modern — and compare them.
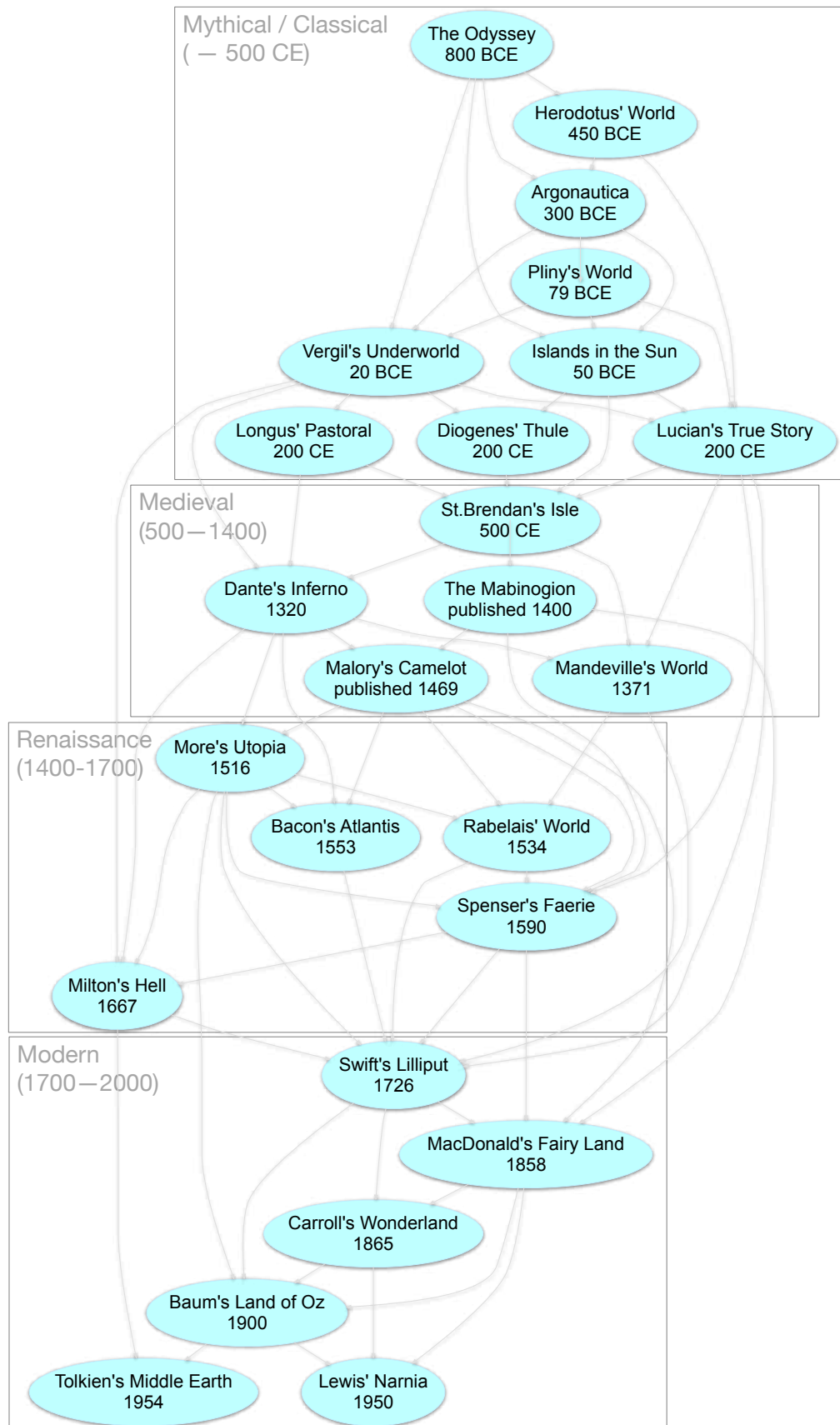
Figure 3.2: *Diagram of worlds in the Parageography course, grouped by time period. Arrows suggest comparisons.*

Figure 3.2 shows 25 worlds among the ones often covered in the Parageography course, but grouped by period. The boundaries reflect cultural development: Mythical and Classical worlds centered around Greece and Rome, Medieval and Renaissance worlds in Europe and England, and Modern worlds in England and America. (As stressed earlier: *All historical dates should be assumed to be approximate.*)

Figure 3.2 highlights a large pattern in the development of imaginary worlds over history: narrative structure has evolved a lot — from linear journey to complex drama. Also the worlds grew more sophisticated as otherworlds (e.g., Medieval *fairy* worlds grew into *faerie* worlds of the Renaissance).

The timeline reflects great cultural shifts in history. *Figure 3.3* gives dates for the periods Mythical (up to 400 BCE), Classical (400 BCE – 500 CE), Medieval (500 CE – 1400), Renaissance (1400 – 1700), and Modern (1700 – 2000). These divisions are rough — there were no precise shifts, they depend on locale and culture and events, and different experts split them differently. In other words, the exact dates used (400 BCE, 500 CE, 1400, 1700) aren't rigid.

On the other hand, some shifts were extraordinary. For example, in Europe, the jump from the Medieval to Renaissance periods was marked by the death of perhaps half of the population from the plague (Black Death ca. 1350).
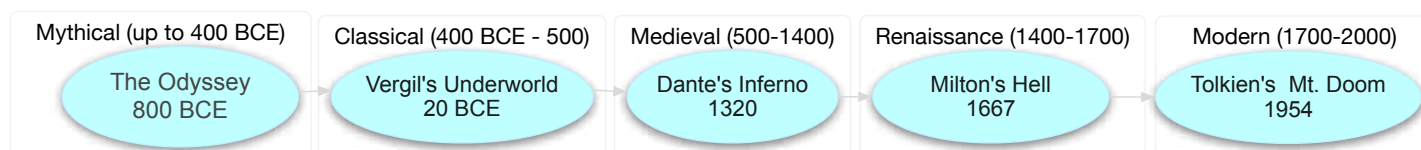

Figure 3.3: *Rough division of the library into periods (ages), showing a sequence of worlds spanning almost 3000 years.*

3.2   World Design Methods

While there's no fixed definition of world design, one can focus on recurring journey or world structures. The parageography course emphasized elements of design like this. The course studied the designs of about 20 worlds, covering many of the ones shown in *Figure 3.2*.

One of the most basic journey stories is called the *Road-of-Trials*. In it, a sequence of challenges stretch out ahead, and must be faced one after the other. The Odyssey is a great example: *Figure 1.2* shows each episode as a new trial. Many worlds in the course outline, *Figure 3.2*, have journey stories of this form.

A popular Road-of-Trials studied in the course was the Bower of Blisse from Spenser's Faerie Queene (Book II, Canto XII). The course analyzed its design. It starts with 10 trials of *morall vertue* — *the Gulfe of Greedinesse*, *the Rock of Reproach*, etc. These are followed by multiple gateways to reach the *Bower of Blisse*, where the witch *Acrasia* awaits on a *Bed of Roses*, as shown in *Figure 3.4*; *Acrasia*, an updated Circe, is not vertuous and turns men into animals. Fortunately for the knight shown, the authorities manage to get to the Bower and intervene just in time. Initially published in 1590 in praise of Queen Elizabeth, this world was designed to reflect Elizabethan court culture, with veiled political commentary and allegorical references to court figures (e.g. *Faerie Queene Gloriana* = Queen Elizabeth).

There are many Road-of-Trials stories, and some are universal across cultures. For example, descents to the Underworld were popular, and often were deeply symbolic — as a quest for overcoming death, as dedication to a cause, or as a metaphor for hitting bottom (reaching the depths of one's soul).

Another wonderful example is the quest of Psyche to regain her lover Cupid from the jealous Venus — requiring her to go to the Underworld, get ferried across the Styx by Charon, get past the 3-headed dog Cerberus, reach the goddess Persephone, persuade her to provide a box of beauty, and then return home — a quest she fulfills. Each trial requires ingenuity and dedication to becoming worthy of Cupid.

Figure 3.4: *The witch Acrasia in the Bower of Blisse, at the end of a Road of Trials (Strudwick, ca. 1888)* [Wikipedia: Public Domain]

3.3 Comparative World Design in the Course

The course outline (*Table 5.3*) covered worlds by 'archetype' (world type — like paradise, gardens, utopia), in an almost-historical ordering, but that also permitted comparison of similar worlds. To do this, the worlds were divided into time periods — (corresponding essentially to the Mythical, Classical, Medieval, Renaissance, and Modern periods). These periods are very different qualitatively, making it possible to keep a timeline in mind while comparing worlds from different periods.

The course then studied several types of worlds. The table covers Underworld, Monsters, Utopia, Quest, and Satire. These types arise across all periods — they have have a timeless significance, and occur across all human cultures. For example, an *Underworld* is usually a cavernous land of the dead. Similarly, *Monsters* denotes a world with mysterious creatures (which can symbolize deep fears). These types of imaginary worlds can represent basic beliefs or deep concerns of a culture — basic anxieties, wishes, fears, fantasies, etc.

Another type is the *Utopia*, a world like Atlantis with an idealized, orderly culture in which basic anxieties are removed. Perspective on European history comes from just seeing how Utopias changed from dreamy islands to parodies.

Quests are centrally important, typically journey stories that take the characters on a Road-of-Trials to some great goal, like the Golden Fleece or Holy Grail. Northrop Frye once argued "all literary genres are derived from the quest-myth". Quests have always been a basic part of world design.

Table 3.1 shows how world types were compared in the course. For each world type (row), several instances were compared — across time periods (columns). This table includes examples of the readings covered in the course. Each week a new type of world was investigated, with discussion of the designs of several worlds of that type. This table only lists a few world types to convey the idea.

World archetype	Mythical (up to 400 BCE)	Classical (400 BCE - 500 CE)	Medieval (500-1400)	Renaissance (1400-1700)	Modern (1700-2000)
Underworld	Odyssey Underworld	Vergil's Underworld	Dante's Inferno	Milton's Hell	
Monsters	Herodotus' Monsters	Pliny's Fauna / Monsters	Mandeville's Monsters	Topsell's Beastes	
Utopia	Plato's Atlantis	Iambulus' Islands of the Sun	Mandeville's Isle of Bragmans	More's Utopia	
Quest	Jason's Golden Fleece	St. Brendan's Isle of the Blessed	Malory's Holy Grail	Raleigh's El Dorado	
Satire		Lucian's True Story	Rabelais' Thélème	Swift's Lilliput	

Table 3.1: *A few world types covered in the parageography course, organized by time period to facilitate comparison.*

For comparative world design, a more complete table of world types and time periods is presented later as *Table 5.2*. Organizationally, Parker experimented with improvements for years. It helped for it to be basically historical, but also to permit contrast — giving a course of 'comparative design' across history. The organization has the benefit of giving perspective quickly, and showing how world designs and cultures have shifted over time. Over the historical periods, for example, there have been enormous changes in religious symbols — death, heaven, hell, soul, salvation, sin, virtue, ... — and comparison of the Underworlds gives perspective on the changes. Students needed to gain perspective rapidly in order to start thinking about their course project.

3.4   Faerie World Design

The concept of an otherworld — a world that is impossible by normal standards, yet is self-coherent — has always been important in mythology. It represented another realm of beings such as an Underworld, Heaven, Elf Land, or Fairy Land. The concept appeared in Greek, Norse, and Celtic mythology. An important example is the celebrated Voyage of St. Brendan (Celtic legend around 500 CE), the quest of an Irish monk for an 'Isle of the Blessed', a kind of heaven on earth. This island was later an inspiration for Christopher Columbus, and appeared on his maps.

The term *faerie* (obtained from French) denoted enchantment, and evolved into a term for a timeless *Fairy land* — an otherworld of fantasy, adapting Celtic myth. The idea of a *Faerie* otherworld became popular in the Elizabethan age, such as in Spenser's *Faerie Queene* in 1596 and Shakespeare's *Midsummer Night's Dream* around 1600.

The popularity of Faerie grew quickly after George MacDonald's landmark *Phantastes* in 1858. It had direct influence on Lewis Caroll and C.S. Lewis, and also influenced J.R.R. Tolkien. In *On Fairy-Stories*, Tolkien defined faerie:

> *Faërie, the realm or state in which fairies have their being. Faërie contains many things besides elves and fairies, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky and the earth and all things that are in it: tree and bird, water and stone, wine and bread and ourselves, mortal men, when we are enchanted. — J.R.R. Tolkien, On Fairy-Stories, 1939*

Tolkien also presented the notion of *subcreation* in this paper — that imaginary worlds are created by combination and

extension of existing worlds. *Subcreation* might not be a good description of some Faerie worlds, however. Spenser's *Faerie Queene*, for example, is a set of episodes adapted from diverse sources, and it had a mixed set of objectives that were inconsistent. (It is a classic work nonetheless. The *Faerie Queene* was very popular at the zenith of the Elizabethan period, England's golden age — and greatly promoted interest in Faerie.)

Faerie worlds often have complex fabrics. Bernard Sleigh's famous 'Mappe of Fairyland' in *Figure 3.5* is an excellent demonstration from the Victorian era. The landscape can match the 'realm' in Tolkien's definition, although it would be far from consistent or complete. It is a landscape with hundreds of small tales, each with an identifying inscription.

Although for some people the term 'Fairyland' might mean a world exactly like this Mappe, it looks more like a montage of independent tales — a theme park — rather than a single world. Nevertheless, the tales define a set of narratives that can be combined into a fabric. Sleigh's map truly represents a huge narrative fabric, and it even looks like a fabric.

Star Wars is basically a Faerie tale about knights and a fair lady ?

The Legend of the Redcrosse Knight in Spenser's *Faerie Queene* (Book I, 1590) is compared by R. Keller Simon with the first *Star Wars* trilogy (with the Redcrosse Knight as Luke, Una as Leia, and Archimago as Darth Vader). He finds parallels "from small details of weaponry and dress to large issues of chivalry and spirituality", and his praise is effusive: *"George Lucas is the greatest Spenserian of our time."*

Spenser allegedly set out to develop a mythology (for Britain), and George Lucas also set out to develop a mythology. Faerie is a timeless world, and both began with chivalrous knights fighting darkness.

Book I of Spenser's *Faerie Queene* even includes an episode at Lake Avernus, with a descent into Hell:
To yawning Gulf of deep Avernus' Hole/ By that same Hole, an Entrance, dark and base/ With Smoke and Sulphur hiding all the Place,/ Descends to Hell.   We will visit Lake Avernus in the next chapter.

3.5   Conclusion

Comparative world design — studying differences between similar worlds across history — has been useful in understanding imaginary worlds. History was always an important dimension of both the parageography course and the library; the larger picture it offers gives insight about forces behind world design.

Underworlds are good examples: insights about cultures emerge from studying their underworld. Tales of descents into the underworld, and *infernal cartography* — Underworld map-making — have been popular for thousands of years. Comparing the Odyssey, Aeneid, Dante's Inferno, Milton's Paradise Lost, and underworlds in Tolkien's trilogy reveals a lot about world design.

A historical view of worlds, standing back and looking at them over great historical periods, gives perspective on their evolution. The Mythical, Classical, Medieval, Renaissance, and Modern periods considered here were very different, with different cultures. A little knowledge of history highlights these differences, and comparison shows how great cultural concerns influenced world designs. Perspective on how things changed is useful.
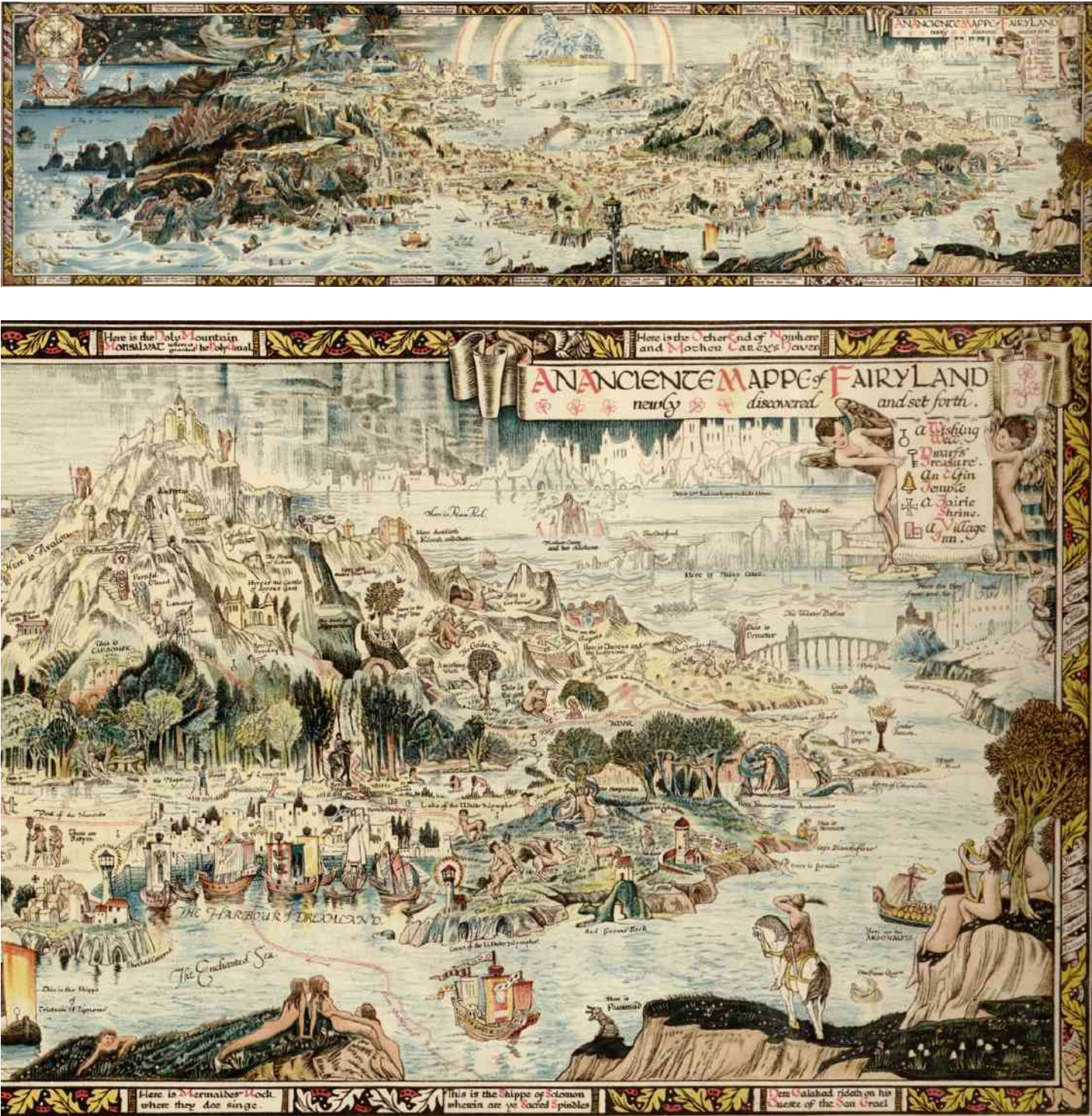
Figure 3.5: *Mappe of Fairyland (Sleigh, 1872)* [Library of Congress: Public Domain] *(top: all; bottom: rightmost third, emphasizing Myth)*

Chapter 4

Comparative Underworld Design

Figure 4.1: *Aeneas and Sibyl (priestess from Cumae) in the Underworld (Brueghel Elder, 1600)* [Wikipedia: Public Domain]

4.1   Comparative Underworld Design

Dividing the history into periods permits comparison between the Underworlds of the Odyssey and Aeneid, Dante's Inferno, and Milton's Hell, as shown in *Figure 3.3*. The Underworld of Book 11 of the Odyssey — called the Land of the Dead, or Hades (= the land presided over by King Hades and Queen Persephone) — is the starting point.

