

# THE PARAGEOGRAPHY COURSE ON DESIGN OF IMAGINARY WORLDS

How Worldbuilding became a popular Course  
at the University of Texas for 25 Years



# The Parageography Course on Design of Imaginary Worlds:

how Worldbuilding became a popular course at the University of Texas for 25 years

Douglass S. Parker

August 29, 2019

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# *The Parageography Course the Design of Imaginary Worlds: how Worldbuilding became a popular course at the University of Texas for 25 years*

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:*

Sea monsters and the isle of Tile ([Thule](#)) in the [Carta Marina \(Magnus, ca. 1527-1539\)](#) [Wikipedia: Public Domain]



# Preface

This book gives an outline of a course on worldbuilding, a discipline of constructing imaginary worlds. A world — also known as a fantasy world or world of the imagination — is a fictional place like Middle Earth, Oz, or Wonderland.

[Worldbuilding](#) has recently become important in many media, including in games, fiction, film, and television.

Douglass Parker, a scholar known for his work on translation of classical drama, also had a lifelong love of books. Fascinated by the World of Oz in the 1930s, Science Fiction and Fantasy in the 1940s, and Tolkien in the 1950s, he eventually developed a *Parageography* course that focused on the design of imaginary worlds.

‘Introduction to Parageography’ was offered at the University of Texas regularly for 25 years, from 1982 to 2007. The enrollments were large, and the reception by students was enthusiastic.

## CC 327. Parageography.

Survey of the classical and medieval roots of speculative literature, especially those fantasies that involve the creation and presentation of imaginary places, lands, and worlds. ... Three lecture hours a week for one semester.

As the main project of the course, students were assigned the quest of building a world of their own. Parker was a jazz trombonist, and believed a way to learn about one’s self is through challenges of creativity. (A quote of Thelonius Monk used in the course: “the cats I like ... are the cats who take chances”.) Although creativity is not often a goal in university courses, it was in the Parageography course. He referred to it as *a course in applied creativity*.



Figure 1: Jason — in his quest for the Golden Fleece — demonstrating the importance of creativity (Douris, 480 BCE)

Designs of about 20 worlds were studied, with reading of source texts. The worlds reached back into myth and folklore. Their timelessness and power is reflected by the influence they have: readers are drawn in, participate in a journey and its challenges, and as a result sometimes learn something about who they are.

This hyperbook (PDF ebook with hyperlinks that query web resources) summarizes the ideas and organization of the course, and includes course notes from the offerings in 1982 (the initial offering) and 1995. These notes consist mainly of lecture outlines, with just enough detail to lay out topics that were covered.

Parker spent years improving the course coverage of great worlds, making the subject fun, removing judgement, and putting students in the role of creative designers. It became a very popular course at the University of Texas.

A related *Parageography Library* compiled by Parker is described in a companion hyperbook. It has bibliographies about the structure of imaginary worlds through history — with detailed studies of landscape, architecture, language, culture, as well as story structure. Its many links to web resources have been selected to be useful in Worldbuilding.

About the roles of Worldbuilding and *Applied Creativity* in the Parageography course:

- **Worldbuilding made the course popular at U.Texas.** Several articles included below mention students becoming engrossed in the challenge of producing their own world, and filling Parker's office with elaborate project reports. They were proud of their worlds, and some said that they had never had to do anything creative before. Students also returned years later to thank Parker for the course, with stories about how it had been important for them.

It might be apocryphal, but a student in the course once said he'd spoken with Michael Dell (who started *Dell Computers* in 1984 in his dorm room at the University of Texas, 4 blocks from the classroom) — and when the course happened to come up in discussion, Dell said he had thought of Parker as 'practically a mentor'.

- **This was a 'comparative world design' course.** The course notes did not spell out explicitly how creativity can be achieved. However, they did show how a course can approach Worldbuilding with a reading list of great examples. The worlds selected (many already familiar to the students) emphasized different aspects of design in a sequence of increasing complexity, and comparisons lead to divergent thinking — a basic skill of creativity. The historical outline (mythical, classical, medieval, renaissance, and modern periods) stepped through patterns to build from. The course also encouraged methods of improvisation like those in jazz, intuitively recombining things from a predefined set — on demand. Both kinds of creativity are useful in worldbuilding (and elsewhere).
- **One reason the course was popular was that students had to build their own world.** The course project was a journey of 'applied creativity', with active instead of passive learning.
- **Creativity is a skill that is essential for the future, and worldbuilding might be a way to teach it.** It has been used before as a way to teach creativity, and also has been used as an indicator of creativity.
- **Another reason the course was popular was that it sent students on a 'Worldbuilder's Journey'** — resembling the Hero's Journey, which is a story pattern that is characteristic of myth. Interestingly, then, the course project put students on a quest in the role of the Hero, resembling some quests they were studying in the course readings.
- **The course design can be adapted for different cultures and different worlds.** An instructor and class can focus on their own interests, and draw on multicultural resources for myth and folklore. For example, the course might be adapted for eastern cultures, or *Sword & Sorcery* genre. Or *Matriarchies*.

Briefly: the course design combined a rigorous curriculum with ideas on creativity and an extremely popular independent student project on worldbuilding. A primary reason for writing this book was the great enthusiasm of returning students, leaving the impression that related courses might do well.

A companion hyperbook titled *The Worldbuilder's Journey* makes a case that the course outline also can serve as a *roadmap* for new worldbuilding courses with a different set of worlds. As noted in *Figure 6.6*, this gives a simple format for teaching Worldbuilding.

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

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# Abbreviations used for Links to Web Resources

<a href="#">cover</a>	image of cover
<a href="#">nearest lib</a>	library search — near you, and beyond — provided by WorldCat
<a href="#">Abe</a>	Abebooks
<a href="#">A</a>	Amazon
<a href="#">Arev</a>	Amazon customer reviews — comments by people who bought the book
<a href="#">BN</a>	Barnes & Noble
<a href="#">BF</a>	BookFinder
<a href="#">1ed</a>	BookFinder First Editions
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- 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.
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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 2* shows the result of a Google Ngram analysis of English text in books since 1800 — showing normalized frequencies of occurrence of the phrases *fantasy world*, *fictional world*, *dream world*, *imaginary world*, and *story world*. (A 10-year moving average was used to smooth out variance and expose trends.)

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

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

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

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

## Google Books Ngram Viewer

Graph these comma-separated phrases:   case-insensitive

between  and  from the corpus  with smoothing of  [Search lots of books](#)

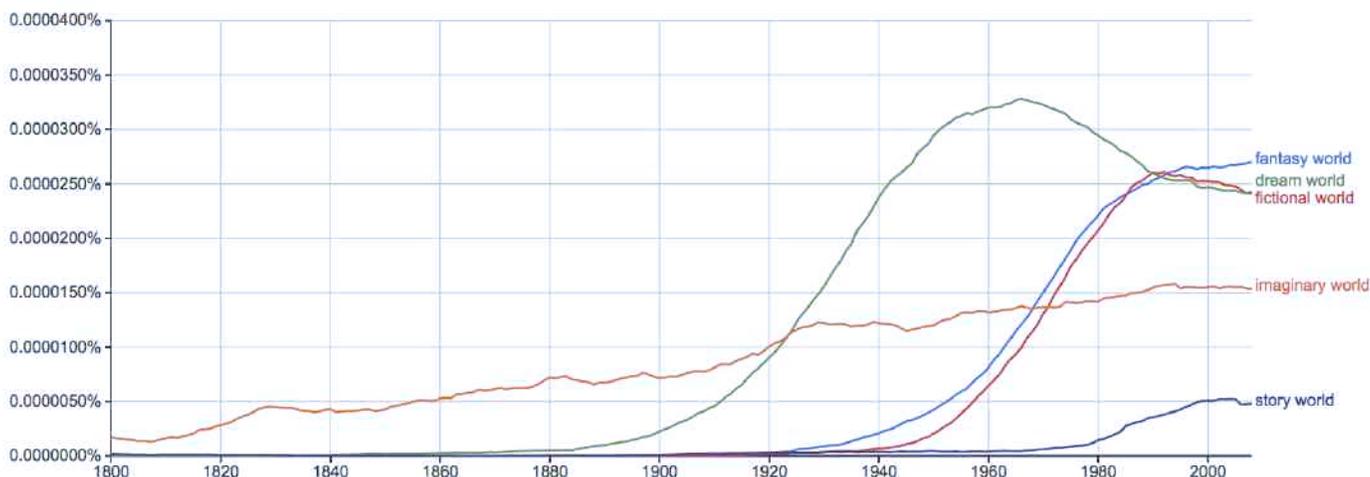


Figure 2: Ngram occurrence frequencies: *fantasy world*, *fictional world*, *dream world*, *imaginary world*, *story world*

# Caveat: Bibliographic Data is noisy

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

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

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

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

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

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# Chapter 1

## Great Imaginary Worlds

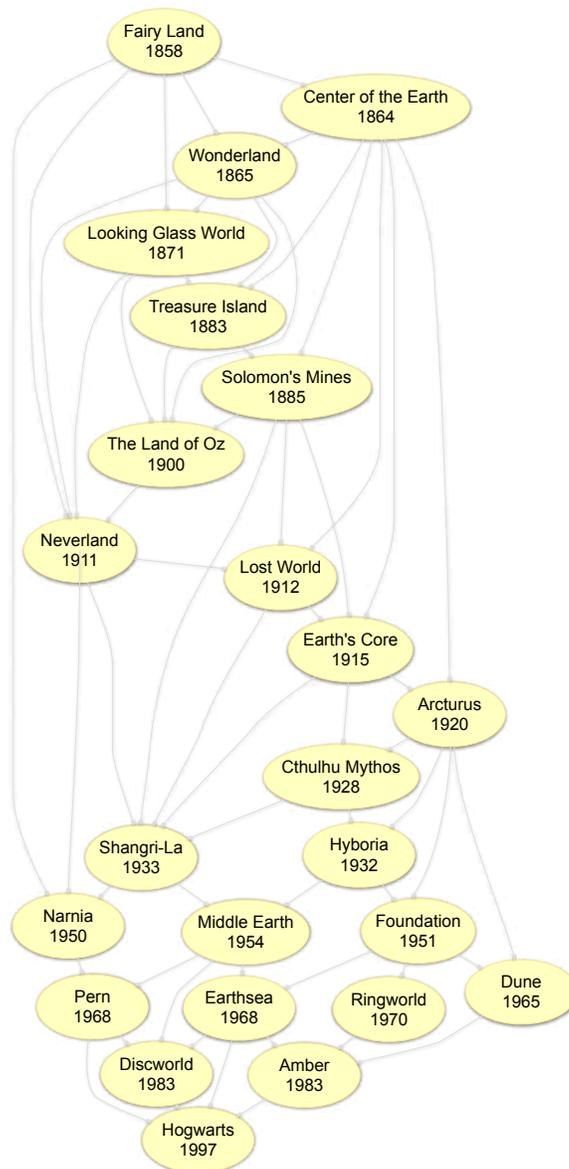


Figure 1.1: *Some great imaginary worlds from the age of modern Fantasy*

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

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

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

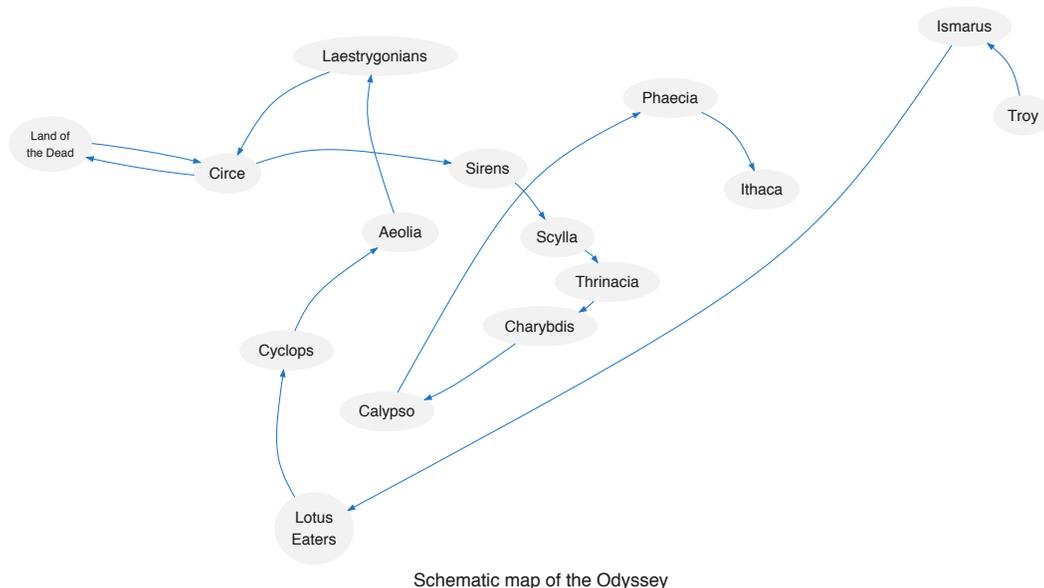


Figure 1.2: *Conceptual geography of the Odyssey: the archetypal journey story, and map for journey stories*

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

## Some great Imaginary Worlds

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

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

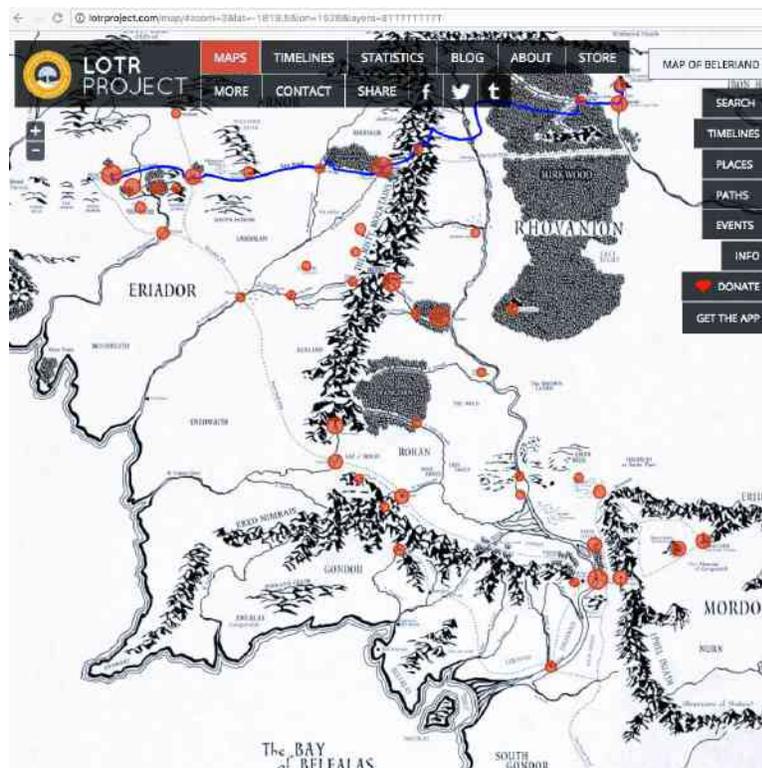


Figure 2.1: *Map of Middle Earth — an interactive map and timeline (LOTR Project; Emil Johansson, 2012)*

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

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.