Figure 4.3 compares Vergil's and Dante's Underworlds, in excerpts from [Turner] (The History of Hell, Turner, 1993). These describe their historical context (including cultural forces), vividness of designs, and enormous impact.

Table 4.1 is a table comparing features of Underworlds. The similarity of these Underworlds might be surprising. Some were designed centuries apart, and in different cultures. Nevertheless they all have similar features, like caverns, flames and

sulfur (hellfire and brimstone), and Tartarus as the destination of the wicked. (Many Indo-European otherworlds have equivalents to Cerberus and Charon/Styx — including Celtic, Germanic, and Norse; these features were shared.)

The five here had very different goals. Vergil's Underworld wanted to link Rome's nobility back to Troy, legitimize Roman rule, and augur a glorious future for Rome; Dante's Inferno sought to reconcile many versions of the Land of the Dead — including Greek Hades and Christian Infernum (= Underworld) — punishing specific types of sin (in 9 circles). Milton's Hell focuses on Satan, the Fall from Grace, and the importance of free will. Turner argues that Vergil's Underworld figured in early Christian cosmology, and Dante's Hell was an elegant unification at a crucial point in European history.

A comparison of Vergil's and Dante's world designs is in *Figure 4.3*. It points out that Dante's model of Hell included a metaphor of individual 'descent into Hell' followed by apotheosis. It presented the whole thing as a *story* — fiction — that was novel at the time. Both worlds also were 'backwards-compatible' with features of Greek Hades, but Dante's design avoided medieval 'visions' (apparitions of heaven or hell, like St. Brendan's). Both Underworlds were influential in the development of Christianity and Europe. Turner also credits Dante with ideas influential in Mythology today.

Underworld Visitor:	**Heracles**	**Odysseus**	**Socrates**	**Aeneas**	**Orpheus**	**Psyche**	**Dante**	**Satan**	
Author: *Rough Date*:	Myth	**Homer** 800 BCE	**Plato** 400 BCE	**Vergil** 20 BCE	**Ovid** 10 CE	**Apuleius** 170 CE	**Dante** 1320	**Milton** 1667	
Guide:	Athena	Teiresias		Sibyl	Persephone		Vergil		
Entrance at Avernus				✓	✓	✓	✓		
Hades/Persephone	✓	✓	✓	✓	✓	✓	✓		
Cerberus	✓	✓	✓	✓	✓	✓	✓		
Tartarus		✓	✓	✓	✓	✓	✓	✓	
Charon/Styx		✓	✓	✓	✓	✓	✓	✓	
Acheron river		✓	✓	✓	✓	✓	✓	✓	
Purgatory							✓	✓	
Satan							✓	✓	

Underworld features mentioned by 8 different authors, from Greek Myth (Heracles) to Milton's Hell.

Table 4.1: *Comparative Underworld Design: specific features (rows) for great Underworld visits through history (columns). **Notes:** The column for Heracles is based on an early myth; however Diodorus Siculus' History version of the myth (about 50 BCE) includes adventures of Heracles at Lake Avernus. The entrance for Odysseus was later said to have been at Lake Avernus. Also: the* Odyssey *mentions Cerberus with Heracles, but not with Odysseus. Milton's* Paradise Lost *mentions 'Hades' once.*

4.2   An influential 'Entrance' to the Underworld

So again: how is it that the Underworlds in the Odyssey, Aeneid, and Inferno were so similar? They use the same rivers and personalities of Greek myth and the same entrance in Italy. Basically each Underworld extended its precursors with more vivid details. [Turner] notes in *Figure 4.3* that their vividness contributed to their impact.

Figure 4.6 collects historical information suggesting that Lake Avernus became "the 'official' entrance to the Underworld" in Europe, starting perhaps 2500 years ago. Apparently Greeks colonized the site several centuries earlier, in the 8th century BC, or even earlier. Other sites (like Acheron in Greece) were 'necromantic' — i.e., had an oracle for

Figure 4.2: *Lake Avernus: Aeneas and the Cumaean Sybil (Turner, 1814)*   [Wikipedia: Public Domain]   — *and Bay of Naples to south*

communicating with the dead or making a descent to the Underworld. However Lake Avernus appears to have struck a chord — and was incorporated into many Underworlds. (The points in *Figure 4.7* also support this argument.)

A brief summary of the historical information in *Figure 4.6* is that Lake Avernus was famed throughout the Mediterranean region as an Underworld entrance, and its fame might have begun centuries before Homeric times. It had underground tunnels and rivers, volcanism, bubbling sulfur and noxious gases; and a Sibyl (oracle, priestess) who was perhaps even more famous. Pliny the Elder lived close to it and died in 79 CE when Vesuvius destroyed nearby Pompeii. It had been legitimized by Vergil — who was subsequently revered as a visionary — in his *Aeneid*, the Roman national epic. (Also it became accepted as the entrance in the *Odyssey*, the Greek national epic.)

Even into the 17th century, Lake Avernus was still important. After Dante's Inferno, a large number of works featured a Descent-into-Hell in their design, as noted in *Figure 4.3* — notably Ariosto's *Orlando Furioso* (1532) Tasso's *Jerusalem Delivered* (1575), and Spenser's *Faerie Queene* (1596) — all of which influenced John Milton. PLUS: John Milton visited Lake Avernus in 1638 — and designed his underworld for *Paradise Lost* in 1658–1667.

There are actually at least *four* different 'Underworlds' in the *Lord of the Rings* trilogy: the Paths of the Dead (beneath the White Mountains), the Mines of Moria, the Dead Marshes, and Mt. Doom. The first of these resembles the Underworld of the Odyssey or the Aeneid (with the dead as *shades*), while Mt. Doom resembles a Hell of volcanism and fire. According to Tolkien, Mt. Doom corresponded to the volcano Stromboli, 150 miles south of Lake Avernus. (Mt. Doom was also conjectured to have been inspired by volcanic caverns in Perelandra, a world of Tolkien's devout friend C.S. Lewis, and Tolkien made a point of adding Christian symbolism in the trilogy.)

John Milton's work apparently influenced Tolkien also. The Encyclopedia of Fantasy highlights JM's tragic figure of Satan, and says *'Tolkien's Saruman … derive[s] from* Paradise Lost*'.* Also Milton's description of *'the revolt against Heaven … with skirmishes and the employment of "devilish Engines"'* was influential: *'Tolkien certainly wrote* The Lord of the Rings *(1954-5) with JM's poem much upon his mind.'*

In conclusion, comparison helps understand the Underworld designs. It underscores the importance of Lake Avernus — a widely-known, credible, and vivid model — which influenced conceptions of the Underworld for millenia. Imagine life today if the fire and brimstone at Avernus hadn't existed.

Virgil's Underground   [excerpt from The History of Hell, pp. 36–37]

The Aeneid, written between 30 and 19 B.C., was thoroughly researched by the poet, then living in Rome. Virgil's model was Homer, though the underworld scenes show that he also knew his Plato. Virgil's is undoubtedly the best-known description of the Land of the Dead, if only because, until a generation or so ago, Virgil was regularly taught in high schools ...

The hero of the epic is Aeneas, a Trojan who fought in the great war. Like Odysseus he is on a journey; he must find a new home since Troy is devastated. He goes to the underworld to seek advice from his dead father, Anchises, on how to avert the wrath of his implacable enemy, Juno, the Roman equivalent of Hera.

As in The Odyssey, the crew prepares a blood sacrifice before the cave mouth, this time at Cumae, near modern Naples. This location is specific — Hell is under Italy, not some otherworldly location. Virgil sets the scene with macabre special effects: howling dogs, clammy caves, noxious fumes, earthquakes, eerie cries. ....

The Sibyl hurries him along the right-hand fork of a divided road, the one that leads past the house of Dis to the Elysian Fields. ... The Sibyl points out the usual celebrities ... But here are ordinary sinners too, those cruel to their relatives, misers, adulterers, traitors. If the Sibyl had a "throat of iron," she says, she could not relate all their sins.

Virgil's is the first thoroughly graphic descriptions of Hell, and one of the best. Though all the images in it were current and general to the era, vivid art has a way of fixing general ideas into quite specific shapes. Virgil's impact was enormous, not only on later poets and storytellers like Dante, who would invoke him as guide and mentor (and who himself forever changed Hell's map), but on the men who hammered together the early guidelines for Christian cosmology: ... especially Augustine, who quoted him frequently. ... [Virgil's] patriotic point lay in linking royal Roman lineage to the noble house of Troy [and] showing off the future glory of Rome.

Dante's Inferno   [excerpt from The History of Hell, pp. 142–144]

What was new in Dante's literary portrait ... was Satan as utterly defeated ... The Inferno was a sensation as soon as it was circulated and made available to copyists. This was about 1314, while Dante was still working on the later sections of the Comedy. Illustrated copies began to appear almost immediately, and the Inferno's enormous influence also extended to public art. The fourteenth century was a great time for cathedral building in Italy, and Last Judgements commissioned for them quickly began to reflect Dante's inventions. His purgatorial mountain solved the problem of how to portray Purgatory ['born' only years earlier], but it was his Hell that fascinated artists.

With Dante, the history of Hell entered a new stage. He killed off Vision literature altogether, and in a sense he helped to kill off Hell itself by making it possible to think about it in fictional or allegorical terms. He abandoned the old pretense of "truth" in vision literature and invited readers to join him and Virgil in a story, an artistic creation by an individual writer looking back with an appreciative and critical eye at the work of other writers. Even a simple soul ... would understand that it illustrated not a literal Hell but Dante's Hell. Though this was certainly not his intention, Dante made it easier for intellectuals of the Renaissance and the Enlightenment to reject its reality.

From this time forward, the [Descent into Hell] portrayed by the Comedy also served as a durable interior metaphor. In our post-Freudian age of industrious myth mapping, it is all too easy to see that literary journey to the Land of the Dead, or Hell, are allegories of the individual experiencing "the dark night of the soul" before reemergence into starlight. ... Purgatory is, then, the behavior modification necessary to reach [spiritual fulfillment].

In the "hero's journey" which Joseph Campbell, leaning on Jung, found basic to religious myth and quest adventure, the hero must venture into "the belly of the beast" before undergoing "the road of trials" towards apotheosis. [In other words: Dante's Descent into Hell is an analogue of Campbell's Hero's Journey.] But this entirely comfortable and pervasive method of modern metaphorical thinking might not exist if Dante had never written the Comedy. It gave us a new vocabulary and wonderfully useful way of looking directly at our spiritual lives.

Figure 4.3: *Discussion of the designs of Vergil's Underworld & Dante's Inferno: excerpts from [Turner]; emphasis added.*

Figure 4.4: *Dante and Vergil at the Underworld entrance by Lake Avernus (Doré, 1857)* [Wikipedia: Public Domain]
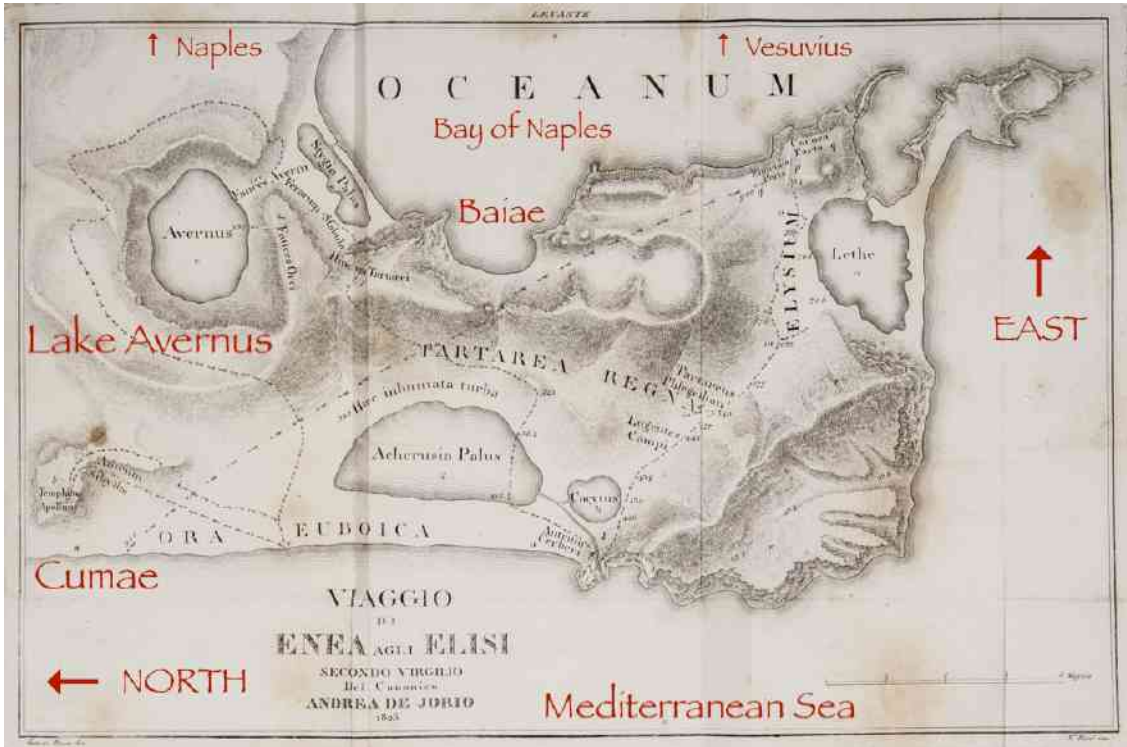

Figure 4.5: *Map of Aeneas' journey in the Underworld (de Jorio, 1823)* [Wikipedia: Public Domain] — *entering at Lake Avernus*

Lake Avernus (near Naples): 'official' entrance to the Underworld in Europe

Odysseus, Plato, Aeneas, Ovid, and Dante all enter the Underworld at the same place in Italy. Why?

- For over 2500 years, there was a well-known 'entrance to the Underworld' — at Lake Avernus, a few miles west of modern Naples. Odysseus and Dante entered by the lake, closer to Naples and Mt. Vesuvius, while Vergil's Aeneas entered by tunnels at Cumae, an ancient Greek colony on the coast about 2 miles further West.

- How could this entrance be well-known? A number of myths included a trip to the Underworld at sites like Avernus. The Cumaen Sibyl was a priestess who presided over tunnels and caverns near Cumae — and was famed for necromancy (communication with the dead).

- Cumae was the 'first' Greek colony in Italy — founded in or before the 8th century BC, the age of Homer's Iliad. Aeneas was a mythical Trojan war hero, and a hero in the founding of Rome (around the 8th century BC). Much later, in the *Divine Comedy* 1300 years after the *Aeneid* (the Roman epic), Dante entered the *Inferno* by Lake Avernus, with Vergil as the guide.

- Lake Avernus is situated next to the Campi Flegrei ('fiery fields'), an active hydrothermal region with underground streams and bubbling sulfur — excellent geology for an entrance to Hell.

- A map showing the area containing Lake Avernus and Cumae is in ***Figure 4.5***. (It imagines an underground path of the Sibyl and Aeneas' through the area, passing Tartarus and Elysium.

- ***Figure 4.1*** was an influential Brueghel painting showing Aeneas and the Cumaen Sibyl en route.

- Vergil describes the entrance as 'open night and day', a detail making it sound as though he had been there, and apparently lived close by. (Indeed, Vergil's tomb is 15 km east.) Dante also apparently worked on the Inferno in Rome (while in exile). It seems likely that both visited Lake Avernus, and possibly both got vivid ideas there for their Underworld designs.

- ***Figure 4.4*** shows Dante's entrance to Avernus, with sign: *Abandon All Hope, Ye Who Enter Here*.

- Goodrich's book *Priestesses* discusses the Cumaen Sibyl in detail, explaining some points in ***Figure 4.7*** and also stressing the great fame of the Sibyl as a prophet and high-priestess of Rome. Michaelangelo's portrait of the Cumaen Sibyl in the Sistine Chapel is famous. A 1927 reference by the archaeologist G. Consoli-Fiego about archaeological excavations at Cumae in 1924–32 revealed the Sibyl's *'grandiose subterranean gallery'* at Cumae — *'one of the most extraordinary, evocative monuments not only in Italy but on the entire territory of Mediterranean civilization'*.

- A 2016 review of research on localization of the *Odyssey*'s Underworld (as well as the *Aeneid*'s) presents arguments that the entrance to the Land of the Dead used by Odysseus was at Avernus.

- Tunnels also were in nearby Baiae. Some ancient tunnels in Baiae date back to around the 6th Century BC, presumably at a time when the Sibyl was living in Cumae. The tunnels reach a hot underground river, possibly simulating a Descent-into-Hell. There is also a 2017 commentary about the remarkable geology of the area.

- A site with photos of Lake Avernus and Sibyl's Grotto shows some caves and tunnels. One shows an underground bridge over a river that Renaissance visitors apparently believed to be Acheron, one of the rivers in Hades. It also has photos from tours of the Cumaen Sibyl's cave and tunnels.

- Humorously, today one can take the Underground to the Underworld: the Naples Underground (subway) includes the Circumflegrea railway, which stops at Cuma; and the Cumana railway, which has a stop near Lake Avernus. The online maps with these stops match ***Figure 4.5***. (Maybe someday these will also be connected with the Underworld subway network.)

This information makes it appear that Lake Avernus became the 'official' entrance for the Underworld in Europe, starting perhaps 2500 years ago, and that Plato, Vergil, Dante, and authors after them were able to draw inspiration directly from it.

Figure 4.6: *Points indicating that Lake Avernus became the 'official' entrance to the Underworld (in Europe).*

4.3   Building Worlds with Backwards Compatibility

One way to look at Vergil's and Dante's worlds is that their narratives were 'backwards-compatible' with established features of Greek Hades. In other words, both remained consistent with existing lore about the Underworld.

Table 4.1 shows feature accretion in Underworlds based on Greek Hades. Later worlds accumulated more features, such as more rivers or the Lake Avernus entrance. For thousands of years, European tales of the Underworld drew inspiration from Lake Avernus, but after Vergil they specifically included the Lake Avernus entrance.

Figure 4.3 contrasts Vergil's and Dante's Underworlds. Vergil tied elements into a vivid tour through the Underworld. Dante's Inferno tied together the Greek Underworld with the Christian Infernum. Note: (1) The worlds resemble a result of *retroactive linkage* [Wolf p.380] — where multiple existing worlds are combined (edited) into a new one. Underworld features appear to have accumulated over time. (2) Understanding the designs requires some awareness of history.

Both Roman and Christian cultures made a point of assimilating other cultures (pagan and Christian) in this way — expanding and accepting parts of them. As mentioned by Turner, this strategy worked well. No doubt many great worlds in history were designed in this opportunistic way.

Underworlds also have been defined by 'what is *unacceptable* in a culture'. [McCall] (The Medieval Underworld, 1979) points out that Medieval thinking very strongly stressed conformity, so that *'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'* — were demonized. He presents graphic anecdotes describing the fates of *'outlaws, brigands, homosexuals, heretics, witches, Jews, prostitutes, thieves, vagabonds and other "transgressors"...'* — classes of people who personified 'The Other', and were assigned punishments in the Underworld. From the viewpoint of conformity, the Middle Ages in England did not really end until the sixteenth century, much later than in Italy — and so the notions of the Underworld in these countries differed.

Breaking News!   Avernus will become part of Dungeons & Dragons next month!

To be published next month (September 2019) — a new D&D *adventure is being announced:*

Dungeons & Dragons — Baldur's Gate: Descent Into Avernus.

This book adds an 'infernal' dimension to the important existing Baldur's Gate *game setting:*

> *players ... journey through Baldur's Gate and into Avernus, the first layer of the Nine Hells. ... The book introduces the infernal war machines to fifth edition D&D — battle-ready vehicles, which you can customize as you blast off into the Blood War. ... Dungeon Masters will entice their heroes with devil's deals, designed to lure adventurers with the ultimate temptations of power and treasure.*

It sounds as though Avernus is being added to Baldur's Gate — with backwards compatibility.

At minimum, this news shows that the material in this chapter is actually useful.

It is also a nice surprise — Avernus might be finally getting the gaming attention Vergil hoped for!

Cities, like dreams, are made of desires and fears,
even if the thread of their discourse is secret, their rules are absurd,
their perspectives deceitful, and everything conceals something else.

— Italo Calvino, *Invisible Cities*

4.4   Conclusion

The basic beliefs of a culture have been themes in imaginary worlds over history. Great worlds have served as a stage for the fantasies, desires, and fears of these cultures. Apparently, with great worlds come great problems.

Underworlds are good examples: insights about five cultures emerge from studying their underworld. Odysseus fulfills the fantasy of communicating with the dead (*necromancy*) — and also shares his great fears at beholding the dead. He also shares a cultural lesson about the Underworld, which is that heroes are given V.I.P. treatment.

Vergil took this a step further, actually fulfilling the fantasy of descent to the Underworld (*katabasis*), where Aeneas learns about horrific punishments of the wicked and receives visions of the future of Rome. This journey has some similarities with the myth of Heracles (one Labor was to bring back Cerberus), but is more vivid as it includes Lake Avernus.

Dante explored fears about the underworld in detail, and contrasted them with fantasies of Heaven. He was in political exile when writing the *Divine Comedy* and channeled the existing cultural limits of his time into a brilliant work of art. [Note: eventually these limits found a happy resolution, when after realizing that Dante's exile in 1301 had been a mistake, the City of Florence officially dropped charges in 2008 and rehabilitated Dante as a citizen (in a vote of 19 to 5).]

Deep insights about world design can come from comparisons over history.

Entrance to the Cave
of the Cumaen Sibyl

From Wikipedia

"The gates of hell are open night and day; Smooth the descent, and easy is the way:
But to return, and view the cheerful skies, In this the task and mighty labor lies..." *[Aeneid VI, Virgil]*

Virgil famously described a cave with a hundred openings as home to one of the most famous prophetesses of ancient legend — the Cumaean Sibyl. Written in 19 BC, the Aeneid chronicles the adventures of Trojan warrior Aeneas, including his encounter with a mysterious ancient fortune teller. It was said this oracle, or sibyl, dwelt in the mouth of a cave in Cumae, the ancient Greek settlement near what is now Naples.

"A spacious cave, within its farmost part, Was hew'd and fashion'd by laborious art Thro' the hill's hollow sides: before the place, A hundred doors a hundred entries grace; As many voices issue, and the sound Of Sybil's words as many times rebound."

In the poem, the Sibyl acts as a kind of guide to the underworld, to which Aeneas must descend to seek the advice of his dead father Anchises and fulfill his destiny. ...

Searches for the famous cave described by Virgil were undertaken in the Middle Ages, and there are other nearby niches that have also been named 'the Sibylline grotto,' including one closer to Lake Averno. The 'official' Cave of the Sibyl was uncovered more recently, in 1932, by archaeologist Amedeo Maiuri, who was in charge of excavations at Pompeii and Herculaneum for many years. He was also responsible for the excavation the Villa Jovis on Capri. It is now thought to be of a later vintage than the cave described by Virgil, but a plaque by the entrance still labels it as the Sibyl's cave.

The shape of the cave indicates that it might have been Etruscan in origin, possibly cut by the Etruscan slaves of the conquering Romans around the 6th century BC (about the time of the story of the Sibylline Books). The passage has many entrances, though not the hundred mentioned, and is 5 meters high by 131 meters long, with several side galleries and cisterns.

The Sibyl's cave is very close to other famous Roman caves which lead to Lake Avernus, including the Crypta Romana and the enormous Grotta di Cocceio, a tunnel dug through the mountain to access the Lake, which is large enough for chariots to pass through. In the poem, Aeneas reaches the underworld at Lake Avernus by passing first through the Sibyl's cave, but in reality he would have needed to duck into a different one.

All of these literal gateways into the realm of shades have reinforced the long-held associations of this area of Southern Italy with the mythical underworld. The volcanically active region around Naples is known as the Campi Flegrei, or 'Fiery Fields.' Avernus was named as the opening to Hades by Virgil, but the area's bubbling sulphur pits and volcanic, brimstone-scented islands were also mentioned by early writers as portals to hell.

The Antro della Sibilla is now part of the Cumae Archaeological Site (Parco Archeologico di Cuma).
Source: atlasobscura.com/place/antro-della-sibilla-cave-sibyl   [Text accessed from Wikipedia in Feb. 2019]

Figure 4.7: *Entrance of the Cave of the Sibyl, Cumae (Cyron, 2012)* [Creative Commons Attribution – SA 2.0 License] *— with historical summary*

Chapter 5

Evolution of World Types over History

Figure 5.1: *Pandaemonium (J. Martin, ca.1825)* [Wikipedia: Public Domain] — *the capital of Hell in John Milton's Paradise Lost*

5.1 Evolution of World Types (Archetypes) through History

Each of the five historical periods is very different from the others, and this is evident in the history of their imaginary worlds. A minimal outline is in *Table 5.1*, with a timeline extending from the Odyssey to Middle Earth. The table sketches a cultural evolution from early quests for survival and a world-in-order to modern creative fantasy. (Earlier worlds emphasized Gardens and Pastoral scenes, for example, which are symbolic of paradise and order.)

The parageography course studied several symbols associated with otherworlds, such as Underworld, Islands, and Gardens. Again, these are archetypes — archaic symbols that have taken on timeless, universal significance across human cultures; symbolizing quests for a sanctuary or place of order: called 'the-world-in-control' in the course.

	Pre-History	**Mythical** (up to 400 BCE)	**Classical** (400 BCE - 500 CE)	**Medieval** (500-1400)	**Renaissance** (1400-1700)	**Modern** (1700-2000)
narrative format	ritual drama	myth	fantastic tale	folktale	allegory	fantasy fiction
fantasies & fears	survival	heroism & death	idylls & monsters	heaven & hell	utopia & lost worlds	fantasy & horror
sample genre: Underworld		*Homer's Odyssey* 800 BCE	*Vergil's Underworld* 20 BCE	*Dante's Inferno* 1320	*Milton's Hell* 1667	*Tolkien's Mt. Doom* 1954

Table 5.1: *This oversimplified digest of parts of the parageography library attempts to summarize evolution of topics over time. The basic beliefs of cultures — covering collective fantasies & fears — evolved over time. In the last row are corresponding examples of* Underworlds*, starting with the Odyssey and ending with Paradise Lost and the Lord of the Rings.*

World archetype	**Mythical** (up to 400 BCE)	**Classical** (400 BCE - 500 CE)	**Medieval** (500-1400)	**Renaissance** (1400-1700)	**Modern** (1700-2000)
Underworld	Odyssey Underworld	Vergil's Underworld	Dante's Inferno	Milton's Hell	
Monsters	Herodotus' Monsters	Pliny's Fauna / Monsters	Mandeville's Monsters	Topsell's Beastes	
Labyrinths	Minotaur & Herodotus	Pliny's Labyrinth	Celtic Mazes & Norse Labyrinths		
Islands	The Odyssey	Diogenes' Thule	Arthur's Avalon (Annwn)		
Utopia	Plato's Atlantis	Iambulus' Islands of the Sun	Mandeville's Isle of Bragmans	More's Utopia	
Paradise	Odyssey Elysion		Schlaraffenland/ Cockaigne	Milton's Paradise	
Gardens	Garden of Eden	Daphnis & Chloe's Garden		Spenser's Bower of Blisse	
Pastoral	Odyssey: Kirke's Glade	Vergil's Pastoral		Sidney's Arcadia	
Faerie			Mabinogion's Giraldus	Spenser's Faerie	
Quest	Jason's Golden Fleece	Brendan's Isle of the Blessed	Malory's Holy Grail	Raleigh's El Dorado	
Satire		Lucian's True Story	Rabelais' Thélème	Swift's Lilliput	

Table 5.2: *World archetypes from Parageography course offerings, organized by time period as 'threads' for comparison.*

Parageography Course outline   (sample schedule; readings varied each year)

Archetype	'Week'	World	Author	Title	Sections
Quest	1	Returning Home (after Troy)	Homer	The Odyssey	5, 13
Quest	1	Golden Fleece	Apollonius of Rhodes	The Voyage of Argo	
Quest	1	Founding Rome (after Troy)	Vergil	Aeneid	3, 8
Islands	2	Islands in the Sun	Diodorus Siculus	Iambulus – Islands in the Sun	
Islands	2	The Island of Thule	Antonius Diogenes	The Wonders Beyond Thule	
Islands	2	St. Brendan's Isle	[Anon: St. Brendan]	The Voyage of St. Brendan	
Satire	3	Lucian's Fantasy World	Lucian of Samosata	True History	
Satire	3	Gargantua's World	François Rabelais	Gargantua & Pantagruel	IV, V
Satire	3	Lilliput, Laputa, Yahoo, ...	Jonathan Swift	Gulliver's Travels	
Labyrinths	4	Xenography (Labyrinths)	Herodotus	Historia	II, IV
Monsters	4	Pliny's World of Creatures	Pliny the Elder	Historia Naturalis	VII (init)
Monsters	4	Medieval Fantasy Worlds	Sir John Mandeville	Travels of Sir John Mandeville	
Pastoral	5	Nausicaa's World	Homer	The Odyssey	6
Pastoral	5	World of Daphnis & Chloe	Longus	Daphnis and Chloe	
Paradise	5	Dante's Paradise	Dante Alighieri	Paradiso	
Gardens	5	Garden of Eden	John Milton	Paradise Lost	IV, IX
Gardens	5	The Bower of Blisse	Edmund Spenser	The Faerie Queene	II.12, III.6
Utopia	6	Atlantis	Plato	Timaeus and Critias	
Utopia	6	Utopia	Thomas More	Utopia	
Utopia	6	Abbaye Thélème	François Rabelais	Gargantua & Pantagruel	I, II
Hell	7	Underworld (Hades)	Homer	The Odyssey	11, 24
Hell	7	Underworld (Hades)	Vergil	Aeneid	6
Hell	7	Dante's Inferno	Dante Alighieri	Inferno	
Faerie	8	World of the Mabinogi	Welsh Arthurian tales	The Mabinogion	
Faerie	8	King Arthur's Camelot	Thomas Malory	Le Morte d'Arthur	
Faerie	8	Enchanted World of Faerie	Edmund Spenser	The Faerie Queene	I
Fantasy	9	Wonderland	Lewis Carroll	Alice in Wonderland	
Fantasy	9	Oz	L. Frank Baum	The Patchwork Girl of Oz	
Fantasy	10	Narnia	C.S. Lewis	Voyage of the Dawn Treader	
Fantasy	10	Middle Earth	J.R.R. Tolkien	The Fellowship of the Ring	

Table 5.3: Comparative World Design schedule — by World type (archetype, genre) — in 'approximate Week' order

Similarly, *Labyrinths* symbolize journeys and a search for wholeness, *Monsters* often symbolize basic fears, and the *Underworld* has ancient links with these things as well as with caves and death. Most of these symbols overlap — *Gardens* and *Islands* were closely identified with *Paradise*, as were *Pastoral*, *Utopia*, and *Faerie*.

Table 5.2 relates course readings to these archetypes. It shows examples of worlds in which the archetypes arise, and how they evolved over the 5 time periods. Parker spent much time on this course structure, exploring ways to improve the thread organization for comparing world designs across history.

The archetypes are not arbitrary. Very similar ones are developed in a classic paper The Archetypes of Literature (Northrop Frye, 1951). To the extent that these are Jungian archetypes, reflecting timeless human concerns, they'd be expected to be similar.

The *Quest* archetype can represent a simple journey for a fantasy, or a Road-of-Trials. (*Satire* might be a Road-of-Teasing.) As discussed earlier, the *Quest Myth* (aka *Hero's Journey*) is a heavily-studied archetypal framework of mythology for journeys of this kind, and it can be re-cast in many forms (including non-mythical forms). So although it is listed as one world type here, it actually represents a large variety.

5.2   Changes in relative importance of Archetypes over Time

Archetypes are typically defined as being of timeless significance — reflecting many thousands of years of human experience. However, if we focus on their relative importance over history, we will find that this use varied over time. For example, over the five historical periods, there have been great changes in usage of symbols related to religion, and the five Underworlds above reflect these changes. More specifically, the importance of the terms has changed, and their frequency of use has changed accordingly. (In retrospect this is not a huge surprise, but it is an important point for understanding imaginary worlds.)

Deeper study will be needed to explain the changes, but there is a simple approach that can get rough trend information: we can quantify changes by looking at relative frequencies of occurrence of terms for archetypes over history. In other words, relative importance of archetypes (relative frequency of use) evidently changed over time.

Google Ngram gives a way to see evolution of the occurrence of terms in books over history. As illustrated in *Figure 5.2*, it can produce a history of published books' frequencies of user-specified terms. For books in each year of history, frequencies of occurrence of the terms are normalized into percentages, giving a time series of term usage (normalized frequency). The results depend on the corpus (collection of books), time interval, and statistical parameters.

Putting this another way: there have been shifts in the relative importance of world types. Things like heroism and death were emphasized in Mythical worlds, followed by idylls and monsters in the Classical period. Medieval worlds explored the nature of Heaven and Hell, and Renaissance worldbuilders became interested in Utopias. *Table 5.1* offers this summary. The worlds suggest these 'shifts' were changes in cultural focus over time.

5.3   Conclusion

Table 5.2 gives a compact summary of the parageography course design: each row is a kind of world (and also type of landscape symbolism), and each column is a period in history. The worlds covered in the course were organized so as to fill out this table, so that for each world type (rows), one could compare worlds across historical period (columns). *Figure 5.3* shows the schedule; a different type of world was studied each week, essentially.

This organization of world comparisons permitted students to make many world comparisons with a focused set of readings. It also helped trace evolution of worlds and cultures across history. Comparisons offered insight into how basic

Analysis of Google Ngram histories of Archetype terms in books, since 1600

The curves displayed above show relative usage histories for the archetypes that were listed in **Table 5.2**. The time interval selected starts in 1600, but the number of books available is limited before 1750, so the early results are noisy. In order to make trends more visible, the curves shown were built using a very large moving average window size of 50. (The effect of other settings, parameter values or terms, can be explored after recreating the analysis by clicking on the caption.)

The results depend heavily on terms and parameter values used; minor changes can yield very different results. Ngram allows inspection of the books used to obtain statistics, and allows download of data also. Results like these must be studied carefully before drawing conclusions — Ngram won't stop anyone from making incorrect conclusions.

The curves suggest that relative usages did shift over history: occurrences of *fairy* began to grow after Spenser's Faerie Queene in 1596, and peaked around 1900 (around the time Peter Pan first appeared in Neverland). For some reason, occurrences of *paradise* and *pastoral* started to decline around 1850.

Example of a more specific conjecture: conceivably interest in afterlife and virtue increased with ongoing ravages of the plague, which hit England in 1589, 1603, 1625, and 1636. The Great Plague of London in 1665-1666 also wiped out about 20% of the London population. Milton fled from London to the countryside in 1665, and his *Paradise Lost* appeared two years later, in 1667. Occurrences of *heaven*, *soul*, and *sin* decreased after 1700 (with the exception of 1800 to 1850, conceivably due to the *Third Plague Pandemic* in 1855-1859.) The point is that the relative importance of these terms evolved. *The importance of an archetype isn't necessarily static — it depends on culture and can change over time.*

Figure 5.2: *Ngram frequency since 1600 of underworld, labyrinth, maze, utopia, monster, fairy, pastoral, paradise, quest*

beliefs of the last 3000 years — deep fears and fantasies of earlier cultures — contrast with those of today.

One conjecture here is that great worlds have let cultures look at themselves. In other words, they gave people a way to think about their cultural identity — by serving as a stage on which challenges (fears and fantasies) could be faced.

Historical analysis makes this kind of conjecture possible; it wouldn't be if only recent imaginary worlds were considered. Each of the rows in *Table 5.2* corresponds to a world type as well as an archetype (archaic symbol representing thousands of years of human experience) that is culturally important. These specific symbols occur often in landscape design and architecture (e.g., gardens as paradise, with the word 'paradise' having 'enclosed park' as its root meaning).

It appears the importances of some archetypes has varied over time. The Ngram curve in Figures 5.2 is noisy, but shows that interest in (frequency of use of) these symbols has shifted. The curve suggests some other conjectures — such as that interest in *paradise* used to be higher than it is now, and that the interest in *fairies* peaked at the end of the Victorian age. Probably this kind of analysis could lead to useful results about worlds.

Eventually we might be able to get some insight about worlds by studying their use of symbols. The 'symbol webs' of [Truby ch.7] can give insight about design. Also they are related to *genres*: each genre has a characteristic symbol web. In the future there might be ways to benefit from analyzing usage of these webs. Our initial concern in this book was about identifying great worlds — and analysis of symbol or narrative structure might help there too.