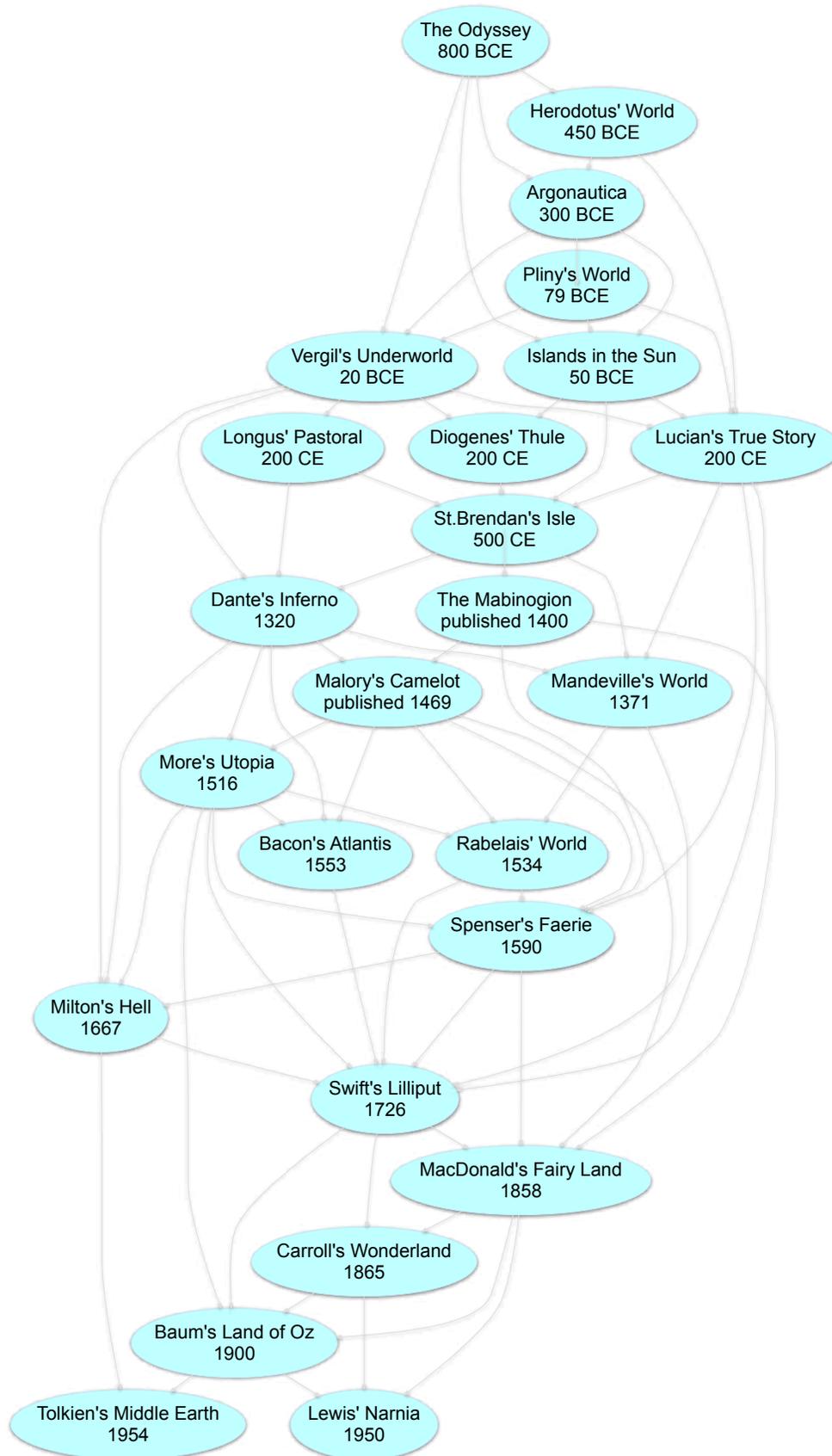


Figure 2.2: Diagram of worlds covered in the Parageography course, in publication date order (with possible comparisons).

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

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.

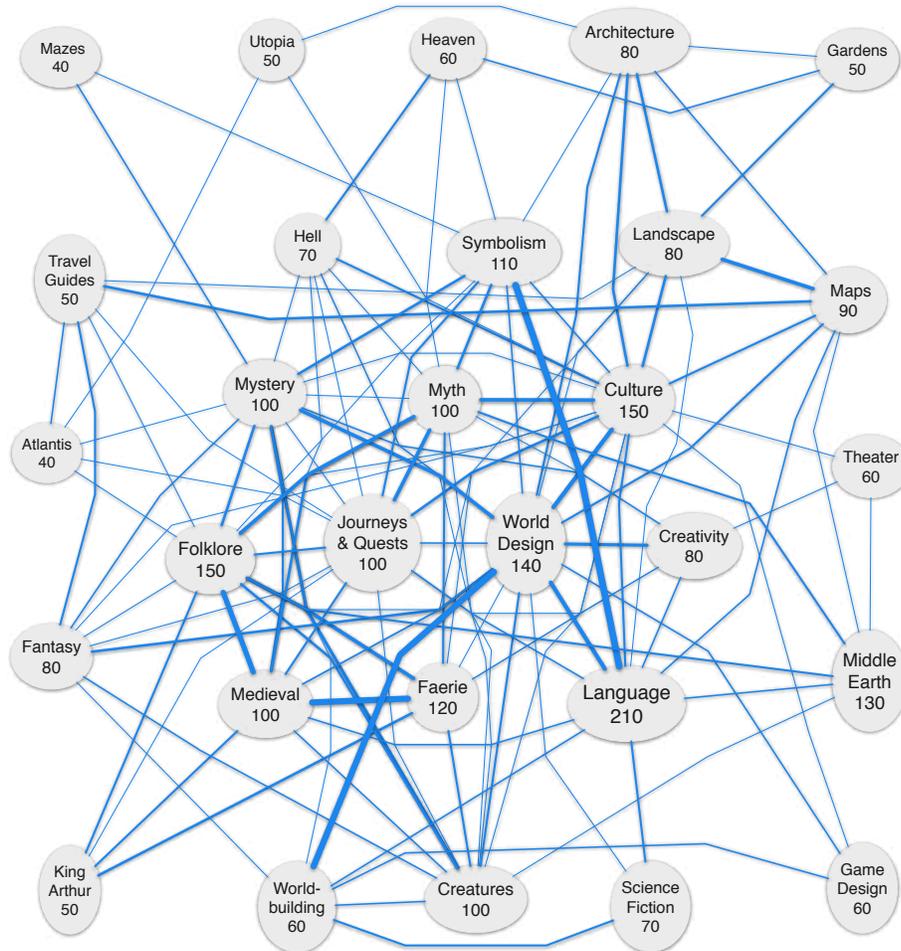


Figure 2.3: A schematic map of overlapping sections/topics in the Parageography library, with rough book counts for each.

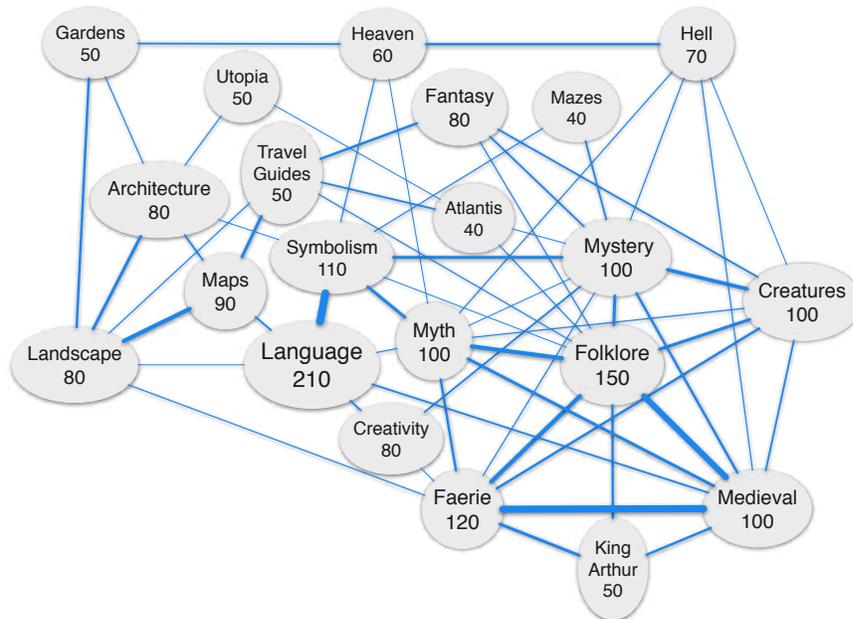


Figure 2.4: Omitting topics that overlap with many others (such as design topics) exposes relationships among the others.