A bottom line here is that *comparative world design* — studying differences between similar worlds across history — was useful in understanding imaginary worlds. History was always an important dimension of both the parageography course and the library; it gives insight about the changing forces behind world design.

Highlights — comparing designs of similar types of Worlds across History

- **Comparative world design looks at similar worlds over history, and how great worlds changed.** These differences between worlds gives insights about things like historical forces, dramatic elements of world design, and cultural shifts in priorities.

- **Historical side-by-side study of world designs is surprisingly useful.** Many lessons about design come from studying changes over history, and would be difficult to extract from recent worlds alone. History draws attention to larger issues, and gives perspective.

- **Comparison of five Underworlds helped explain their designs.** The five all had different goals, and were developed for different cultural environments. They all used a foundation based on the Greek Underworld (Hades). Their designs drew on Lake Avernus, in Italy near Naples.

- **Comparisons among the Underworlds showed they grew by accretion, becoming more vivid.** Starting with Hades, important features of each world were incorporated by its successors. Worlds also became more detailed and vivid over time, with more colorful narrative. The vividness appears to have mattered in the world's impact, and all the Underworlds were extremely influential.

- **Some important worlds grew by accretion over time.** This kind of growth is important because it provides 'backwards compatibility', preserving world features and encouraging acceptance.

- **Some world types — underworld, garden, island, labyrinth, fairy land, ... — are archetypes.** These types are very basic, and have occurred repeatedly across history. They represent archetypes: archaic symbols representing the experience of a culture. For example, gardens have long symbolized paradise. This 'Jungian' perspective may sound controversial, but it isn't; it is saying that some types of worlds have cultural significance. One well-known reference about this: The Archetypes of Literature (Northrop Frye, 1951).

- **Lessons about world design came from comparisons of world archetypes over time.** These world types have occurred in every time period — Mythical, Classical, Medieval, Renaissance, Modern. So we can look at how garden worlds have changed over time, how underworlds have changed over time, ... ("How do Renaissance gardens compare with Medieval gardens?")

- **If you like tables, a table of world designs can organize comparisons of world types over time.** See *Table 5.2*. Each row represented a world type (garden, labyrinth, ...) and each column represented a time period (Mythical, Classical, Medieval, Renaissance, Modern).

- **A world type × time period table can even serve as a kind of course outline.** Lectures can walk through the table and make side-by-side comparisons, like Medieval garden vs. Renaissance garden, or Classical underworld vs. Medieval underworld.

- **Relative importance of world archetypes has evolved over time: frequencies of use changed.** For example, interest in labyrinths in early cultures subsequently decreased. The noisy Ngram curves in Figures 5.2 do not characterize levels of use accurately, but they do indicate that use (frequency of occurrence in books) of archetype terms has changed through history. The point the curves make is that cultural focus on archetypes can shift. This should be useful, but in any case a course can study shifts like these.

Figure 5.3: *Highlights of Comparative World Design: study of designs across History*

Chapter 6

The Worldbuilder's Journey

Figure 6.1: *Landscape with the Fall of Icarus (Bruegel the Elder, ca. 1558)* [Wikipedia: Public Domain] *— note lower right*

6.1   The Worldbuilder's Journey — and its Lessons

In addition to a rigorous set of course readings, the course assigned a challenging project that required each student to build their own creative world. This put students on a quest of exploring their creativity (in worldbuilding). The experience was perhaps the most unusual outcome of the parageography course, and its greatest success.

'The Worldbuilder's Journey' is a term for the course project. The idea was that it can take students on a Hero's Journey — a story in which the hero rises to meet challenges in an unfamiliar world, and grows in the process. This story framework, reviewed below, arises in myth and folklore across human cultures. It is a popular kind of journey story.

Having a worldbuilding project as a feature of the course worked out well. A list of *Lessons Learned* are in *Figure 6.5* — essentially a list of the initial reasons for writing this book. A few are as follows:

- The course project was probably the most important feature of the course. Students were enthusiastic about it, and the chance to do something creative. The course project helped keep the course popular for 25 years.

- 'Comparative World Design' worked well, approaching the subject historically — but highlighting differences across history. The worlds were chosen to fit in a progression of increasing complexity (*Table 5.2*). The history is fascinating by itself, but the worldbuilding insights gave students perspective and patterns to build from.

- Worldbuilding is probably best learned by doing — so active learning was part of the course project. The course readings gave starting points for worldbuilding, and *applied creativity* was encouraged to adapt from there.

- The course didn't actually 'teach' creativity, or spell out how to be creative; it only offered informal, low-tech techniques for divergent thinking and improvisation. The improvisation often started with a set of randomly-chosen objects from a culture, and building a larger picture or story from them. This worked out well.

- The course can be re-designed for other worlds. There is no specific dependency between 'The Worldbuilder's Journey' and the worlds studied. The course approach could work for any world genre.

Also, because the Hero's Journey is a framework for journey stories, it has many uses in worldbuilding.

The title of this Chapter reflects some other lessons, which are included in *Figure 6.5*. These require some knowledge about *The Hero's Journey* and *identity formation*, so we review these next.

6.2   The Hero's Journey: a popular framework for Journey Stories

The Hero's Journey is a story framework that runs through myth and folklore, across human cultures. It is an *archetypal journey story* — an ancient symbolic tale of growth by overcoming a challenge.
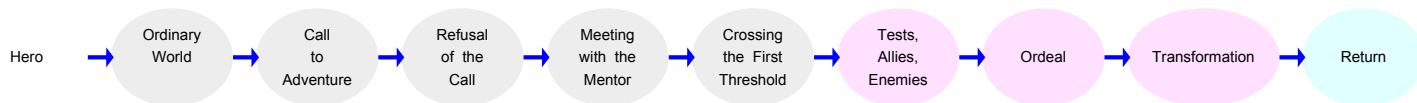
Figure 6.2: *Simplified outline of the Hero's Journey — a sequence of events (scenes) that test and transform a Hero.*

This framework is a popular organizing scheme for stories in myth and folklore. As suggested by *Figure 6.2*, the story has a sequence of stages or steps. The diagram, skipping a lot, lists steps such as *Call to Adventure ... Mentor ... Challenges ... Transformation ... Return*. This is a cyclic story of a Hero who leaves a known environment to respond to a call for action, undertakes challenges in an unfamiliar world, survives an ordeal, and returns home transformed ('reborn').

The story framework involves a standard cast of characters (also referred to as archetypes), including the Hero, an Ally (Helper), Guide (Mentor), Guardian, and others. For example, in Greco-Roman descents to the Underworld, the Hero (Heracles or Psyche or Odysseus or Aeneas) goes with a Guide (Athena or Persephone or a Sibyl), gets past the Guardian (Charon the ferry man or Cerberus the 3-headed dog), and so on. Challenges can resemble a Road-of-Trials.

There are many instances of this story — the framework permits many variations of characters and steps. Steps can be omitted: the framework represents a composite or integration of myths across all human cultures, and some myths cover only one or two steps. Also for example, in one instance of this framework, the Guide first reveals to the Hero that they have untapped powers, and these powers turn out to be crucial on the Journey. This important instance of the story is one of self-discovery. Conceptually, the course did something similar, with instructor as Guide and student as Hero.

Some authors offer different versions of the framework; the mainstream variant of [Vogler] is used below.

Course Project Description & Sample Results

[excerpt of Douglass Parker, Creativity: Paradoxes & Reflections, *pp.154–158]*

[Rules for the Course Project (beyond just: *'Amaze me'*)]

There are, however, some rules, some constraints. This is not a blue-sky construct — just go out there and invent. If the course teaches anything, it is that there is nothing new under the sun, that it's all in how you change and group what you take from others. Although size, genre, and absolute originality are not problems, and writing well is not the horrific problem it might be, requirements still must be fulfilled for the world to be a success. It must, first and foremost, have variety. It must not be monochromatic, or indeed mono anything. Ideally, it should be crammed with places for things — various things, different things — to happen.

Although the places themselves may be surprising, they should also possess, for full marks, an inner consistency, which is to say that anything that happens there should never give the feeling of being out of phase. Everything there should have its reason for being, filling in and filling out what is, or will be, a relatively small whole. As to the requirement of amazement, well, this is probably the most difficult part:

[They] push themselves very hard when I adjure them to **Amaze Me**.

[Actual statement of the Course Project assignment]

"The starting point will be the principles and examples exemplified in the reading and expounded in the lectures, but the term project should go far beyond this, using as operative guidelines the words detail and realization. Your world should be as various and complex, as fully conceived and executed, as is possible, with the object of convincing me of its reality. It is to be bolstered by such items as maps, genealogies, pictures, official documents, letters, travelers' accounts, print-outs, tapes... mere examples, but you get the idea."

The final problem is presentation. ... How is it to be done? One good pattern, if potentially boring, is the encyclopedia article. ... ... It has a logical structure: physical geography, figures, import-export, demographic breakdowns. ... "Your world," I say, "is to be bolstered by such items as maps, genealogies, pictures, official documents, letters, travelers' accounts, print-outs, tapes, trivia... ." ... I can thus receive as primary documents, in addition to the above, such items as journal entries (I hate these), reports from or to StarFleet Central, purple passages from bad novels (evidence, you see; not embodying narrative), ships' logs, annotated texts, select bits from scholarly wrangles, directions, even menus.

What type of worlds do I get?

There are the inevitable number of Tolkien clones, but with considerable labor to make them different. Then we have the softest of fantastic worlds, although a little lighter on the nymphs and satyrs than the time spent on the pastoral would lead you to expect. I see the hardest of science-fiction worlds, often based on some peculiarity in physical reality. They have created miniature worlds, alternate Icelands, the world as if settled by Romans, para-Paraguays, relatively young worlds — their physics thoroughly established — where the dominant race has not yet emerged from the sea, medieval quest worlds, infinitely varied metropolises.

All kinds, and all showing something about their authors. It's not just the devotion that pleases me. They are genuinely interesting to read. And, given the demands of the course and its reading, quite skilled. Let me give you an example from the beginning of what appears to be a fairly hard science-fiction world:

> Go out on a dark night and find the star Miazr. It is in the forehead of Ursa Major.... Near it is another star, very small, very faint, called Alcor.... About 811,000 years ago the inhabitants of the Alcorian system began to construct the greatest and last of those grandiose engineering projects that had made them notorious as a race whose energy was matched by their lack of good common sense.... [They] decided ... to melt down the entire contents of their system and a couple of others and build a sphere around their star, in order to gain more elbow room for their population of over 690 trillion, and secure energy from Alcor which they had not previously been able to obtain. The Alcorians spent about ten thousand years in the construction of their edifice (some statistics: average radius, 149 billion km; interior surface area, app. 3.8e17 sq km; star type G2; shell thickness, 4,822 km).

... Or, from a much softer world:

> Wallox (pronounced "Wallox") is a lush green country, mostly vineyards and fields (with the entire west coast being used as beachfront). Wallox is the major wine-producing country, and the major vacation spot, of Yggdrasdrill. The eastern half of Wallox is given over to vineyards and groves of lemon and pillyath trees, while western Wallox is mostly beach front condominiums (rented at mind-numbing rates), convenience stores, hotels, swimming pools, and beach bars. It should be noted that Wallox has the largest GNP of any country in Yggrasdrill as well as the smallest static population.

Figure 6.3: *Course Project Description — Douglass Parker, in:* Creativity: Paradoxes & Reflections, *1991*

6.3   Historical Development of The Hero's Journey

Folktales often follow a formula (e.g., 'Once upon a time ... happily ever after'). Vladimir Propp, in the 1928 work *Morphology of the Folktale*, described the phases he went through in developing a kind of *story grammar* of Russian heroic folktales. In the first phase he compiled a large set of analyses of different kinds. Next he reduced this to its elements, and in a second phase extracted a highly compact grammar-like summary of motifs, a few pages of tables included in an appendix. (See *Table 6.1*.) The third and final phase involved expanding the summary with perspective, into a more comprehensible system — which took the form of theater, with a script and *dramatis personae*. Propp's work was limited in scope, but extremely influential, and inspired many subsequent efforts to understand myth and folklore.

By the way: StorySearch, an online Motif Index of Folklore and Literature, has about 50,000 patterns from folklore, myth, and legend across 1200 cultures, based on the Motif Index of Folk Literature (S. Thompson, 1958). It could be used to expand or change the scope of Propp's work. It was used in the Parageography course as an idea generator.

Lord Raglan, in the 1936 work *The Hero: a Study in Tradition, Myth, and Drama*, produced a distillation of classic heroic sagas into a pattern of incidents. *Table 6.2* lists these, in a way like Propp's system for heroic folktales. However, Raglan had a much larger point to make: he argued that the incidents are story points in what once must have been *dramatic rituals* — religious ceremonies with an established script of situations and dialogue. Raglan emphasized that, in an illiterate world, these rituals would have been essential for societies to function. They represent shared culture and beliefs about bonds to society and rites of passage — the important transitions from birth to adulthood to death. Some myths and folktales were derived from rituals, in Raglan's view: they involve dialogue, which he saw as vestiges of dramatic presentation.

Joseph Campbell, in the 1949 The Hero with a Thousand Faces, approached the hero story from a perspective of myth and psychology. A key conclusion was that all people share a 'monomyth': a universal script involving Jungian archetypes and motifs that link people to society, and guide them when making life transitions. Society, religion, art, and myth are all constructed with archetypal symbols representing relationships to others and to transformation. Myths are often narrations of rituals, and rituals can be a way for people to participate in myth. Although many rituals today have lost meaning, Campbell argued it is still important to keep a connection with myth.

In a Jungian view, myths represent fundamental aspects of the human psyche with symbols that have emerged from dreams over thousands of years of experience. These often symbolize deep fears or fantasies. Jung argued 'it is possible to live the fullest life only when we are in harmony with these symbols'.

The Hero's Journey, Campbell emphasized, is a pattern shared among human mythic traditions. It combines challenge and transformation spanning three 'acts' and 17 stages (*Table 6.3*), describing a path to bliss and self-fulfillment. The journey involves the courage to explore one's self, and seek creative rebirth. Campbell's work inspired a flood of subsequent efforts. For example, based on subsequent work of many mythologists, Leeming's 1998 Mythology: Voyage of the Hero aligned these stages with Raglan's work in an 8-stage script for a larger set of multicultural mythic figures (including women).

Steps in the Hero's Journey

[Wikipedia: Public Domain]
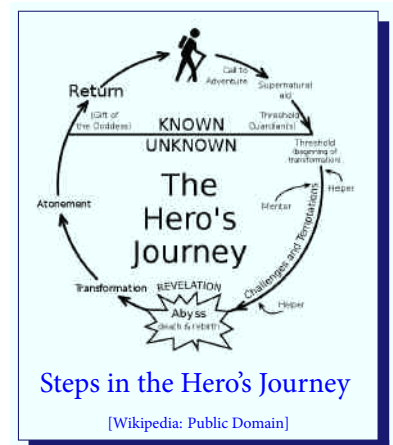
Can the Hero's Journey fit well with Worldbuilding? A pragmatic answer — and well-written assessment of the framework — is in [Vogler]. The Writer's Journey: Mythic Structure for Writers. Based on years of experience in storytelling and screenwriting, it includes perspectives on archetypes (personality patterns that have emerged as important from the shared experience of the human race), parts of the journey, and presenting a story for maximum effect. Drawing some inspiration from the work of Propp, it includes insights about archetypes as functions performed temporarily by characters to advance the journey. An outline of its restructuring of the Hero's Journey, along with key archetypes, is shown in *Figure 6.4*. It is a pleasure to read. Acceptance of this book's framework by writers is a testament to its usefulness in practice, and its potential.
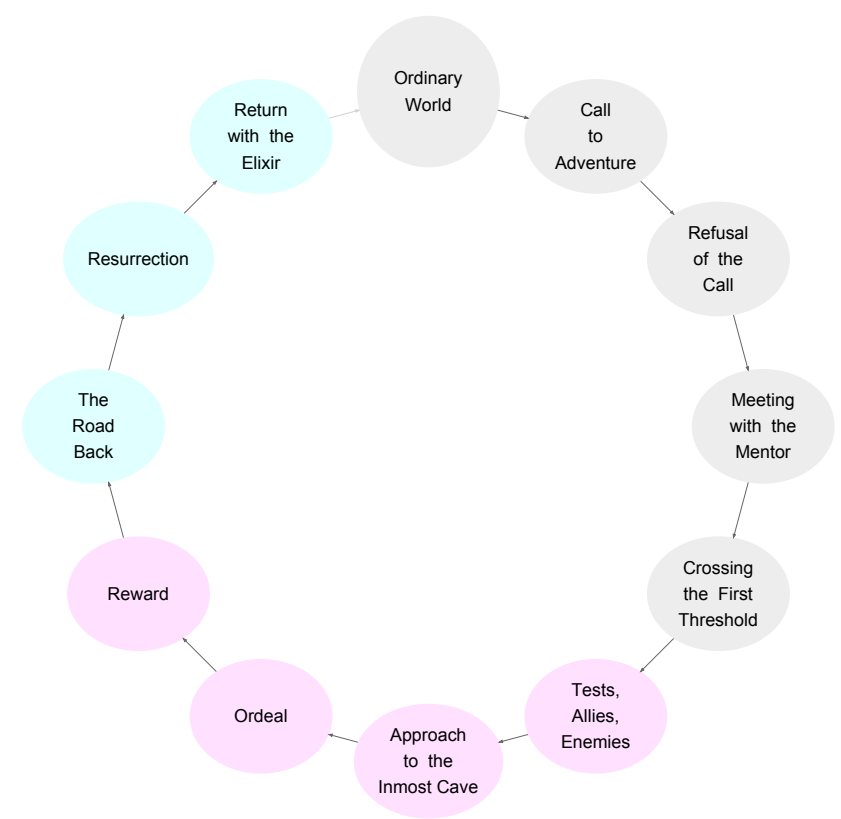
The Writer's Journey -- Vogler's screenplay adaptation of The Hero's Journey --
with 3 Acts (indicated by color) and 12 Scenes in clockwise order

Act	Scene		World
Act 1	*Separation*		*Ordinary*
1.1	Ordinary World		
1.2	Call to Adventure		
1.3	Refusal of the Call		
1.4	Meeting with the Mentor		
1.5	Crossing the First Threshold		
Act 2	*Descent & Initiation*		*Special*
2.1	Tests, Allies, Enemies		
2.2	Approach to the Inmost Cave		
2.3	Ordeal		
2.4	Reward		
Act 3	*Return*		*Ordinary*
3.1	The Road Back		
3.2	Resurrection		
3.3	Return with the Elixir		