## 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 through 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.

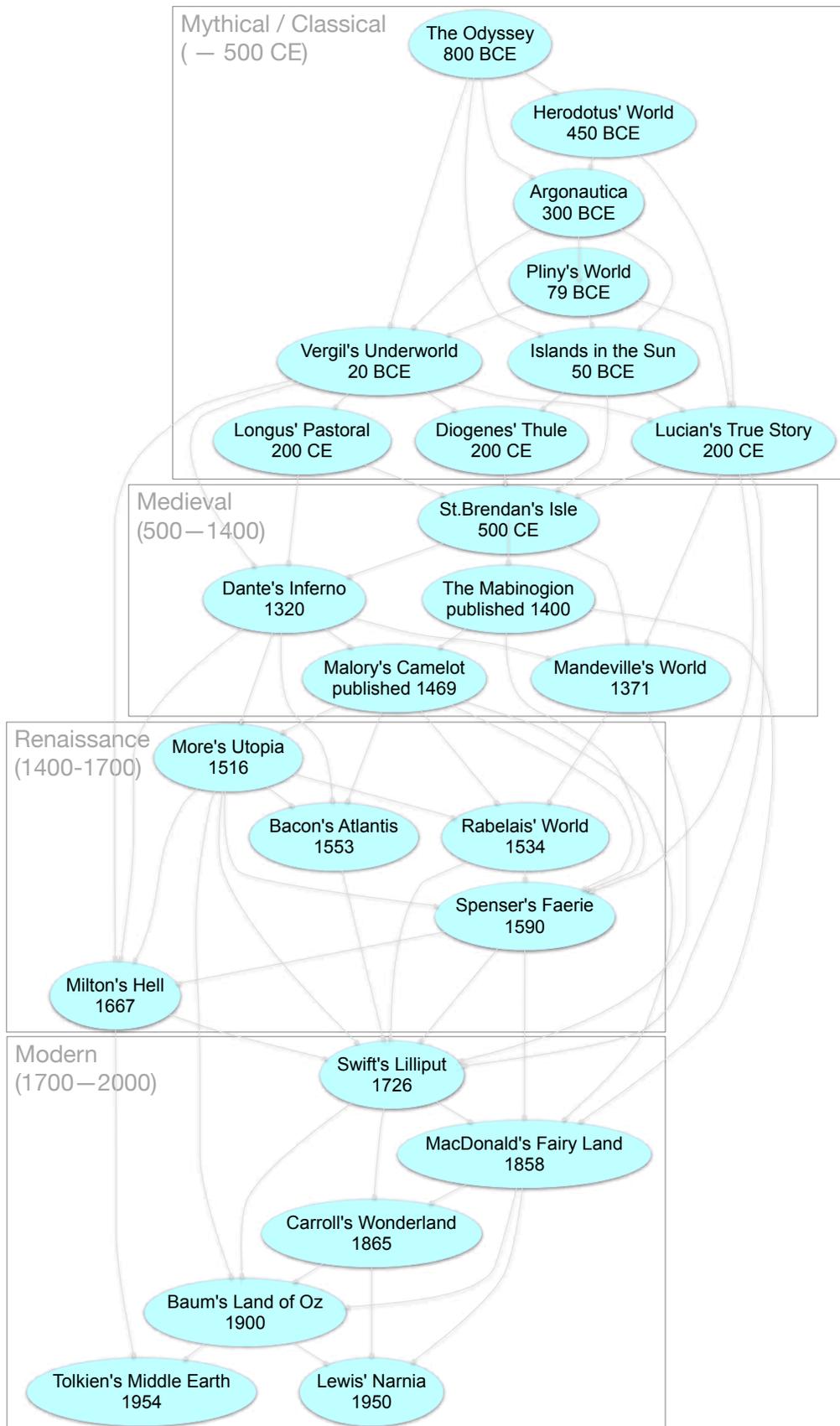


Figure 3.2: Diagram of worlds in the Parageography course, grouped by time period. Arrows suggest comparisons.

**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 *faerie* 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 virtuous 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 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 Carroll 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 Sleight'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. Sleight'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.

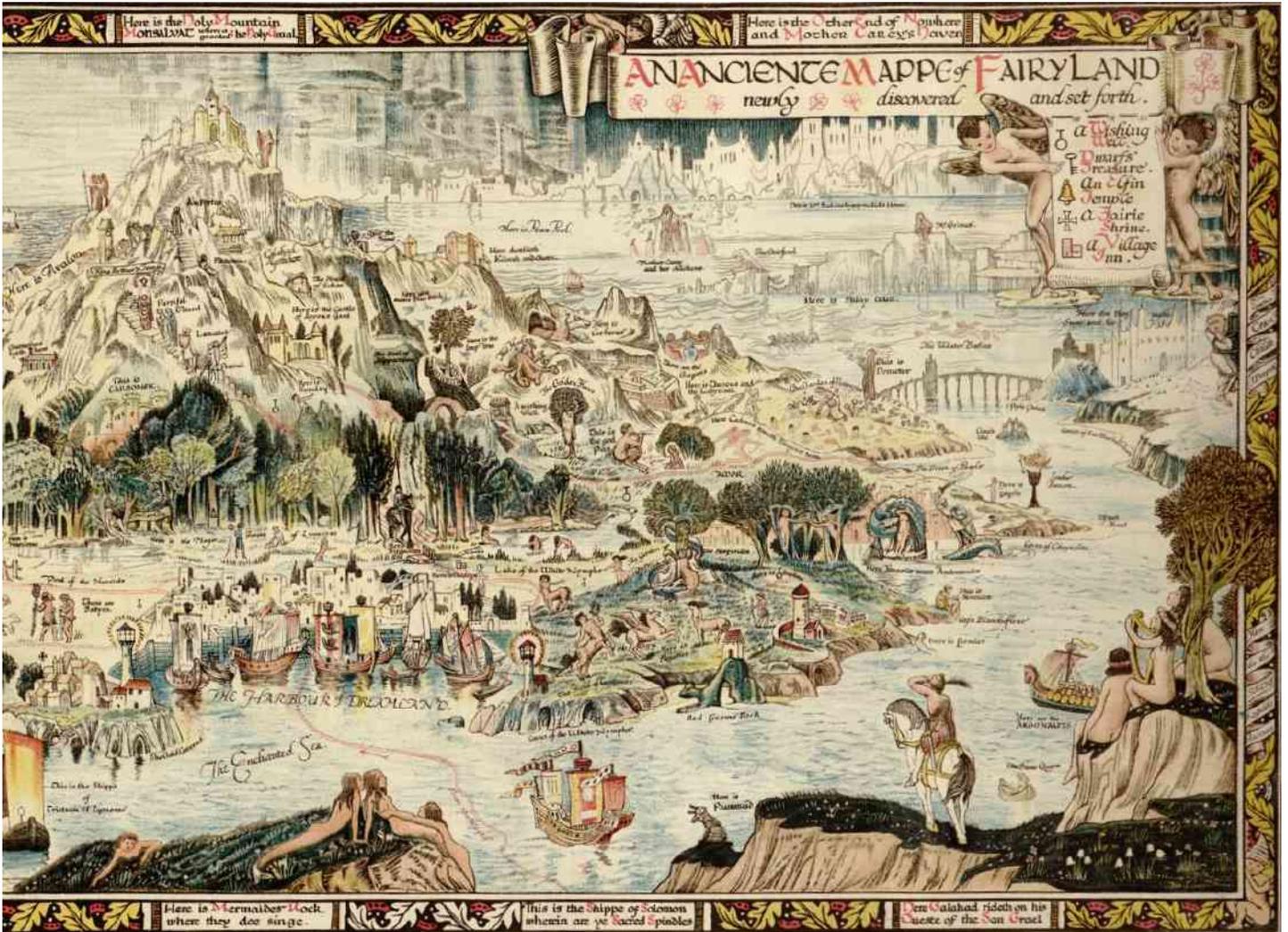


Figure 3.5: *Mappe of Fairyland* (Sleigh, 1872) [Library of Congress: Public Domain] (top: all; bottom: rightmost third, emphasizing Myth)



## Chapter 4

# Comparative Underworld Design



Figure 4.1: *Aeneas and Sibyl (priestess from Cumae) in the Underworld* (Bruegel 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.

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

### ***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.

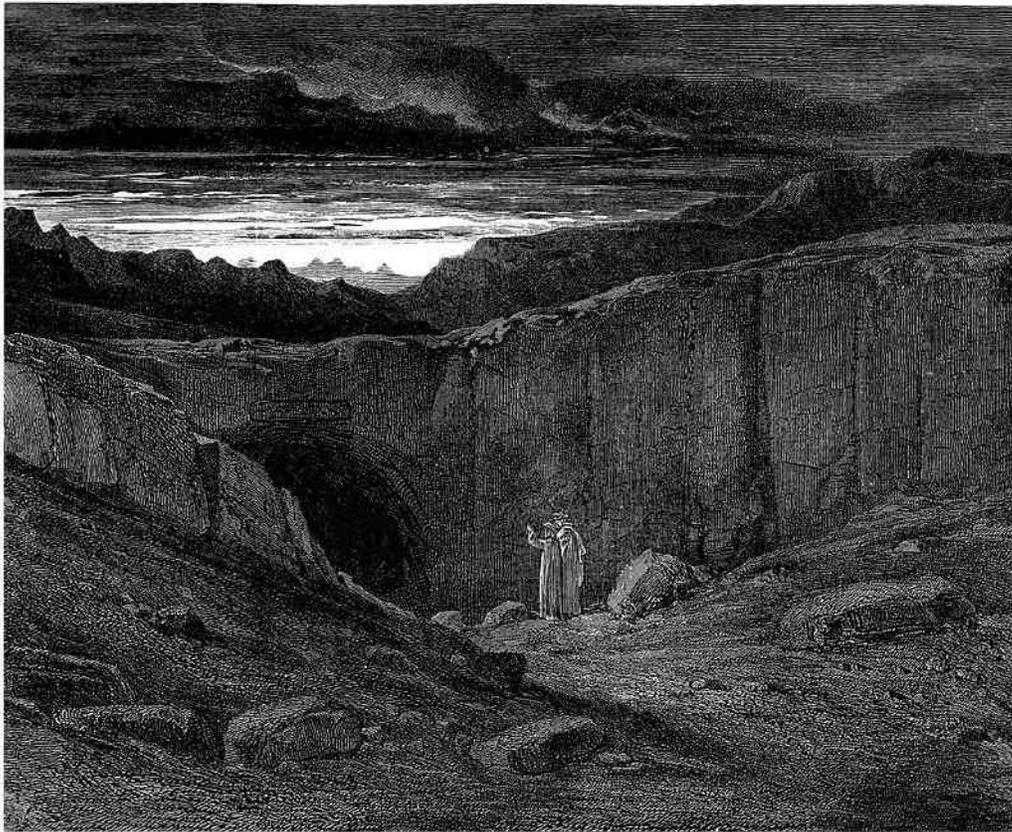


Figure 4.4: *Dante and Vergil at the Underworld entrance by Lake Avernus (Doré, 1857)* [Wikipedia: Public Domain]