Archetype (role)	Psychological function
Hero	the Ego
Mentor	the aspired wiser, nobler Self
Herald	the need for change
Ally	under-utilized inner forces
Threshold Guardian	inner demons, neuroses
Shapeshifter	repression, sexual conflict
Shadow	self-conflict
Trickster	balance, humility

Archetype (role)	Cast members
Hero	Frodo
Mentor	Gandalf
Herald	Ringwraiths (the Nazgûl)
Ally	Sam
Threshold Guardian	Saruman
Shapeshifter	Gollum
Shadow	Gollum
Trickster	Pippin

Figure 6.4: *A mainstream variant of the Hero's Journey — a 3-act Drama framework — with example for Lord of the Rings*

Propp's 31-'function' folktale script

β	one of the members of a family is absent from home	H	the hero and villain join in direct combat
γ	the hero is obstructed or banned from acting	J	the hero is wounded or marked
δ	the obstruction or ban is broken	I	the villain is defeated
ε	the villain makes an attempt at reconnaissance	K	the initial harm or injury is eliminated
ζ	the villain receives information about his victim	↓	the hero returns
η	the villain attempts to deceive his victim	Pr	the hero is pursued or chased
θ	the victim unwittingly submits to this deception	Rs	the hero is rescued from pursuit
A	the villain causes harm or injury to a member of a family	O	the hero arrives home, but is unrecognized
B	the hero is requested (or ordered) to respond	L	a villain makes unfounded claims
C	if requested, the hero agrees and decides how to counteract	M	a difficult task is proposed to the hero
↑	the hero departs	N	the task is accomplished
D	the hero is tested or interrogated by a possible helper	Q	the hero is recognized
E	the hero reacts (either positively or negatively)	Ex	the villain is exposed
F	the hero receives a magical agent	T	the hero is given a new appearance — transformed
G	the hero is transferred to the location of the victim	U	the villain is punished
		W	the hero is married and ascends to the throne

Table 6.1: *Steps in Vladimir Propp's 31-step script of Russian heroic folktales, where steps are referred to as 'functions'. Each step has many variants, and steps can be omitted, but their ordering is fixed.*

Raglan's 22-incident mythic hero script

(1) The hero's mother is a royal virgin;	(12) He marries a princess, often the daughter of his predecessor, and
(2) His father is a king, and	(13) Becomes king.
(3) Often a near relative of his mother, but	(14) For a time he reigns uneventfully, and
(4) The circumstances of his conception are unusual, and	(15) Prescribes laws, but
(5) He is also reputed to be the son of a god.	(16) Later he loses favor with the gods and/or his subjects, and
(6) At birth an attempt is made usually by his father ... to kill him, but	(17) Is driven from the throne and city, after which
(7) He is spirited away, and	(18) He meets with a mysterious death,
(8) Reared by foster-parents in a far country.	(19) Often at the top of a hill.
(9) We are told nothing of his childhood, but	(20) His children, if any, do not succeed him.
(10) On reaching manhood he returns or goes to his future kingdom.	(21) His body is not buried, but nevertheless
(11) After a victory over the king and/or a giant, dragon, or wild beast,	(22) He has one or more holy sepulchres.

Table 6.2: *Incidents shared in the* mythic hero archetype — *a 22-step script — Oedipus, Theseus, Romulus, Heracles, Perseus, Jason, Bellerophon, Pelops, Asclepios, Dionysos, Apollo, Zeus, Joseph, Moses, Elijah, Watu Gunung, Nyikang, Sigurd or Sigfried, Llew Llawgyffes, Arthur, and Robin Hood. For example, the myth of Oedipus involves 21 incidents; Robin Hood involves 13. The 'victory' incident embodies a quest, but most incidents center around transitions related to birth, adulthood, death — rites of passage. The similarity of incidents suggested to Raglan that they were originally part of a ritual drama.*

Campbells's 17-stage Hero's Journey script

I. Departure	II. Initiation	III. Return
1. The Call to Adventure	6. The Road of Trials	12. Refusal of the Return
2. Refusal of the Call	7. The Meeting with the Goddess	13. The Magic Flight
3. Supernatural Aid	8. Woman as Temptress	14. Rescue from Without
4. The Crossing of the First Threshold	9. Atonement with the Father	15. The Crossing of the Return Threshold
5. The Belly of the Whale	10. Apotheosis	16. Master of Two Worlds
	11. The Ultimate Boon	17. Freedom to Live

Table 6.3: *The 17 stages in Campbell's* Hero's Journey *are often treated as a universal 'monomyth', shared by all cultures. Many variants have been proposed. The 'Call' is a kind of quest, and the 'Boon' is the goal of the quest.*

6.4   Rituals & alternative Perspectives on the Hero's Journey

The Hero's Journey is a linear framework, and recent worlds involve more complex story structure (narrative).

An extended Hero's Journey framework actually was developed thousands of years ago. As stressed in the approaches above by Propp, Raglan, Campbell, and Leeming, long ago the Hero's Journey (quest myth) had been performed in a ritual — i.e., a dramatic performance. Because Hero's Journey myths evolved from rituals, their narrative framework is dramatic (fits theatric presentation). So discussion about Hero's Journeys can be expanded into discussion about rituals.

Walter Burkert's 1982 Structure and History in Greek Mythology and Ritual is an eye-opening alternative view of the importance of ritual. It takes a more anthropological perspective, in which the origins of society were violent and focused on survival — with territoriality, acts of killing, and sacrificial rituals. Quests, heroism, ritual, and myth look totally different from this stark perspective.

Another justification for this non-romantic view is that some animals (geese, dogs, chimpanzees, ...) — on their own — actually perform symbolic rituals of solidarity. Not only humans practice ritual. Burkert also offered pragmatic reasons why myth and ritual would exist in the first place, and how the two relate. He argued they have different purposes, but in both cases, their *stability* in cultures over time — their self-perpetuation as dynamic processes or memes — reinforces their existence. Therefore, importance or benefit to the culture is critical:

> *'Myth is a traditional tale with secondary, partial reference to something of collective importance. ... [In Ritual], the message transmitted seems to be concerned mainly with the solidarity of the group, and the exclusion of others. ... rituals belong to the strongest elements of cultural transmission. ... And as anxiety trends to draw a group together, group solidarity is all the more established by the experience and performance of anxiety overcome.'   — Walter Burkert, pp. 48–50*

This connection with anxiety might fit well with Jung's psyche, but again, with a very different perspective.

Another (very different) perspective on ritual is in Johan Huizinga's 1938 cultural history Homo Ludens: a Study of the Play-Element in Culture. It treats the word 'play' as a non-serious or not-for-real kind of acting. Again, this kind of play is fundamental, in that even animals play. (Dogs play, for example. Turtles play. Ravens play.) Huizinga argued primitive ritual is very close to 'play' across human cultures, in the sense of theater, music, gaming, and amusement — making specific investigations for law, war, poetry, and art. The idea of 'play' is related to social rules and role-playing, but it is complex. The book has become influential in Game studies (ludology) and game design.

The importance of ritual is discussed at length in Vogler's book. An important theme is that early cultures used ritual to share basic beliefs and values. This could be part of why imaginary worlds have reflected cultural beliefs and values.

6.5   Conclusion

'The Worldbuilder's Journey' is a term describing the experience of working on an independent worldbuilding project. This experience was perhaps the most influential outcome of the parageography course, and its greatest success.

There was no formal project specification; the course assignment (in *Figure 6.2*) was simple. The Hero's Journey is described here as a framework to justify this approach to the project. (If there is any concern about overselling of the Hero's Journey framework, that is healthy — and Vogler's book is a well-written reference for walking through it.) The goal of this chapter been to present the course project concept in enough detail that others can think about it.

There remains a lot to investigate about how to set up independent worldbuilding projects in the most successful way. For now, the point is that there are ways to succeed.

Insights from the *Worldbuilder's Journey* in the Parageography Course

The Worldbuilder's Journey is a descriptive term for the course project, which set students off on a quest of designing their own world. The term plays on possible parallels between this quest and the *Hero's Journey* of mythology.

- **Worldbuilding made the course popular.** The students were enthusiastic about the challenge of producing their own world. There was great interest in worldbuilding while the course was offered until 2007, thanks in part to Role-Playing Games. There will be more interest now.

- **The course project helped keep the course popular for 25 years.** The students became engrossed in the creative challenges, and produced elaborate project reports (travel guides). Many were proud of their worlds, and some said that they had never had to do anything creative before. Some also returned years later to thank Parker for the course, with stories about how it had been important for them. These stories have been a great inspiration for this book.

- **'Comparative World Design' increased student interest in worlds.** The course outline approached Worldbuilding with a list of great examples that encouraged comparisons. Also the historical outline gave perspective and patterns to build from. The worlds selected, many already familiar to the students, emphasized different aspects of design in a sequence of increasing complexity.

- **'Applied creativity' challenged creativity with active learning.** Worldbuilding is probably best learned by doing. It is complex, personal, and a journey in itself. The course readings give many examples of world design, but it always is a challenge to create a design within a few weeks. Active learning was a necessity.

- **Challenges of creativity are a good way to figure out who you are.** This was something Parker repeated about the course. If one wanted a one-sentence summary of the central philosophy behind the course, this would be it.

- **It wasn't necessary to 'teach' creativity in the course.** The course did not spell out how to be creative, but offered informal techniques for divergent thinking and improvisation.

- **Divergent thinking was tacitly encouraged with comparisons of world designs.** The initial part of the course concentrated on studying differences in designs — via comparative world design. Focusing on differences smuggled in some divergent thinking, a creativity skill.

- **Worldbuilding by simple improvisation was encouraged as a method of intuitive recombination.** Jazz improvisation is a metaphor for making choices. Jazz is a language — with sets of *phrases* — that improvisation puts together on the fly. Improvisation was used to build imaginative worlds from a small set of starting objects. For example, given a set of archaeological artifacts, students were challenged — 'live', and under constraints — to build a creative world that had produced them. This challenge was intended as a creative experience for students to build on.

- **For some students, the course project 'quest' resembled a Hero's Journey, with them as Hero**. In one instance of the Hero's Journey framework, the Guide reveals that the Hero has untapped powers and enlightens the Hero about how to access them. These powers later turn out to be crucial on the Journey. This instance of the story is one of self-discovery, and — in a way — it was played out in the course. After setting up a few strategies for tapping creativity and offering one-on-one discussions, Parker let each student follow their intuition for the project's challenges.

- **The course design can be adapted for different cultures and different worlds.** In other words, neither the course nor the Worldbuilder's Journey project depended specifically on the worlds used, or on specific course readings. An instructor and class can focus on their own objectives.

Figure 6.5: *Lessons of the Parageography Course project — which sent students on a* Worldbuilder's Journey

Chapter 7

Life in the World of Worldbuilding
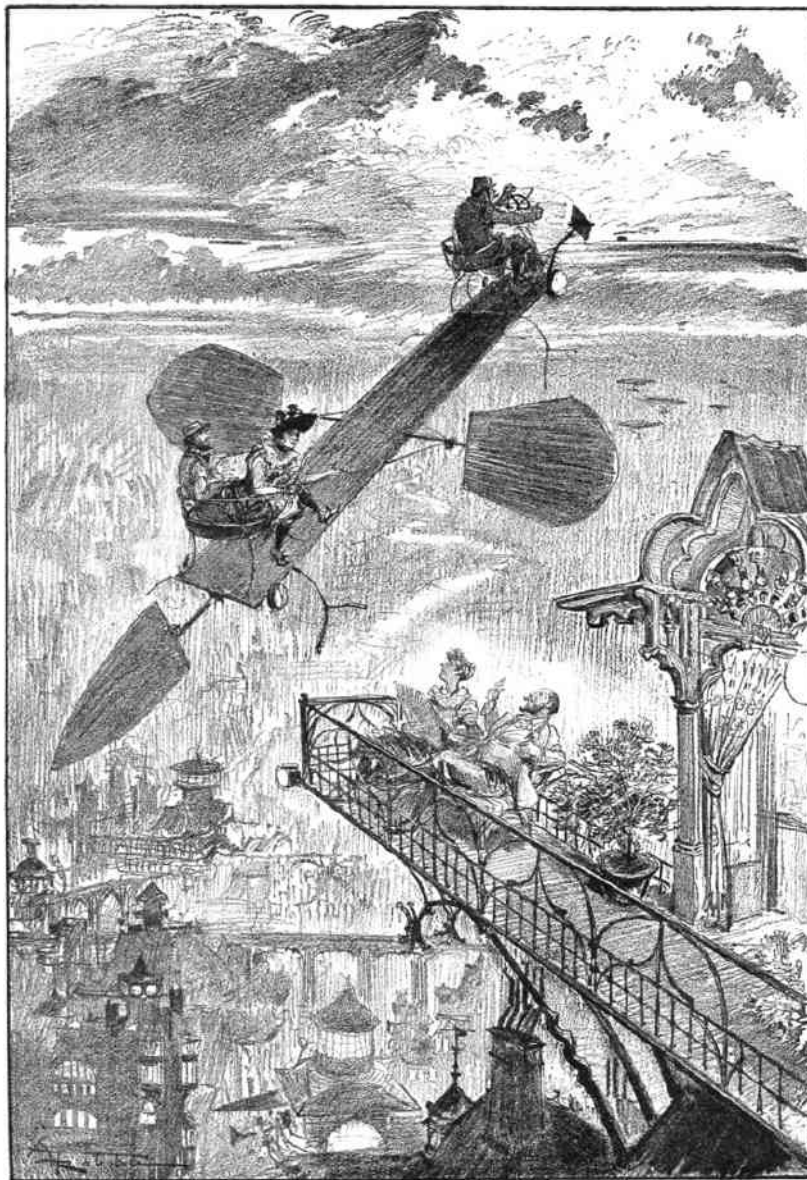
Figure 7.1: *Breathing in the freshness of the evening (Robida, 1893)* [Wikipedia: Public Domain]

7.1   The rapidly-changing World of Worldbuilding

Viewed as an industry, the world of Worldbuilding is changing fast. This chapter tries to gain a higher-level view of it all, by looking at big trends. For example, *Section 8.6* is a (detailed) bibliography of recent books in '*transmedia*'. This is one part of the overall picture, but an important and very dynamic part, and it gives a feel for the future.

These trends actually suggest changes in the way people work; their lifestyles will change. There are few books that describe worldbuilding as a lifestyle, but one can get a sense of the changes from books about worldbuilding skills. In the bibliographies in *Chapter 8*, *Section 8.4* lists recent *how-to* guides. Many of these map out skills — like the construction of languages, or design of monsters, and suggest trends toward specialization.

More generally *Section 8.5* has recent books that give perspective on sets of world structures (maps, timelines, genealogies, nature, culture, language, mythology, philosophy, etc.). These fit with the industry landscape described in [Wolf 2013]. It also describes different roles (involving narrative, transmedia, and circles of authorship) in ways that suggest more specialized lifestyles.

Any recent map of this *World of Worldbuilding* — i.e., overall picture of the industry — is getting more detailed, with genres, methodologies, roles, and franchises. The perspectives we have from studying epic worlds, like Middle-earth, suggests a way to look at the world of Worldbuilding — as a world of *communities*. It is reaching epic scope, with many communities having their own languages and priorities.

7.2   What Worldbuilding Trends stand out?

The most recent books suggest Worldbuilding is quickly becoming more sophisticated. What yesterday were medium-scale designs managed by visionaries are changing into databases of intellectual property shared by multiple communities, with experts collaborating in technical roles. Part of the growth is due to the benefits of formalizing *worlds* in areas like Film/TV, Computer Games, and Virtual Worlds/VR. Media franchises offer important examples, involving worlds like Middle Earth/Arda (Lord of the Rings), The Old Republic (Star Wars), Wizarding World (Harry Potter), etc. Some govern economies larger than those of small countries.

For example, the bibliographies of new books about worldbuilding in Sections 8.5 and 8.6 highlight a few trends: (1) *narrative*, particularly in game development, and how it can be integrated with worldbuilding; (2) *worldbuilding for authors*, including the construction of worlds as part of a writing discipline; (3) *worldbuilding methodologies* (like world bibles); and (4) *transmedia*, in cinema and media franchises.

A theme that runs through these trends is a shift of 'urbanization', from personalities to communities. There are important Worldbuilding communities. For example, Reddit's /r/worldbuilding is a vast forum with hundreds of thousands of members. Because the range of skills involved in Worldbuilding kept growing, it is now impossible to know everything, and working in communities has become important.

Different skills or roles in Worldbuilding can be looked at as communities with different lifestyles:

- **Worldbuilder Communities — and Expertise**: Some tasks may be best solved now by finding an expert and working with them. As an example, new worldbuilders might ask: '*What is the best way to draw maps?*' A good answer might be: *Work with an expert*. (This can not only save time but also improve questions and awareness of options.) In communities like /r/worldbuilding the answer might be: try Wonderdraft (or Inkarnate, ...), check out resources in /r/mapmaking, or (a sign of the future) just commission maps at /r/worldbuilding or /r/HungryArtists.

- **Audience Communities — and Genres**: in order for a world to have an effect on an audience, it ought to be designed for that. The audience can be treated as a community and — why not — factored into the design. World genres are classifications, and can serve as a 'generic' (default) world description. Essentially genres define audiences,

so they also define communities. They are important — people think of worlds in terms of genres, and care about genres. Unfortunately, there are hundreds of genres, and for example *Table 1.1* — the list of great worlds considered earlier — shows there are as many world types. There are also different ways to define genres, and these will evolve.

- **Authorship Communities — and Collaboration**: Collaboration has become common — thanks to increasing scale of worlds and expanding *circles of authorship* with many kinds of authors [Wolf ch.8]. One approach to permit collaboration is to manage development in a world bible — an inventory of information about the world — and impose some collaborative engineering discipline on its use. Often a bible is some kind of wikipedia-like world description; it puts information in one place, formalizes access, and permits scalable development [Kobold]. It is a form of community management.

These all concern essential aspects of worldbuilding, and emphasize managing interactions among communities. It appears likely this will continue — since at its center, worldbuilding is about communication among communities.

7.3   Worldbuilding Communities

There are sites to meet Worldbuilders of any kind. At Reddit.com, for example, /r/worldbuilding is a huge community, with many resources for getting started. Some related communities are listed in *Table 7.1*, with approximate community sizes (some growing rapidly). Each of these communities has resources — but more importantly together they have thousands of people skilled in every aspect of worldbuilding. There might not be a *Bestiary of Worldbuilders* yet, but if there is one, these communities can find it.

A common question of new worldbuilders: *Where is there a list of authors who are Great Worldbuilders?* Well, *Table 1.1* is a general list from literature. For worlds of fantasy and science fiction lists of great work are at the British Fantasy Society site (also known as WorldsWithoutEnd.com, WWE). It tracks rankings of Speculative Fiction from many communities. For different subgenres, there are different lists.