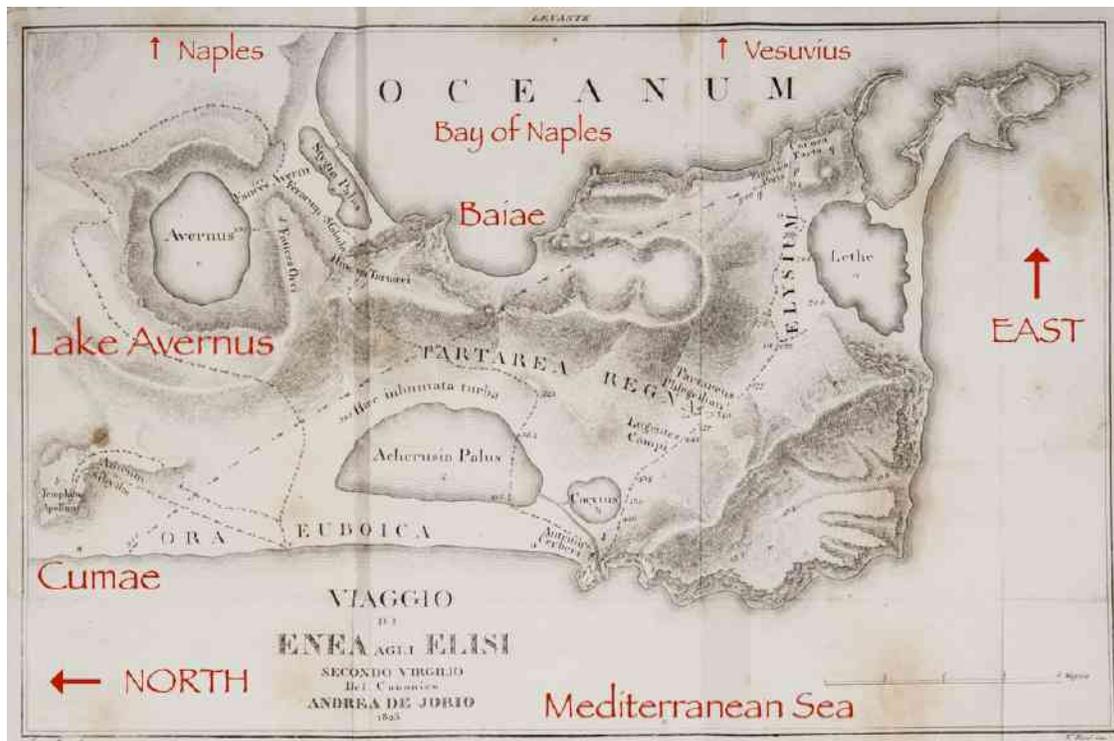


Figure 4.5: *Map of Aeneas' journey in the Underworld (de Jorio, 1823)* [Wikipedia: Public Domain] — entering at Lake Avernus

## 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 farthest 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](https://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: *Pandaeonium* (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.

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

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



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.

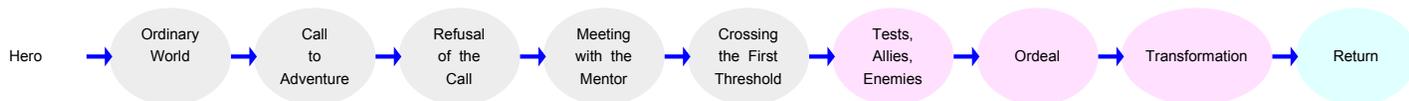


Figure 6.2: *Simplified outline of the Hero’s Journey — a sequence of events (scenes) that test and transform a Hero.*

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 pilyath 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 Yggdrasdrill 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.

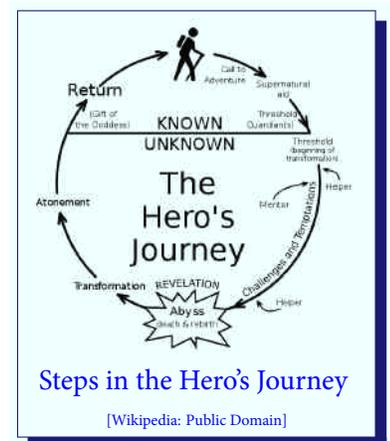
By the way: [StorySearch, an online Motif Index of Folklore and Literature](#), has about 50,000 patterns from folklore, myth, and legend across 1200 cultures, based on the [Motif Index of Folk Literature \(S. Thompson, 1958\)](#). It could be used to expand or change the scope of Propp's work. It was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

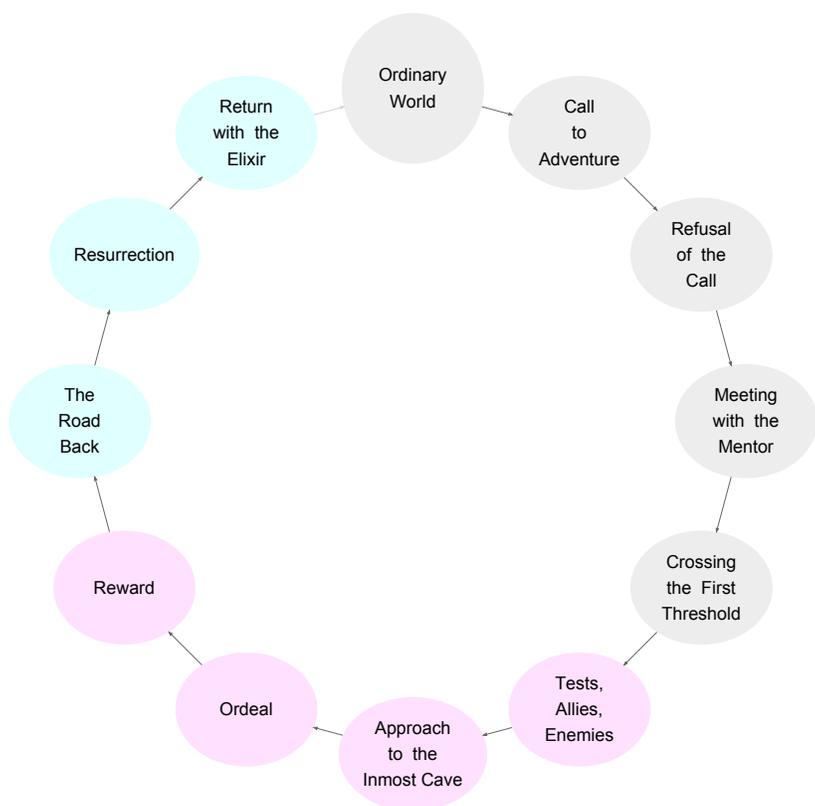
[Joseph Campbell](#), in the 1949 [The Hero with a Thousand Faces](#), approached the hero story from a perspective of myth and psychology. A key conclusion was that all people share a 'monomyth': a universal script involving [Jungian archetypes](#) and motifs that link people to society, and guide them 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).



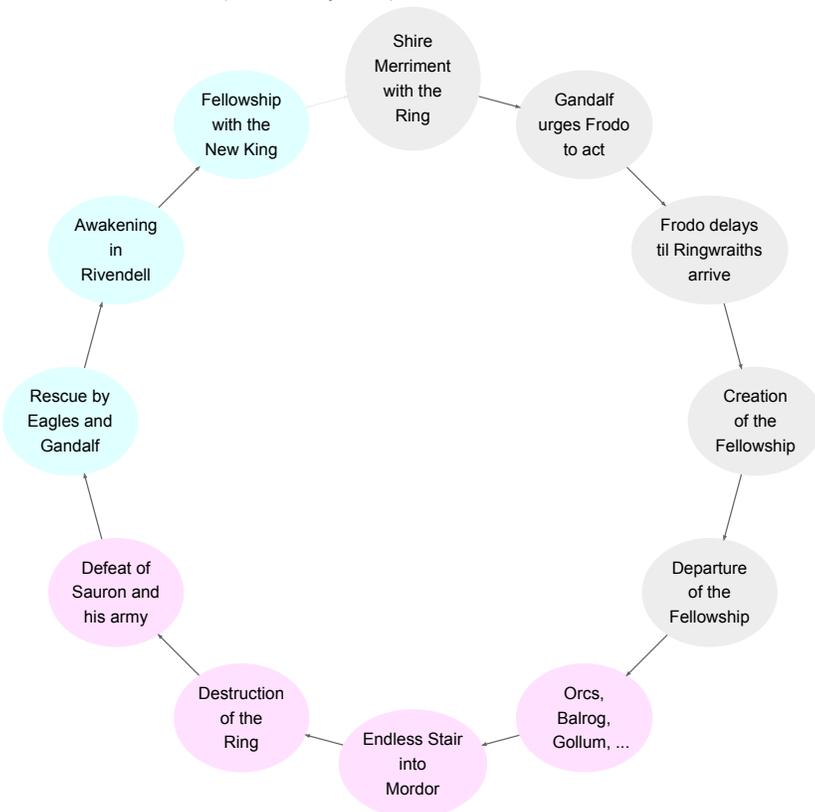
Can the Hero's Journey fit well with Worldbuilding? A pragmatic answer — and well-written assessment of the framework — is in [\[Vogler\]. The Writer's Journey: Mythic Structure for Writers](#). Based on years of experience in storytelling and screenwriting, it includes perspectives on archetypes (personality 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	<i>Separation</i>	<i>Ordinary</i>
	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	<i>Descent &amp; Initiation</i>	<i>Special</i>
	2.1 Tests, Allies, Enemies	
	2.2 Approach to the Inmost Cave	
	2.3 Ordeal	
2.4 Reward		
Act 3	<i>Return</i>	<i>Ordinary</i>
	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

$\beta$ one of the members of a family is absent from home	H the hero and villain join in direct combat
$\gamma$ the hero is obstructed or banned from acting	J the hero is wounded or marked
$\delta$ the obstruction or ban is broken	I the villain is defeated
$\epsilon$ the villain makes an attempt at reconnaissance	K the initial harm or injury is eliminated
$\zeta$ the villain receives information about his victim	$\downarrow$ the hero returns
$\eta$ the villain attempts to deceive his victim	Pr the hero is pursued or chased
$\theta$ 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
$\uparrow$ 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, Asclepius, 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.

Campbell'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 tends 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.

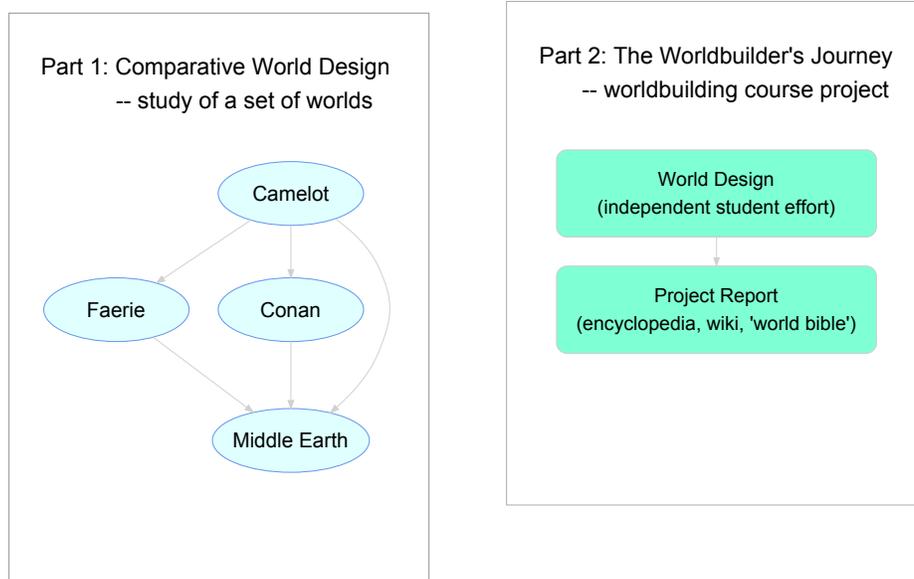
## Insights from the *Worldbuilder's Journey* in the Parageography Course

*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*

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



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, ...)

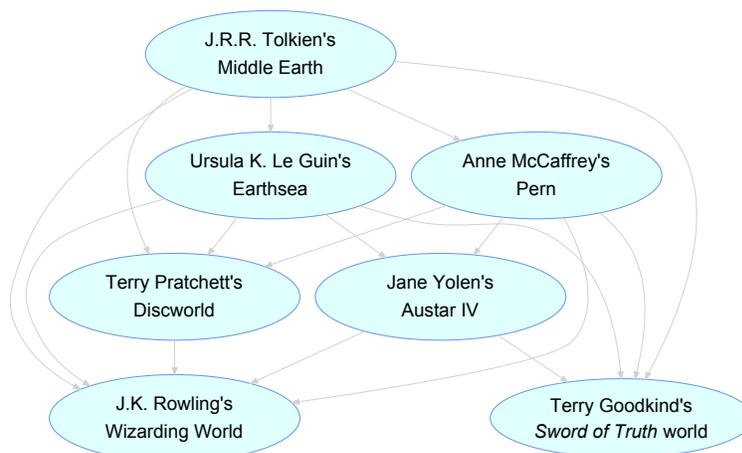


Figure 6.6: A Worldbuilding Course Roadmap, with some examples of courses. Any set of worlds can be used.

## 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 6.6** 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 6.7: Some points to take away — an Executive Summary of how worldbuilding courses can succeed.

## Chapter 7

# Bibliographies

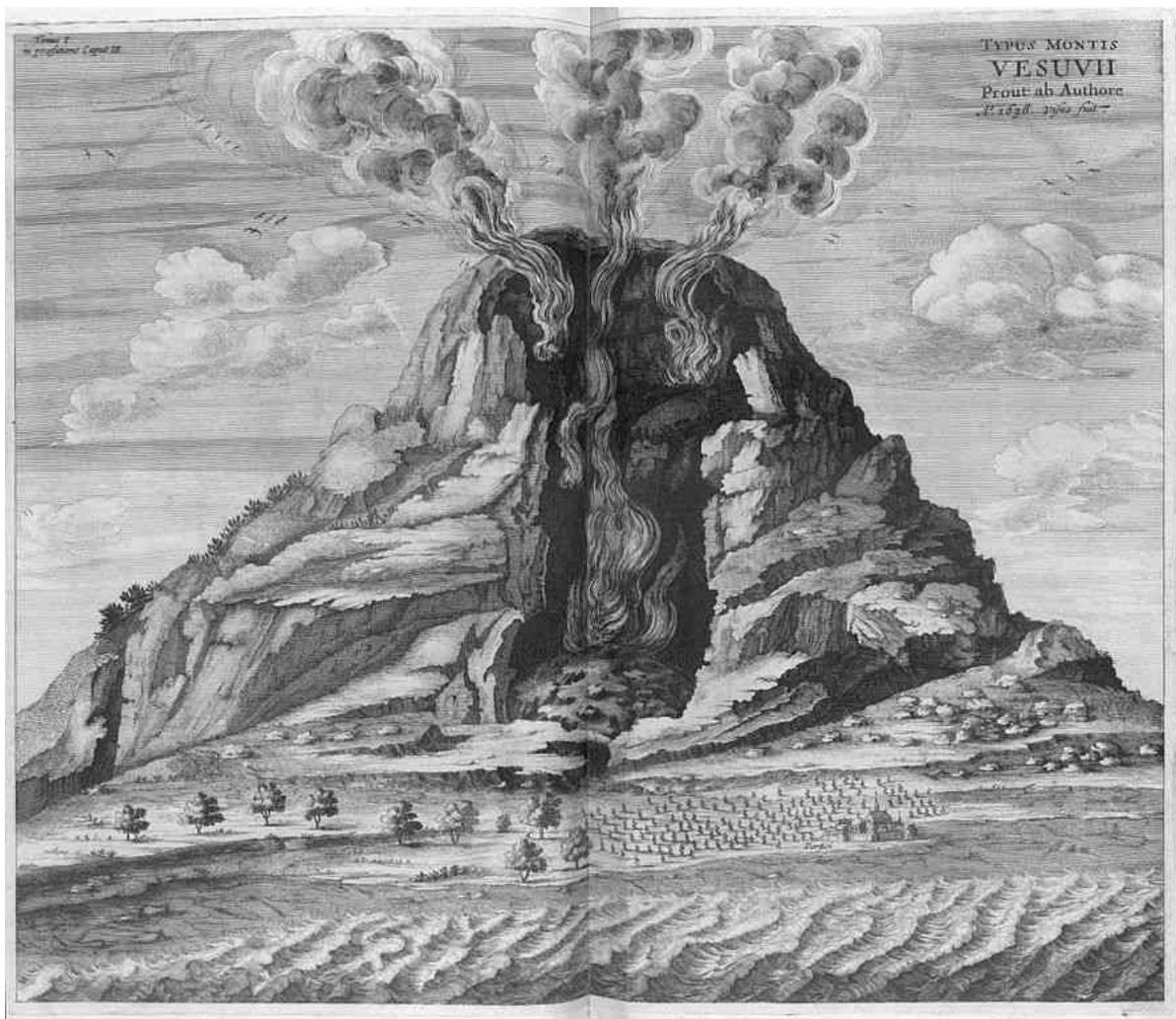


Figure 7.1: *Mount Vesuvius* (Kircher, 1638) [\[Wikipedia: Public Domain\]](#)

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

Figure 7.2: Links to web resources that are provided, using book and synopsis information to query them.