Another common question: *Where is a list of Great Worldbuilders?* One answer is that WWE also has Top Authors pages. It also has its own communities, and lists of resources. Of course, these rankings are never consistent — every ranking defines its own subgenre and represents the views of a few people. Another way to get answers to questions like this is to talk with people in a community.

7.4   Genres as Communities

As just mentioned, world genres (aka subgenres) are important, but there are hundreds of them. It may be possible to classify genres from answers to basic questions. *Figure 7.2* shows a '20 questions' taxonomy of subgenres (with lists of instances) from the 1978 Guide to Fantasy by Diana Waggoner. It was inspired by the realms of fantasy literature in the 1970s, classifying by kinds of magic, time periods, creatures, location, and travel. The Mythic, Medieval (Fairy-tale), Renaissance (Faerie), and Modern (Science Fantasy, Horror, Magic of Situation) periods all correspond to specific parts of the taxonomy. It illustrates the power of classification questions — so popular in worldbuilding — for thinking through world choices. The point of including it here is to show that taxonomies can rely on specialized questions that are meaningful to a community.

Classification questions can be very limiting. For example, the 2008 Rhetoric of Fantasy by Farah Mendlesohn developed a system of fantasy subgenres based on how the main characters access and relate to the world. There are four categories of world — *Portal Quest*, *Immersive*, *Intrusion*, and *Liminal*. (The first is entered by a portal, while in the second all characters remain in a world that has different rules. With intrusion, a fantasy world is allowed to seep into the current world; and a liminal fantasy world is present but remains on the sidelines.) This classification of subgenres starts out with metaphysics. This is inspired, brilliant even, but metaphysics may not be a good way to start.
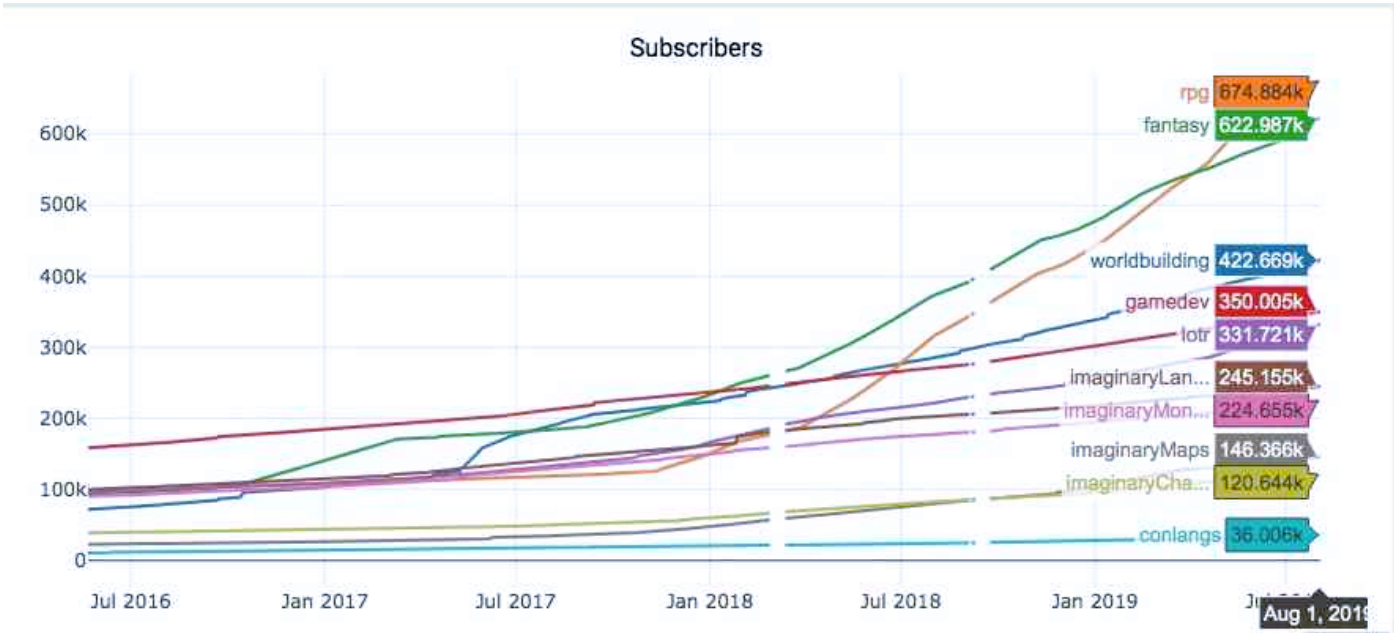
Some Worldbuilding-related Communities at **reddit.com**

community	subreddit	subscribers (August 2019)
Worldbuilding	/r/worldbuilding	420K
Imaginary Maps	/r/ImaginaryMaps	145K
Imaginary Landscapes	/r/ImaginaryLandscapes	245K
Imaginary Monsters	/r/ImaginaryMonsters	225K
Imaginary Characters	/r/ImaginaryCharacters	120K
Constructed Languages	/r/conlangs	40K
Lord of the Rings	/r/lotr	330K
Tolkien Fans	/r/tolkienfans	100K
Fantasy	/r/fantasy	625K
D&D Dungeon Masters	/r/DnDBehindTheScreen	230K
Role-Playing Games	/r/rpg	675K
Role-Playing Game Design	/r/rpgdesign	15K
Game Design	/r/gamedesign	80K
Game Development	/r/gamedev	350K
Game of Thrones	/r/gameofthrones	2300K

Table 7.1: *Communities: major subreddits related to worldbuilding at reddit.com, with approximate community sizes at the start of August 2019. All of these communities are large and growing quickly, but some remarkable trends are present. For example, the RPG and Fantasy communities have been growing explosively over the past two years. This might reflect trends in genres also. (More specific analysis over time intervals, with a variety of different displays, can be made at subredditstats.com.)*

Example of a Taxonomy of Fantasy Worlds — wth Subgenres defined by a Decision Tree

Magic in Operation — *worlds with magic as a 'procedure' that is controlled by characters*

    I. Magic in Operation in Natural Present

        A.1. Magic — *worlds in which a human with magical powers (magician/wizard/witch) affects lives of ordinary people [Middle Earth]*

        A.2. Magic — *adventures brought about by magical objects [Hogwarts]*

        B. Mythic Fantasy — *magical powers which are generally more intense than those of magic or Faerie, powers which affect the soul*

        C.1. Faerie Present — *worlds centering on the presence of creatures of Faerie ... [Neverland]*

        C.2. Faerie Past — *taking place in any period before 1870 [Camelot] ...*

        D. Ghost Fantasy — *in a world with ghosts interacting with ordinary human characters [Middle Earth]*

        E. Horror Fantasy — *a horror story with the lore of Faerie; some creature embodies the spirit of horror [Gormenghast] ...*

    II. Magic Time Travel

        A. Time Travel through Indirect Magic — *where characters do not have control over travel*

        B. Time Travel through Human/Faerie Magic — *where travelers use an object of human/faerie origin*

    III. Travel from Our Universe to Another — *a universe where characters have magical or supernatural powers*

    IV. Science Fantasy — *on the border between fantasy and science fiction*

        A. Journeys for Fun or Adventure — *adventure for its own sake [Oz, Amber]*

        B. Journeys with Serious Motives and Results — *adventure with a goal [Fairy Land, Narnia, Arcturus]*

Magic of Situation — *otherworlds with magic, but that lack 'magic' as a procedure, and the focus is on the world instead of magic*

    I. Fairy story-Fantasy

        A.1. Hausmärchen — *modern imitations of the folk tale, simple, short, and profound*

        A.2. Novelized fairy tales — *fairy tales, but their development is more elaborate and characters more realistic [Lilliput]*

        B. Toy Tales — *talking or magical toys [Pooh Corner]*

        C.1. Animal Fantasy — not magical — *animals that speak but are not magical [Toad Hall]*

        C.1. Animal Fantasy — magical — *animals that have magical powers [Pern]*

    II. Worlds of Enchantment

        A.1 New Geographies — Primitive civilizations; far past and future; hollow-earth *[Hyboria (Conan), Atlantis]*

        A.2 New Geographies — Uncharted lands *[Shangri-La (China), King Solomon's Mines (Africa), The Lost World (South America)] ...*

        B. New Histories — stories set in alternate versions of primary history *[Sword in the Stone]*

        C. New Universes — stories set in worlds which are not at all related to ours *[Middle Earth, Earthsea]*

Figure 7.2: *Subgenres of Fantasy — part of a '20 questions' taxonomy (Guide to Fantasy, 1978) — with world examples*

An interesting organization scheme based on worldbuilder personality is developed in Root-Bernstein, defining the following 4 classification dimensions (pp.31–32) for a set of 64 personal imaginary worlds created by children: (1) fantastic (magical) vs. naturalistic (real); (2) idealistic (utopian) vs. realistic (problematic); (3) highly social vs. (settings and institutions that are) less social; and (4) worldbuilder-involved (participating inside the world) vs. worldbuilder-not-involved. It turned out the most common configuration was: naturalistic, realistic, less social, worldbuilder-not-involved. Many of the worlds seemed 'escapist' — possibly involved in children's trying out an identity to deal with an adverse environment. (Dystopian parents?) Genres based on these divisions apparently reflected problems in the worldbuilders' homes.

Many subgenre taxonomies are simple lists of monikers. The WWE subgenres for Science Fiction and Fantasy include a high-level division into about 20 kinds of fantasy: alternate history, comic, contemporary, dark, erotic, fairy tale, heroic, historical, high, low, juvenile, magical realism, mythic fiction, romantic, superhero, sword and sorcery, urban, weird, and fantasy of manners. Science fiction taxonomies are different, and can focus on things — like time travel, alien agendas, and alternative biologies; WWE lists about 40 subgenres of science fiction. These genres are used in worldbuilding; e.g., an online gallery of worlds built by WorldAnvil users is divided into more than 50 genres like these.

Wikipedia alternatives include: lists of Fantasy subgenres and Science fiction subgenres that resemble the WWE lists, as well as a Categorization of related literary genres. lists of fantasy worlds, worlds defined by planets, countries, underworlds, etc., and perhaps even better, a list of campaign settings (game worlds with campaigns, sets of related narratives), of which many have years of experience and detailed guidebooks.

Each of these genre classification schemes has limitations. Each is also *static* — although the world changes daily.

An alternative way to define genres is in terms of communities. Using Google Trends, audience interest in genres can be checked in a way like the Ngram analysis we did earlier. *Figure 7.3* shows the result of comparing four *Google-defined Literary Genres* over the last year. These are worldwide statistics of search popularity, within the Books & Literature population, where each of the plotted values is a percentage relative to the maximum search popularity at that time.

Specifically, analytics provided can compare interest (search frequency) in different Genres. With parameter settings for global web search, *Figure 7.3* suggests that — over the last year — Horror fiction has seen slight increases in popularity, while Cyberpunk spiked in mid-June and late-August. The results differ heavily on region, and analysis can be broken down into trends by region and community — e.g., Middle East interest in Horror fiction has been high.
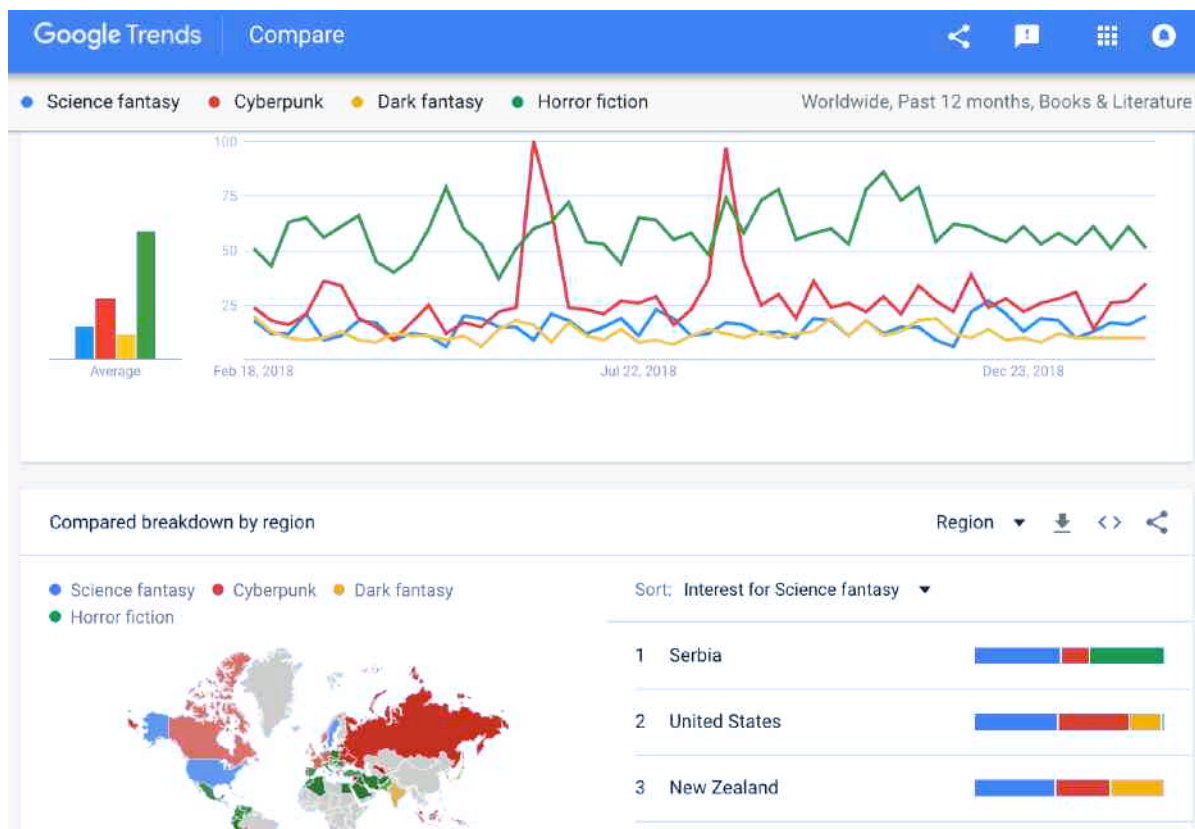
Figure 7.3: *Recent Literary Genre trends in 'Books & Literature': Science fantasy, Cyberpunk, Dark fantasy, Horror fiction*

This alternative approach to genres rests on two assumptions:

- *Genre definitions can be data-driven* — e.g., defined by search statistics. Some literary genres are predefined in Google Trends; an example showing search statistics (along with narrowing of queries by geographic context, time interval, and search topic) is in *Figure 7.3*. Also however, genres can be defined by a query — a collection of search terms, such as archetypes. The resulting 'profiles' of search frequencies are then quantitative gauges of user interest over time. These definitions can be more objective, and track specific changes in the data, without relying on vague subgenre names.

- *Genres can be looked at essentially as communities* — i.e., as populations or user segments that frequently search for the genre. Thus a genre does not have to be a 'concept' — but can be a community defined by search patterns. Rather than define the genre of a imaginary world in terms of Fantasy writer opinions, we can define it in terms of a 'market' of people whose search patterns suggest they would be interested.

Thus, genres are thought of as time-varying communities (the people interested in the genre).

7.5 Collaborative Worldbuilding

In order to compare worlds, or analyze worlds, or design worlds, we need ways to summarize them. Maps alone are not enough. How can we summarize a world's design? ...This is a big problem. A common approach is called a world bible:

> **world bibles** — *large collections of facts, histories, maps, pictures, character backgrounds, and other bits of information that summarize a game world. Such a document is part of the package that game company management teams use to set up business deals with potential partners. ... an organized world table of information that agents, licensors, and other business folks can flip through quickly ...*
>
> *The bible helped to ensure that all the writers, editors, game designers, and artists I worked with had the right answers ...*
>
> *While you may have slightly smaller aspirations than writing up a* **four-hundred page document** *detailing everything in your game setting before you start to play, for the content editors and continuity managers who work at game companies,* **these world bibles are the lifeblood of a creative enterprise***.*
>
> — *S. Hungerford,* How to Write a World Bible, *The Kobold Guide to Worldbuilding, 2012.*

As described, the world bible has 3 sections (stated for RPGs, but still a useful general worldbuilding inventory):

> *1. The World:* Introduction; Races and Cultures; Magic and Technology; Currency and Economy.
> *2. The Cast:* The Cast of Characters; Monsters and Menaces.
> *3. The Appendices:* A. Timelines and Histories; B. Cartography; C. Glossary.

World bibles have become established in worldbuilding, although in different formats:

- A compact example of a world bible is the Pandorapedia — built for planet Pandora in the 2009 movie Avatar.

- Online communitiess like fandom, ObsidianPortal, and WorldAnvil emphasize world wiki/world bible creation.

- World bibles get implemented in different ways. /r/worldbuilding lists different resources for organizing worlds — and since no single format covers everyone's needs, it recommends a *'Do whatever suits YOU'* approach.

- Eventually, as a world gets more fully-developed, its bible becomes a hefty wikipedia-like document or book or database. The bibliography in *Section 8.3* lists some books (*World Guidebooks*) of famous worlds.

In the Kobold Guide, following Hungerford's chapter are two other chapters emphasizing the importance of the world bible. The first, *Worldbuilding in Licensed Worlds* by Silverstein (editor of the Guide), underscores how essential world bibles can be for designers, licensors, and licensees. The next, *The Limits of Design* by Baur (founder of Kobold Press), emphasizes their importance in design — and offers reasons to avoid 'kitchen sink design'.

The bible has been successful as a way to summarize world designs, but Baur mentions two problems: (1) industry forces encourage its becoming a 'kitchen sink' encyclopedia, although this works against everybody's interests; (2) the bible gets treated not as *a summary of the world design*, but as the actual *design* — so as it grows it stops being a design. Altogether, about a quarter of the Kobold Guide touches on issues related to this problem.

The ability for people to share the design of worlds is vital. A world bible can provide this sharing if the two problems just mentioned can be addressed by moving from a kitchen sink to something more at the story-level. For example, extending the World, Cast, & Appendices in the bible to include *narrative* (and backstory) expands these into World, Cast, & Story — which are the elements of Stagecraft. [The Game Narrative Toolbox, 2015] mentions a 'narrative bible', and the sequel [The Advanced Game Narrative Toolbox, 2019] describes creative lifestyles and emphasizes communities. A benefit of a story-level view is to permit discussion of the design goals of diverse communities.

The bible is a natural way to address issues of collaboration — and *consistency*:

> *...... for larger worlds,* **world databases or "bibles" are often used by world-builders to monitor consistency, and also to standardize world-based facts and history where multiple authors are contributing to the same world.**
>
> *Although a narrative fabric can be created entirely by a single author,* **many larger worlds are the result of collaborative effort**, *and the multi-narrative nature of narrative fabric is ideally suited to collaboration since individual narratives within it can be created by separate authors.* — *[Wolf, ch.4,p.201]*

Figure 7.4 shows two examples of how a design has been checked for consistency by comparing it with a Hero's Journey design, and looking for problems in the differences. Both examples resulted in significant changes.