## 7.1 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 7.2](#). 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 7.3: *The Hobbit* (Bette Fauth, 1960) — painting given to Douglass Parker by the artist

## 7.2 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, Yggdrasil, Hy-Brasil, the Kingdom of Prester John, and the Hollow Hills. • Filled with lavish illustrations by acclaimed artist Ian Daniels, *Lost Lands, Forgotten Realms* takes you on a wonderful and sometimes terrifying journey combining mythological and legendary tales with historical fact. • Psychologist and historian Dr. Bob Curran has traveled the world in the study of mythology and folklore, which he has also extensively written and lectured about. He is the author of *Vampires*, *encyclopedia of the Undead*, *Celtic Lore and Legend*, and *Walking With the Green Man*. He lives in Northern Ireland with his wife and family. Ian Daniels has illustrated book covers for Marion Zimmer Bradley, Orson Scott Card, and Poul Anderson. His illustration projects include *Vampires*, *Encyclopedia of the Undead*, *Dragonlore*, and *Gargoyles*.

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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 afterworld. • In designing this exhibition, an effort was made to strike a

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

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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 elsewhere. • A must-have for the library of every dedicated reader, fantasy fan, or passionate browser, *Dictionary* is a witty and acute guide for any armchair traveler's journey into the landscape of the imagination. • 755 pp.

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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, Euhemerus 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.

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- [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 Barseshire • A. Conan Doyle's Baskerville Hall • William Faulkner's Jefferson and Yoknapatawpha counties • J.R.R. Tolkien's Middle Earth • C.S. Lewis' Narnia • J.B. Cabell's Poictesme.

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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.

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- [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.

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- [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.

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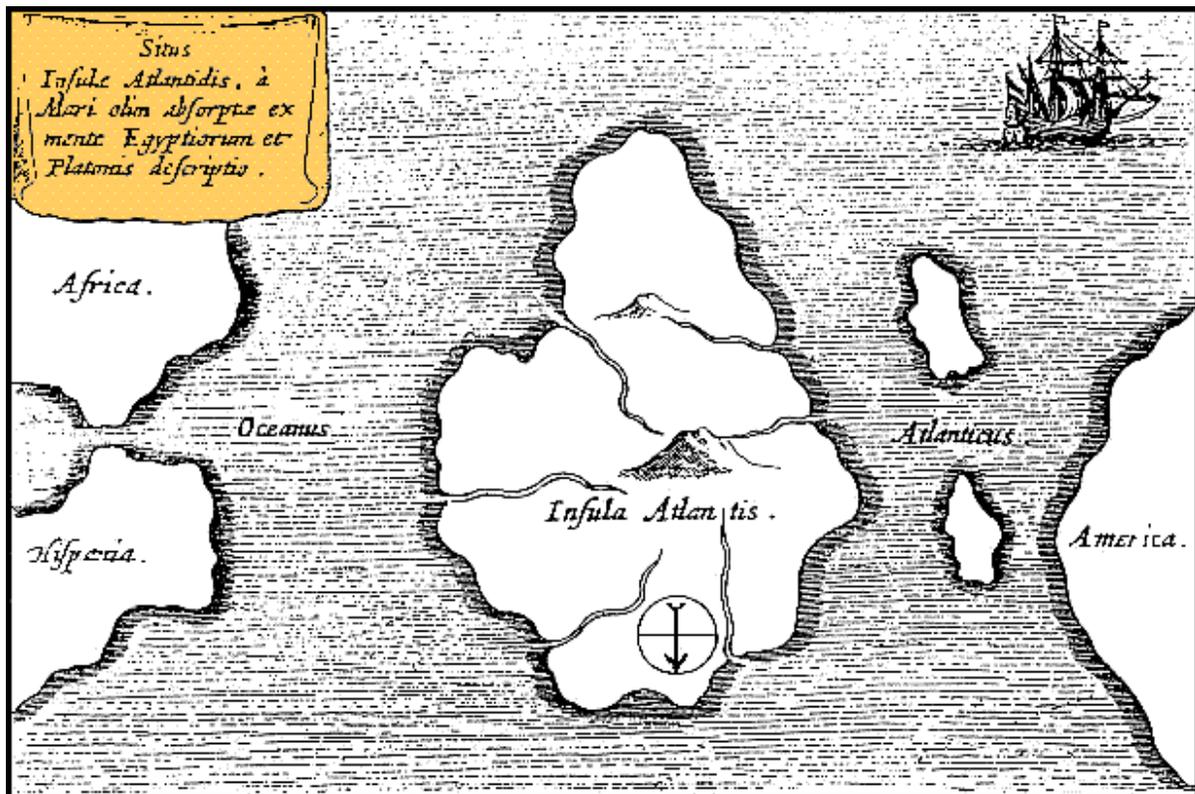


Figure 7.4: The Island of Atlantis (Kircher, 1669), in the Atlantic — and resembling South America (map inverted)



Figure 7.5: *Map showing Xanadu (d'Abbeville, 1650)* [Wikipedia: Public Domain] — legendary site of *Kubla Khan's* summer palace

## 7.3 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 fundamentals of Gloranthan magic and the Runes that shape the world; the history and gods of the mighty Lunar Empire; and finally, the Hero Wars! • This systemless sourcebook can be used to enhance and support any fantasy roleplaying game of your choosing, including RuneQuest, HeroQuest, and 13th Age Glorantha, and others. • 'Glorantha is my personal North Star as an author of vast fantasy game narratives — a sacred but unattainable goal.' – Ken Rolston, *The Elder Scrolls: Morrowind, Oblivion*.

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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 in-depth look at the art, lore, and making of the best selling video game! • A comprehensive collection of enemies and items, potions to poes, an expansion of the lore touched upon in Hyrule Historia, concept art, screencaps, maps, main characters and how they relate, languages, and much, much more, including an exclusive interview with Series Producer, Eiji Aonuma! This, the last of The Goddess Collection trilogy, which includes Hyrule Historia and Art & Artifacts, is a treasure trove of explanations and information about every aspect of The Legend of Zelda universe! • An exhaustive compendium of everything from the first 30 years of The Legend of Zelda. • An expansion of information from The Legend of Zelda timeline. • Rare development sketches of your favorite characters. • Extensive database of items and enemies. • 320 pp.

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

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

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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, gpytians' 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](http://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, Faerun encompasses shining kingdoms, monster-infested wastes, endless caverns, and sinister citadels. The Forgotten Realms Campaign Setting presents the most comprehensive fantasy world ever described! • This book contains all the details you need to play Dungeons & Dragons adventures in the Forgotten Realms setting: • A new full-color poster map of Faerun with dozens of new races, feats, and prestige classes for your characters. • The Faerunian pantheon, including over 100 deities and powers. • Highly detailed regions, new monsters, mysterious sites, and two short adventures to begin your campaign. • The Forgotten Realms Campaign Setting is fully updated and redesigned for the new edition of the D&D game. To make full use of this book, you also need the Player's Handbook, the Dungeon Master's Guide, and the Monster Manual.

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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 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 Baum's richly creative imagination in the Oz books and other works of fantasy, like the much neglected "Life and Adventures of Santa Claus". He restores for many readers Baum's original conception of Oz as it existed long before other writers were hired to continue the immensely popular series following Baum's death in 1919. Equally important, he shows us how Oz and its companion countries evolved over time, as Baum repeatedly responded to a loyal readership clamouring for an endless supply of Oz stories. While there have been other studies of Baum, this is the one that examines his Other-world in its entirety. "Oz and Beyond" provides a comprehensive analysis of all of Baum's fantasy creations and his evolution as a fantasy writer, demonstrating that Baum had a more consistent and disciplined imagination than is generally recognized. It also explains the influence of Baum's childhood and adult experiences on his writing and illuminates his philosophy concerning nature, civilization and industrialization. Oz's enduring influence on American culture is indisputable — witness its endless replication in books, films, musicals and theme parks. In returning to the original source of that influence, Riley serves as our guide to that land over the rainbow and inspires renewed appreciation for a great writer's magical vision.

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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 Kansas. • 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 Pfolk 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 information. • EXPLORE • See it all, from the throne room to the treasure, the dungeons to the dining halls, the library, laboratory, private apartments, and secret chambers. • EXULT • Learn more about Amber's culture, myths, and military. Discover new facts about the royal family. Travel to the Courts of Chaos. And, at last, see for yourself what the Trump cards actually look like!

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

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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 Weyr — the homes of the telepathic dragons and their riders; Visit Ruatha Hold





Figure 7.7: *Graffiti in memory of Frank Frazetta (Jim Vision, 2014)* [Wikipedia: Public Domain] [Works: Museum Syndicate]

## 7.4 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 Gaiman to retell the tantalizing Norse myths with great gusto. Gaiman has such a profound understanding of the conflicts of Odin, Thor, Loki, and other gods that he revitalizes them through his imaginative depictions. His interpretation of major Norse myths will draw readers into a strange realm that will dazzle and baffle and lead to a new appreciation of Norse mythology. – Jack Zipes, editor of *The Norton Anthology of Children's Literature*.

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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 Shvishith for Marvel's *Thor: The Dark World*, and an included phrasebook will start fans speaking Peterson's constructed languages. *The Art of Language Invention* is an inside look at a fascinating culture and an engaging entry into a flourishing art form — and it might be the most fun you'll ever have with linguistics.