> ## Debugging World Narratives — and checking their Consistency
>
> Narrative included in the world bible can be used in checking or debugging designs, with some sophisticated automated checking.
>
> *Two nice war stories about Narrative debugging:*
>
> - **In a formal review by Disney of the first *Lion King* movie** (discussed in [Vogler]), weaknesses were spotted by identifying differences from the Hero's Journey. In collaboration, the design of the story was then 'tuned' after studying differences in character archetypes and plot steps. This highlighted questions about the script and permitted talking about ways to address them that wouldn't have been possible otherwise.
>
> - **George Lucas' rewriting of '*Adventures of the Starkiller: Episode I, the Star Wars*'** is without doubt the most famous example of narrative debugging. The resulting script later became the first *Star Wars* movie (*Episode IV: A New Hope*). Legend has it that in 1975, Lucas was trying to improve the script when he rediscovered the *Hero's Journey* — having seen it years earlier — and decided to adopt the framework. ([Bouzereau, 1997] presents the *Star Wars* scripts for Episodes IV-VI with in-line commentary obtained in interviews with Lucas and others.)
>
>   The revised script is now a celebrated example of the Hero's Journey, and its success was one reason that the Hero's Journey framework became widely-accepted in the 1980s.
>
>   The revised designs for the Star Wars trilogy are presented with careful divisions into the steps of the Hero's Journey schema in [Voytilla, 1999] (a companion book for [Vogler]). In addition, the structure of the entire trilogy — the three films combined into one — is also presented in the same way, i.e., the trilogy also was structured to fit a 3-act Hero's Journey.

Figure 7.4: *Two war stories:* World Bibles *have been useful in* checking *and* debugging *of designs.*

Direct collaboration with an audience is also important for improving designs. *Wonderland* and *Neverland* — two wonderful examples — are summarized in *Figure 7.5*. In both cases the result of allowing the audience to guide the design was paradigm-shifting. Giving the audience control over some of the design tapped into their concerns, gave them ownership, and changed everything. Someday collaboration with audiences will be common.

How Lewis Carroll let Alice design Wonderland
[excerpt from Tatar, Enchanted Hunters, Norton, 2009, pp. 186–194]

... An amateur photographer, Dodgson also needed to find ways to get children to pose and then sit completely still for the time it took to expose the wet plate before it went into the darkroom. **Alice Liddell describes his strategy: "We used to sit on the big sofa on each side of him, while he told us stories, illustrating them by pencil or ink drawings as he went along. When we were thoroughly happy or amused at his stories, he used to pose us and expose the plates before the right mood had passed. He seemed to have an endless store of these fantastical tales, which he made up as he told them ... In this way the stories, slowly enunciated in his quiet voice with its curious stutter, were perfected."** *...*

*Gertrude Chataway met Dodgson as an eight-year-old (*The Hunting of the Snark *was dedicated to her) and later recalled how finely attuned her avuncular friend was to the child's mind:* **"One thing that made his stories particularly charming to a child was that he often took his cue from her remarks — a question would set him off on quite a new trail of ideas so that one felt that one had somehow helped to make the story, and it seemed a personal possession." The child not only took the lead but also remained an active presence, shaping the story with questions, or perhaps with just a look of astonishment or glee.** *Like J.M. Barrie after him, Dodgson worked in concert with children, discovering step by step how to draw them in.*

How J.M. Barrie let boys design Neverland
[excerpt from Tatar, Enchanted Hunters, Norton, 2009, pp. 175–178]

In the summer of 1901, the five Llewelyn Davies brothers spent their summer holidays at a cottage ... There was plenty of time for games about shipwrecks ... Barrie may have staged the scenes, but he surely did so in a way that was responsive to the three older boys' sense of adventure. And although he took part in the action, ... he also removed himself from the action at times.

"Occasionally Barrie would step aside from the adventures and view them objectively, photographing the boys in action, or jotting down observations"... This record of three boys passing the summer as castaways fighting pirates became the blueprint for Peter Pan. *... In a feat that has been accomplished by few authors of children's books, J.M. Barrie entered into the imaginative world of play* with *children to discover what was on their minds before he set out to write a book* for *them.*

Wonderland is a charming example of collaborative authoring with the audience. The story above recounts how Lewis Carroll let a 7-year-old Alice Liddell guide its creation — by sitting with her, trying out ideas, and learning from her reactions. The design was steered by Alice's curiosity, with Carroll repeatedly updating the story.

Also above is a description of how J.M. Barrie worked with a crew of exuberant young pirates to design *Peter Pan* and *Neverland*. His approach led to his playing pirates with several boys over a summer, and keeping notes about what worked well. These notes eventually evolved into the book.

Wonderland and *Neverland* both owe some of their magic to letting children — the audience — steer their design. In Carroll's case, it was enough to give them a sense of ownership, and Barrie's draft book credited boys as the author.

Strict Victorian culture played a role in both worlds. It was strict enough that 'not growing up' was in fashion, and Carroll apparently never did; he also sought only the company of young women (such as the 7-year-old Alice). Likewise, Peter Pan (who became synonymous with never-growing-up) supposedly represented Barrie [Wullschlager, 1996]; see also [Tatar 2011]. So these collaborations with children went beyond normal worldbuilding projects.

Figure 7.5: *Lewis Carroll and J.M. Barrie created spectacular worlds — by letting Children guide the design*

7.6   Conclusion

We started this book by looking at worlds as representing deep concerns of a *culture*. For thousands of years they have served as a kind of stage, allowing concerns to be shared among the group. The communities here — Worldbuilders, Authors, Audiences, Genres — represent cultures also. A central problem is how they communicate. The World of Worldbuilding is now epic in scale, with many communities, and communication among its communities is the central theme of this chapter.

As mentioned earlier, Sections 8.5 and 8.6 highlight some worldbuilding trends, including: (1) *narrative*; (2) *worldbuilding for authors*; (3) *worldbuilding methodologies* (like world bibles); and (4) *transmedia* and franchises. Communication among communities — collaboration — is a theme running through these trends. Life in the World of Worldbuilding is changing, and many of its cultures are focusing on communication.

The emphasis on communities in worldbuilding in this chapter is consistent with the framework of [Alexander 2013], which (on page 1) makes a strong argument for the centrality of 'community' in world design and storytelling. Integrating perspectives from media, screenwriting, mythology, and anthropology, Alexander has extended Walter Benjamin's equation *'storytelling = experience = community'* to a narrative theory of fictional worlds centered on community.

Conclusions: Trends in the World of Wordbuilding

The *World of Worldbuilding* now has epic scope, with diverse communities that must work together.

Some conclusions about Trends:

- **Worlds are becoming an important technology**: Fiction, Media (Film/TV and Games), and Virtual World systems all can benefit from technology to manage worlds, and media franchises show their economic significance.

- **Worldbuilding is increasingly about communities**: As its scale increase, worldbuilding is expanding to connect people playing different roles — authors, audiences, experts, managers, ... — in circles of authorship. Each role can be viewed as a community. Larger-scale development will require collaboration.

- **Authors**: As the scale of worlds has grown, complexity of authorship has also. For example, collaboration requires sharing of data. This can be managed with a **world bible** — a database of information about stagecraft, timelines, maps, and other important aspects of a world. World bibles are important in many disciplines of worldbuilding — both as a kind of reference document for debugging designs and ensuring consistency, and also as an inventory of concepts used in negotiation and planning.

- **Genres**: Genres are important for discussing a world design with others; they give a short, template-level description, and design sketch. Often genres are nothing more than monikers — names for a community of readers — but can serve as a 'generic' description, or as an initial rough classification. However there are hundreds of genres.

  An alternative approach here is to **view a 'genre' as a community (of people who are interested)**. For example, statistics about search interests of specific groups of users with specific sets of world features permits analysis of genre interest by region and by user community. A web-search-data-driven analysis using Google Trends can provide quantitative measures of this interest, and can tie it directly to world features.

  Genres are also sometimes defined by sets of symbols (like sword, armor, dragon, damsel) or by formulaic script (a ritual plot line or Road-of-Trials with these symbols). These definitions of genre also can lend themselves to a search-data-driven approach.

- **Audiences**: Great worlds exert an effect on their audience. An immediate consequence is that **direct collaboration between Authors and Audiences can be important in worldbuilding**. Two fascinating historical examples of where a direct collaboration between Authors and Audiences worked out well are *Wonderland* by Lewis Carroll and *Neverland* by J.M. Barrie. Both authors allowed their audience to guide the design, with spectacular results.

Figure 7.6: *Trends in the World of Worldbuilding: Communities involving Authorship, Genres, and Audiences*

Points to Take Away about Worldbuilding Courses

- **This book describes a successful university worldbuilding course, taught for 25 years**.
    - CC.327 was an undergraduate course on imaginary worlds (Middle Earth, Narnia, Oz, ...)
    - It was a 'world literacy' course, covering about 20 famous imaginary worlds over history
    - It was a worldbuilding course, requiring students to build their own creative world.
    - The course can be adapted for any set of worlds, selected by the instructor.

- **The worldbuilding course project made the course popular**.
    - High-quality, motivated students enrolled because of the course project.
    - The course won teaching awards and became a very popular course at U.Texas.

- **A basic goal of this book is to provide a roadmap for similar worldbuilding courses to succeed.**
    - Worlds can be chosen from any culture.
    - *Figure 2* shows a conceptual roadmap for courses with a new set of worlds.
    - The worlds give students an appreciation of cultural evolution.
    - The course can develop worldbuilding and creative skills.

- *The Worldbuilder's Journey* — **the course project of building a world — was very successful**.
    - The course project put students on a *Hero's Journey*, with them in the leading role.
    - The project was presented as a creative challenge, and students liked this challenge.
    - Each student was allowed to follow their intuition and interests.
    - Course philosophy: challenges of creativity are a good way to figure out who you are.

- **Worldbuilding is growing quickly from large-scale designs to collaborative databases.**
    - Many fields now involve worldbuilding — Film/TV, Games, Storytelling, VR, ...
    - Worlds have become economically important as franchises.
    - Worlds are often shared in the form of 'world bibles' — encyclopedic design documents.
    - The need for sharing and building worlds collaboratively will grow.

- **Multiple trends in worldbuilding emphasize communities, and courses can build on them.**
    - In history, worlds have been linked to a culture or community.
    - With increasing sophistication, many kinds of community will become involved.
    - Example: circles of authorship will link many communities, from technicians to audiences.
    - Worldbuilding communities are resources that students can build on.

- **The following PDF hyperbooks about this work are freely available**:
    - The Worldbuilder's Journey — overview, about 150 pages, with history & perspective.
    - The Parageography Course has Course Notes from two years, altogether about 400 pages.
    - The Parageography Library, currently about 800 pages, has synopses and hyperlinks for about 2000 books in the Library, turning bibliographic information into a kind of web index.

    Each of the PDFs has thousands of links that query web resources, making it a sourcebook.

Figure 7.7: *Some points to take away — an Executive Summary of how worldbuilding courses can succeed.*

Chapter 8

Bibliographies
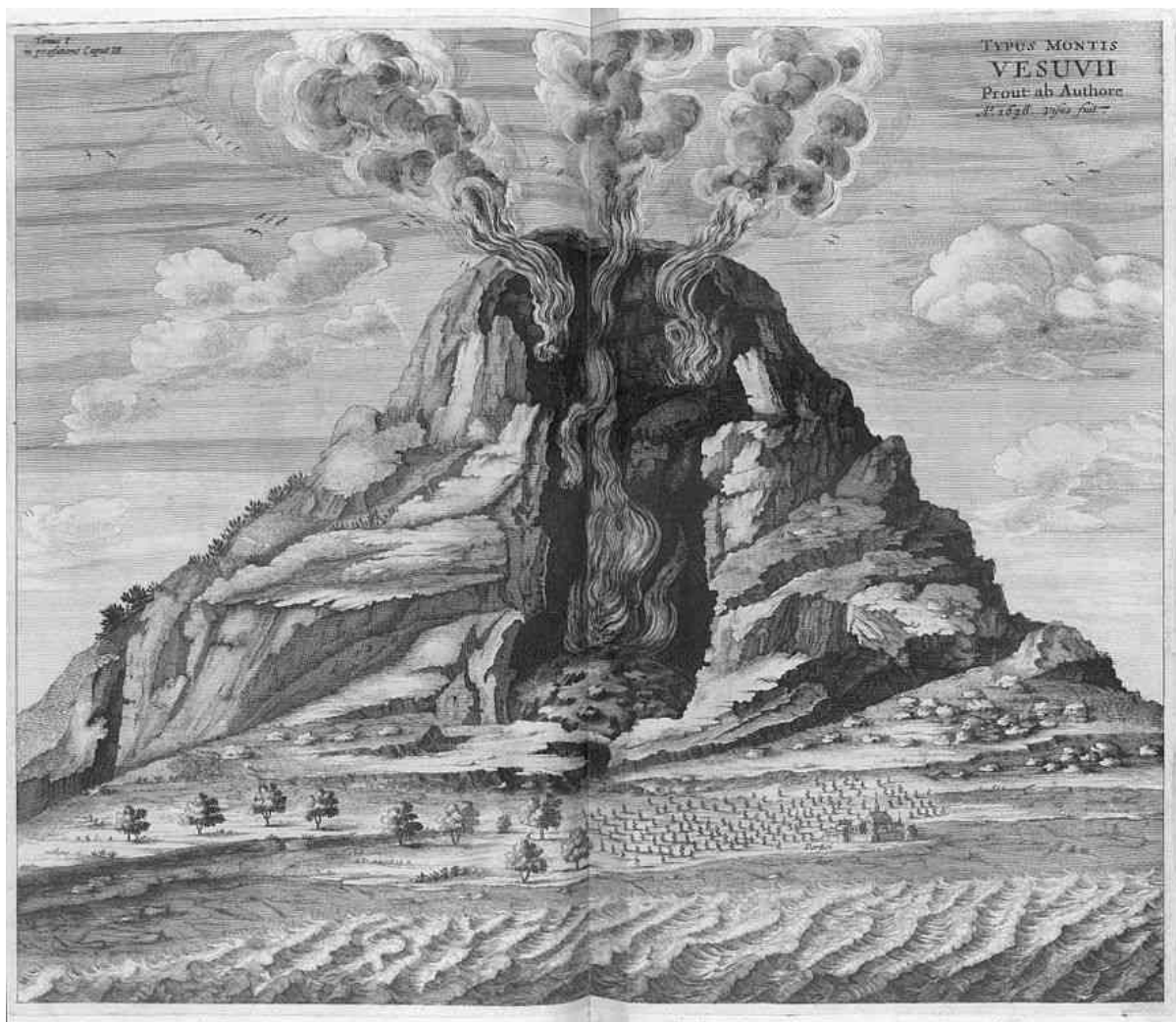
Figure 8.1: *Mount Vesuvius (Kircher, 1638)* [Wikipedia: Public Domain]

Links provided for each book:

cover	*image of cover*	G	*Google*
nearest lib	*search for copies at libraries near you (WorldCat)*	Ga	*Google Art*
		Gb	*Google Books*
Abe	*Abebooks*	Gi	*Google Images*
A	*Amazon*	Gs	*Google Scholar*
Arev	*Amazon customer reviews*	YT	*(Google) YouTube — video*
BN	*Barnes & Noble*	Get	*Getty Open Content — public domain images*
BF	*BookFinder*	Gut	*Project Gutenberg — public domain books*
1ed	*BookFinder First Editions*	LV	*LibriVox — public domain audio books*
DDG	*DuckDuckGo*	Wa	*WikiArt*
eB	*eBay*	Wc	*Wikimedia Commons — freely-usable media*
IB	*search for copies at booksellers near you*	W	*Wikipedia*
R	*Reddit — /r/worldbuilding*	Wisbn	*Wikipedia 13-digit ISBN-search*
SF	*ISFDB — internet Speculative Fiction DB*	10-digit ISBN	*Google search for: ISBN*

Figure 8.2: *Links to web resources that are provided, using book and synopsis information to query them.*

8.1   How the Resource Links work

Organizing the library has been a challenge because of its size. Essentially, each topic/section defines a different library, but the libraries overlap. The selection of books in each section was partly automated in order to deal with this (about 2000 books were assigned among 30+ sections). Improving this organization is on the roadmap for the future.

Because an ISBN makes books much easier to index and access, currently only books with an ISBN are included. This restriction essentially limits books to those with publication or reprint dates after the 1960s. Initially the majority of the books included also were acquired before 2010, but the list has been updated with relevant recent books.

Every book entry has links to other information sources. For example, there are links to Amazon customer book reviews, and sites for public domain images. Altogether there are about 25 links for each book — covering Wikipedia, Libraries, free eBooks, Booksellers, Search Engines, Image Search sites (including art sites, with different kinds of license search), and Fantasy/Science Fiction and Worldbuilding resources.

All links now included are in *Figure 8.2*. Each link uses the title or synopsis of a book to search these sites — so even if the book itself is impossible to access, the link might still find something valuable. More links are easy to add, but the hyperlinks already extend the library to a kind of web index.

For example: clicking the '**R**' link does a search of Reddit, clicking '**libraries**' searches libraries near you, and clicking '**WC**' searches Wikimedia Commons for (public domain) media content. (Also WikiArt, Getty, Gutenberg, Google Art, and other links get to public domain images.)

Images sprinkled throughout this book include links to their sources, as well as other wonderful resources (such as Galactic Central). These images illustrate evolution from mythic to modern worlds. The increases in sophistication of the explorer's maps — the geography of new worlds — gives a feel for the rapid change in the Age of Discovery. These images also show how earlier worlds influenced later ones.

Figure 8.3: *The Hobbit (Bette Fauth, 1960) — painting given to Douglass Parker by the artist*

8.2   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.

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[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.

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[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.

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[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 or 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, Yggradsil, 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.

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[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 afterlife. • 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.

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[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.

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[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 elsewheres. • 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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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 Barsetshire • 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.

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[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.

[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.

[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.
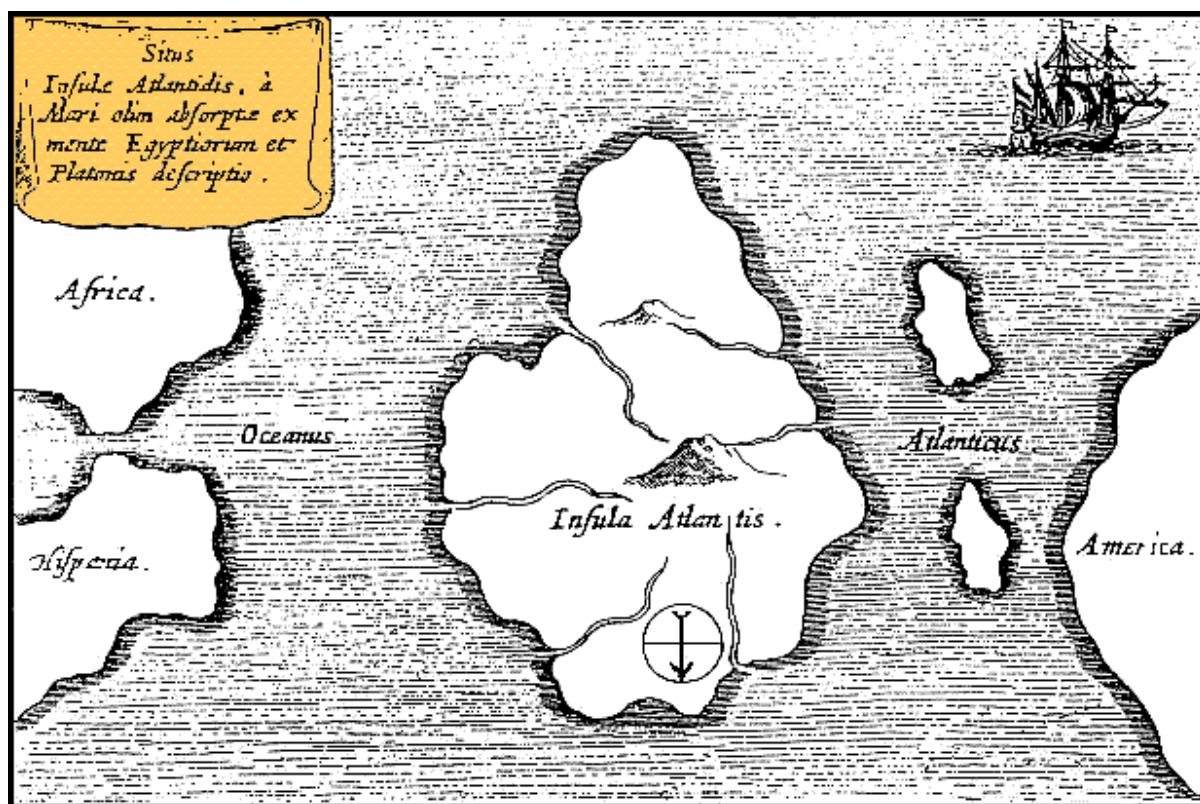
Figure 8.4: *The Island of Atlantis (Kircher, 1669), in the Atlantic — and resembling South America (map inverted)*

Figure 8.5: *Map showing Xanadu (d'Abbeville, 1650)* [Wikipedia: Public Domain] — *legendary site of Kubla Khan's summer palace*

8.3   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 fundaments 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.

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[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 indepth 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.

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[3] Charlotte Bronte.   Tales of Angria — Complete Edition: Mina Laury, Stancliffe's Hotel & Angria and the Angrians. Musaicum 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.

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[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.

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[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.

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[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.

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[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, 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).

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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 ...

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[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.

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[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.

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[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, Faerûn 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.

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[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.

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[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.

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[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.

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[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.

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[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 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.

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[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.

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[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.

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[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 Baums'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.

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[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.

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[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 Kansa. • 577 pp.

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[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".

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[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.

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[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.

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[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.

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[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.

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[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 informration. • 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!

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[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. Donaldso'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.

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[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 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 ovecome seemingly impossible odds and to carve out a new life for themselves and the future.

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[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.

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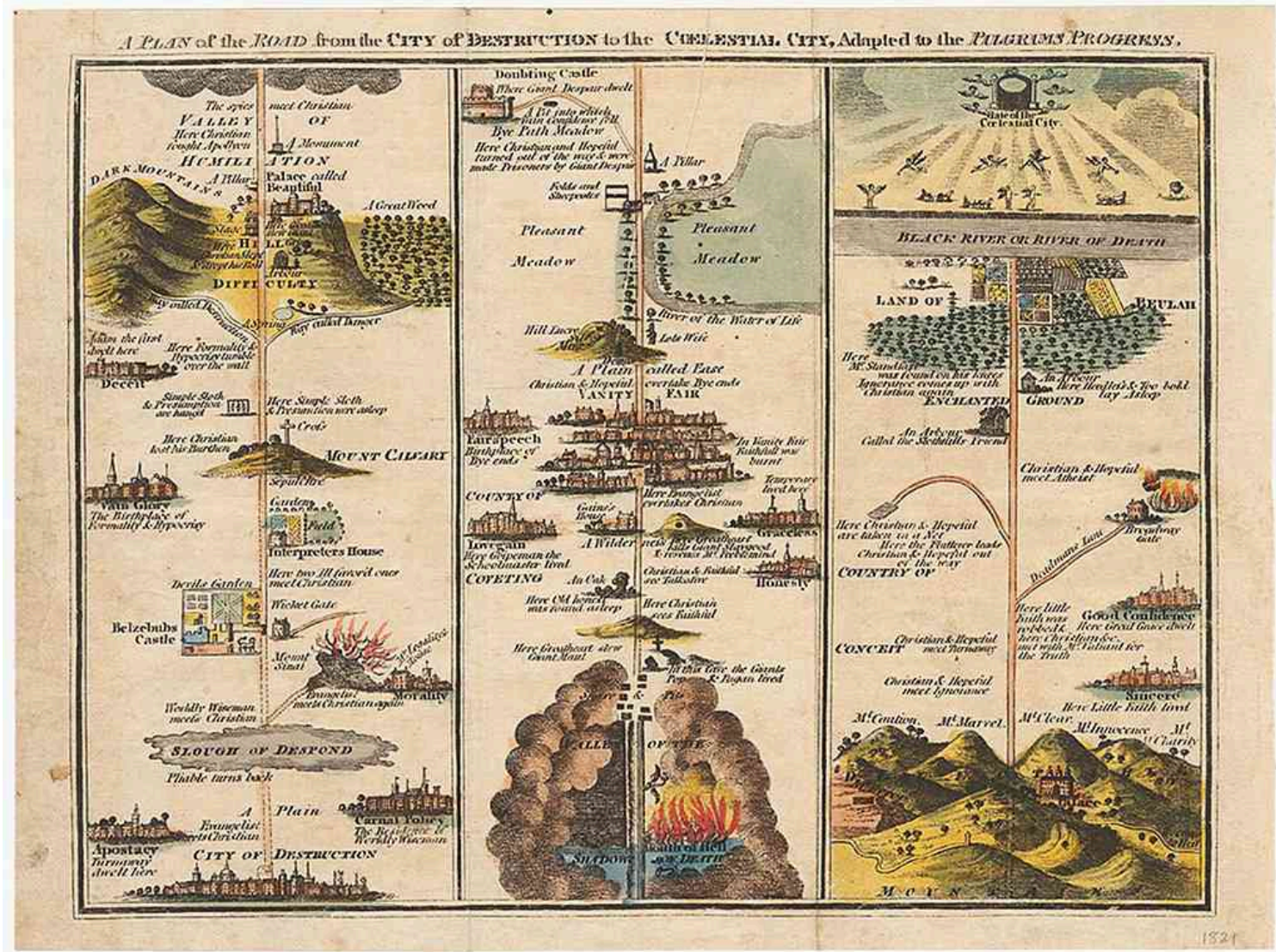
Figure 8.6: *Road from the City of Destruction to the Celestial City* — *Pilgrim's Progress (Bunyan, 1821)* [Wikipedia: Public Domain]

Figure 8.7: *Graffiti in memory of Frank Frazetta (Jim Vision, 2014)* [Wikipedia: Public Domain] *[Works: Museum Syndicate]*

8.4   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.

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[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 Gailman 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.

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[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.

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[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!

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[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 Shivisith 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.

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[6]   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 Whitlach. 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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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 'Dragonlogy 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 reinstituted 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.

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[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.

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[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.

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[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.

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[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 cliches 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.

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[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.

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[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 excluisve 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.

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[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.

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[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 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?.

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[23] 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 Convenant 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.

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[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.

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[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...

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Figure 8.8: *Triumphal March of the Elf King (Doyle, 1870)* [Wikipedia: Public Domain]

Figure 8.9: *Idyll (Leighton, 1880)* [Wikipedia: Public Domain]

8.5   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.

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[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.

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[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.

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[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.

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[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 lifeall with a checklists 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 expandAdvanced 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.

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[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.

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[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.

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[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.

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[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.

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[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!

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[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.

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[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.

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[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 or 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.

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[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.

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[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.

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[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.

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[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!

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[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 detal to life-forms you create.

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Figure 8.10: *Poet's Dream (Parrish, 1901)* [Wikipedia: Public Domain]

Figure 8.11: *Consummation of the Course of the Empire (Cole, 1836)* [Wikipedia: Public Domain]

8.6   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.

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[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.

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[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.

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[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).

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[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.

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[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.

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[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.

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[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.

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[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... .

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[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 holofoil! • 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 Encyclopediais 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.

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[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.

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[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....

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[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.

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[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 Woylnetz, President of Production, Cineflix, Executive Producer: Torchwood, Executive in Charge of Production: Mad Men, Breaking Bad & Walking Dead.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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 cultureacross 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.

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[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.

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[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.

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[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.

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Figure 8.12: *A Sarlacc at* Star Wars: Galaxy's Edge — *Disneyland's new 'land' (Doctorow, 2019)* [Creative Commons Attribution – SA 2.0 License]

Figure 8.13: *The Voynich Manuscript — an encyclopedic codex (ca. 1400)* [Wikipedia: Public Domain]

8.7 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.

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[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.

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[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 literaturefrom 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.

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[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.

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[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.

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[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.

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[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 A'raf, 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.

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[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.

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[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.

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[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.

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[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 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

[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 elsewheres. • 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 Kansa. • 577 pp.

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[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.

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Primary Required Parageography Course Readings (in a table)

Author	Title	Sections	Search		
Apollonius of Rhodes	The Voyage of Argo (tr. Rieu)		text	audio	video
L. Frank Baum	The Patchwork Girl of Oz		text	audio	video
[Anon: St. Brendan]	The Voyage of St. Brendan		text	audio	video
Lewis Carroll	Alice in Wonderland		text	audio	video
Dante Alighieri	The Divine Comedy (tr. Ciardi)		text	audio	video
Diodorus Siculus	Iambulus – Islands in the Sun		text	audio	video
Antonius Diogenes	The Wonders Beyond Thule		text	audio	video
Herodotus	Historia (tr. de Selincourt)	II, IV	text	audio	video
Homer	The Odyssey (tr. Fitzgerald)	5, 6, 11, 13, 24	text	audio	video
C.S. Lewis	Voyage of the Dawn Treader		text	audio	video
Longus	Daphnis and Chloe		text	audio	video
Lucian of Samosata	True History		text	audio	video
Welsh Arthurian tales	The Mabinogion (tr. Gantz)		text	audio	video
Thomas Malory	Le Morte d'Arthur		text	audio	video
Sir John Mandeville	Travels of Sir John Mandeville		text	audio	video
John Milton	Paradise Lost	IV, IX	text	audio	video
Thomas More	Utopia (tr. Surtz)		text	audio	video
Plato	Timaeus and Critias (tr. Lee)		text	audio	video
Pliny the Elder	Historia Naturalis	VII (init)	text	audio	video
François Rabelais	Gargantua and Pantagruel (tr. Cohen)	I, II, IV, V	text	audio	video
Edmund Spenser	The Faerie Queene	II.12, III.6, VI	text	audio	video
Jonathan Swift	Gulliver's Travels		text	audio	video
J.R.R. Tolkien	The Fellowship of the Ring		text	audio	video
Vergil	Aeneid (tr. Mandelbaum)	3, 6, 8	text	audio	video

Table 8.1: Links to online variants of the Parageography Course Readings (with specified Sections)

8.8 Course Readings

[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.

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[2] Francois Rabelais.   Gargantua and Pantagruel.   Penguin. 2006.

A masterly new translation of Rabelais' robust scatalogical comedy • Parodying everyone from classic authors to his own contemporaries, the dazzling and exuberant stories of Rabelais expose human follies with mischievous and often obscene humor. Gargantua depicts a young giant who becomes a cultured Christian knight. Pantagruel portrays Gargantua's bookish son who becomes a Renaissance Socrates, divinely guided by wisdom and by his idiotic, self-loving companion, Panurge.

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[3] 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.

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[4] 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.

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[5] 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.

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[6] 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.

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[7] Homer, Stanley Lombardo.   The Odyssey. Hackett. 2000.

Lombardo's Odyssey offers the distinctive speed, clarity, and boldness that distinguished his 1997 Iliad. From the translation: "And when the wine had begun to work on his mind, I spoke these sweet words to him: "Cyclops — You ask me my name, my glorious name, And I will tell it to you. Remember now, To give me the gift just as you promised. Noman is my name. They call me Noman — My mother, my father, and all my friends too." He answered from his pitiless heart: "Noman I will eat last after his friends. Friends first, him last. That's my gift to you".

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[8] 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.

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[9] 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.

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[10] 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.

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[11]   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.).

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[12]   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.

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[13]   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.

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[14]   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 Barsetshire • 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.

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[15]   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.

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[16] 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.

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[17] 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".

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[18] 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.

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Figure 8.14: *Livre des merveilles (Marco Polo, 14th century)* — *p.85r* [Bibliothèque Nationale de France, non-commercial use]

8.9 Course References

[1] 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.

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[2] 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.

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[3] Ayelet Haimson Lushkov. You Win or You Die: The Ancient World of Game of Thrones. I.B. Tauris. 2017.

If the Middle Ages form the present-day backdrop to the continents of Westeros and Essos, then antiquity is their resonant past. The Known World is haunted by the remnants of distant and powerful civilizations, without whose presence the novels of George R.R. Martin and the ever popular HBO show would lose much of their meaning and appeal. In this essential sequel to Carolyne Larrington's Winter is Coming: The Medieval World of Game of Thrones, Ayelet Haimson Lushkov explores the echoes, from the Summer Islands to Storm's End, of a rich

antique history. She discusses, for example, the convergence of ancient Rome and the reach, scope and might of the Valyrian Freehold. She shows how the wanderings of Tyrion Lannister replay the journeys of Odysseus and Aeneas. She suggests that the War of the Five Kings resembles the War of the Four Emperors (68-69 AD). And she demonstrates just how the Wall and the Wildlings advancing on it connect with Hadrian's bulwark against fierce tribes of Picts. This book reveals the remarkable extent to which the entire Game of Thrones universe is animated by its ancient past.

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[4] 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.

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[5] 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.

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[6] Carolyne Larrington.   Winter is Coming: The Medieval World of Game of Thrones. I.B. Tauris. 2016.

Game of Thrones is a phenomenon. As Carolyne Larrington reveals in this essential companion to George R.R. Martin's fantasy novels and the HBO mega-hit series based on them the show is the epitome of water-cooler TV. It is the subject of intense debate in national newspapers; by PhD students asking why Westeros has yet to see an industrial revolution, or whether astronomy explains the continent's climatic problems and unpredictable solstices ('winter is coming'); and by bloggers and cultural commentators contesting the series' startling portrayals of power, sex and gender. Yet no book has divulged how George R.R. Martin constructed his remarkable universe out of the Middle Ages. Discussing novels and TV series alike, Larrington explores among other topics: sigils, giants, dragons and direwolves in medieval texts; ravens, old gods and the Weirwood in Norse myth; and a gothic, exotic orient in the eastern continent, Essos. From the White Walkers to the Red Woman, from Casterley Rock to the Shivering Sea, this is an indispensable guide to the twenty-first century's most important fantasy creation.

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[7] 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.

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[8] Michele Root-Bernstein.   Inventing Imaginary Worlds: from Childhoood 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.

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[9] 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 ofOn 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.

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[10] 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.

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[11] 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.

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[12] 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.

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[13] 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.

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[14] Erich S. Gruen.   Rethinking the Other in Antiquity. Princeton University Press. 2012.

Prevalent among classicists today is the notion that Greeks, Romans, and Jews enhanced their own self-perception by contrasting themselves with the so-called Other — Egyptians, Phoenicians, Ethiopians, Gauls, and other foreigners — frequently through hostile stereotypes, distortions, and caricature. In this provocative book, Erich Gruen demonstrates how the ancients found connections rather than contrasts, how they expressed admiration for the achievements and principles of other societies, and how they discerned — and even invented — kinship relations and shared roots with diverse peoples. Gruen shows how the ancients incorporated the traditions of foreign nations, and imagined blood ties and associations with distant cultures through myth, legend, and fictive histories. He looks at a host of creative tales, including those describing the founding of Thebes by the Phoenician Cadmus, Rome's embrace of Trojan and Arcadian origins, and Abraham as ancestor to the Spartans. Gruen gives in-depth readings of major texts by Aeschylus, Herodotus, Xenophon, Plutarch, Julius Caesar, Tacitus, and others, in addition to portions of the Hebrew Bible, revealing how they offer richly nuanced portraits of the alien that go well beyond stereotypes and caricature. Providing extraordinary insight into the ancient world, this controversial book explores how ancient attitudes toward the Other often expressed mutuality and connection, and not simply contrast and alienation.

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[15] 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.

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[16] 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.

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[17] 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.

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[18] 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.

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[19] 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.

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[20] 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.

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[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.

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[22] 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.

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[23] 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.

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[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 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

[25] 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

[26] 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

[27] 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 Nettl, 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

[28] 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

[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 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

[30] 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.

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[31] 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 Ethiope 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".

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[32] 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.

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[33] 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.

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[34] 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

[35] 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

[36] 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

[37] 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

[38] Robert H. Boyer, Kenneth J. Zahorski.   Fantasists 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.

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[39] 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.

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[40] 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.

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[41] 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.

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[42] 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.

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[43] 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.

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Figure 8.15: *Map of Odysseus' wanderings (Ulysses' Errores) (Ortelius, 1624)* [Wikipedia: Public Domain]

8.10   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.

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[2] Jean Shinoda Bolen.   Goddesses in Everywoman: Powerful Archetypes in Women's Lives. HarperCollins. 2014.

A classic work of female psychology that uses seven archetypcal 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.

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[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).

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[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.

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[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 behaviorgreat 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. Youll 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 todays 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.

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[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

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.

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[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.

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[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.

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[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) ... .

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[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.

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[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.

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[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 Stanislov Grof, Nobel laureate Roger Guillemen, 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.

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[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 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?

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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.

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[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-ted, 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.

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[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.

[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 the stories in the anthology; and a glossary of critical terms.

[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.

[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.

[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.

[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.

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[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.

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[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.

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[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/Aragorm); and the goddess figure (Galadriel).

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[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.

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[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.

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[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-worshiping 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.

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[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.

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[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.

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[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.

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[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.

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[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 worlds 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.

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[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.

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[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.

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Figure 8.16: *Aucassin seeks for Nicolette (Parrish, 1903)* [Wikipedia: Public Domain]

Figure 8.17: *The Road to Success (Etude Magazine, 1913)* [Cornell Digital Collections: Public Domain]

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