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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 Whitlatch. With decades of experience in the entertainment industry, developing creatures for *Star Wars: Episode 1 — The Phantom Menace* and *Beowulf*, among other projects, she offers valuable advice on how to develop otherworldly beings that are not just stunning in appearance, but also possess qualities that will endear viewers to them, or repulse, if that's the intent. For Whitlatch, there's no limit to what can be imagined with an open mind, though the journey may not always be an easy one. It's what she calls "chasing the unicorn." We will surely enjoy joining her on her journey, filled with creatures that are so vivid, whimsical, and elaborate that we will wish — or wonder if — they are real.

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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 'Dragonology 101 and 102'). The main focus of this study, however, is primarily on the use of dragons in 'fantastic' literature. Individual chapters analyse and discuss dragons in the works of J.R.R. Tolkien, Anne McCaffrey, Terry Pratchett, Ursula K. Le Guin, Jane Yolen, Terry Goodkind, and J.K. Rowling. Petty's concise analysis and accessible presentation of the literary and narrative techniques used by the individual authors provide the reader with the necessary literary toolbox to gain a deeper insight into how these mythical beasts come to life at the touch of a gifted author. A very useful chapter on sources old and new forms the conclusion of this thoroughly delightful and inspiring study, which is strongly recommended reading for all who share a fascination in the draco literatus fantasticus." – Thomas Honegger, Professor for Mediaeval Studies, Friedrich-Schiller-University (Jena, Germany) • "With the 2nd edition, Petty reinvigorates the text with edited material from the 1st edition... this reinstated material enhances the text and demonstrates Petty's love and inherent grasp of the mechanics of sub-creation. By examining the work of Tolkien, McCaffrey, Le Guin, Rowling, Pratchett, Yolen, and Goodkind, Petty opens our minds to their particular methodology. This examination is paralleled by her discussions on the creative process which allow readers to grasp the very fabric of this reality. Petty has gone where many would dream to go: she has taken her love for her craft, her dedication to scholarship, and she has walked with dragons." – Anthony Burdge & Jessica Burke, Co-chairs, The Northeast Tolkien Society, New York City.

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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 clichés of the genre and an indispensable guide for writers, *The Tough Guide to Fantasyland* has been nearly impossible to find for years. Now this cult classic is back, and readers can experience Diana Wynne Jones at her very best: incisive, funny, and wildly imaginative. This is the definitive edition of *The Tough Guide*, featuring a new map, an entirely new design, and additional material written for it by Diana Wynne Jones.

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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 exclusive Cryptozoological Society of London. Several factors, however, have conspired to encourage the Society to disseminate this arcane information to a wider audience. Alien life on Earth has been shown to be a distinct possibility through the efforts of the popular media. The approaching Millennium has forced people to focus not only on life in the future but also on the life that has existed up to the present. Finally, the need to attract finance for future expeditions has convinced the Society to lay before the public evidence that proves ours is, indeed, a world filled with wonders. ... Could you tell a Wyvern from a Dragon, outsmart a Kappa, capture a Unicorn, or survive an encounter with a Giant Squid?

... You could with the help of the Cryptozoological Society of London and its top-secret files. For over 150 years, the Society has conducted detailed investigations into all manner of creatures — the majority of which mainstream zoologists claim not to exist. Decades of work have gone into building up an impressive archive of written and physical evidence from the far-flung corners of the world. Now made public for the first time, this incredible compendium will convince even the most sceptical reader of the existence of dozens of creatures with amazing, and sometimes terrifying, abilities. ... These impressive files cover species-transcending oddities such as bird-serpents and winged lions; transmogrifying creatures such as werewolves; manimals — half human beings — from mermaids to minotaurs; and our close relatives, the hominids — vampires, fairy folk, leprechauns and gnomes. ... On-site documentation in the form of researchers' field notes and supporting physical evidence, historical documents and photographs, scientific artifacts, newspaper and magazine articles, and myriad first-hand reports of personal sightings all contain fascinating and little-known information on the habits of these incredible beings. Their evolution and biology, lifecycle and habitats, and hunting and mating activities — the breadth of evidence will astonish, captivate and intrigue.

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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.

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- [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.

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- [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 Covenant the Unbeliever*, and many more. Fifty fantastic creatures and characters in all. Awesome, incredible, startling, disturbing — all rendered with perfect accuracy and exquisite detail. The heroes, monsters, and bizarre creatures depicted in these full-color pages range from the mythical to the mysterious, from the hideous to the sublime, from the wonderful to the terrible. In his accompanying text, Barlowe presents the essential facts about each creature, whether it be language, weaponry, dietary customs, or favorite prey. In the manner of a true naturalist (he was apprenticed at New York's Museum of Natural History) he includes his sketches and preliminary drawings, as well as his notes and locomotion studies.

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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.

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- [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 salvador* 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 7.8: *Triumphal March of the Elf King* (Doyle, 1870) [\[Wikipedia: Public Domain\]](#)



Figure 7.9: *Idyll* (Leighton, 1880) [Wikipedia: Public Domain]

## 7.5 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.

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- [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 life all with a checklist of what readers will be looking for. Detailed examples, used by the author to achieve his own results, are also provided. When your notes are complete or you get ready to expand Advanced Worldbuilding has been designed to be torn apart. Literally. Transform your notes into a personalized hub of information, which can be added to at any time. The guide provides master copies of all templates for your personal use ... or as examples for you to create your own. Advanced Worldbuilding is a fantastic tool for any writer, regardless of skill level ... and a critical addition to any worldbuilding arsenal.

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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](http://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 ahoj ... • 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.

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

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

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- [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.

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- [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.

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- [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.

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- [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 detail to life-forms you create.

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Figure 7.10: *Poet's Dream* (Parrish, 1901) [\[Wikipedia: Public Domain\]](#)



Figure 7.11: *Consummation of the Course of the Empire* (Cole, 1836) [Wikipedia: Public Domain]

## 7.6 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 Encyclopedia is 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 Woynetz, 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 Press 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](http://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 culture across television, film, comics, games, and merchandising. • In *Media Franchising*, Derek Johnson examines the corporate culture behind these production practices, as well as the collaborative and creative efforts involved in conceiving, sustaining, and sharing intellectual properties in media work worlds. • Challenging connotations of homogeneity, Johnson shows how the cultural and industrial logic of franchising has encouraged media industries to reimagine creativity as an opportunity for exchange among producers, licensees, and even ... consumers. • Drawing on case studies and interviews with media producers, he reveals the meaningful identities, cultural hierarchies, and struggles for distinction that accompany collaboration within these production networks. • *Media Franchising* provides a nuanced portrait of the collaborative cultural production embedded in both the media industries and our own daily lives.

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

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Figure 7.12: *A Sarlacc at Star Wars: Galaxy's Edge — Disneyland's new 'land'* (Doctorow, 2019) [Creative Commons Attribution - SA 2.0 License]



Figure 7.13: *The Voynich Manuscript — an encyclopedic codex (ca. 1400)* [Wikipedia: Public Domain]

## 7.7 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.

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- [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.

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- [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 literature from goddesses to gladiators to guerrilla warriors (Library Journal). This is an astounding collection of female fighters, from heads of state and goddesses to pirates and gladiators. Each entry is drawn from historical, fictional, or mythical narratives of many eras and lands. With over one thousand entries detailing the lives and influence of these heroic female figures in battle, politics, and daily life, Salmonson provides a unique chronicle of female fortitude, focusing not just on physical strength but on the courage to fight against patriarchal structures and redefine women's roles during time periods when doing so was nearly impossible. The use of historical information and fictional traditions from Japan, Europe, Asia, and Africa gives this work a cross-cultural perspective that contextualizes the image of these unconventional depictions of might, valor, and greatness. • 290 pp.

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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 Araf, the limbo of Islam, to Zulal, one of the many streams that run through Paradise, entries give the literary origin of each site, explain its cultural context, and describe its topical features, listing variations on names when applicable. Cross-referenced for ease of use, this compendium will prove useful to scholars, researchers or anyone wishing to tour the unseen landscapes of myth and legend. 986 entries. • 194 pp.

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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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [32] Cheri 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.

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- [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.

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- [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.

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- [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.

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

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

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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

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

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

Table 7.1: Links to online variants of the Parageography Course Readings (with specified Sections)

## 7.8 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, Beatrice 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 scatological 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, Euhemerus 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, Kinds, 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 Barchinshire • A. Conan Doyle's Baskerville Hall • William Faulkner's Jefferson and Yoknapatawpha counties • J.R.R. Tolkien's Middle Earth • C.S. Lewis' Narnia • J.B. Cabell's Poictesme.

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

## 7.9 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 Carolynne 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 Roubaud, 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 Childhood Play to Adult Creativity across the Arts**

**and Sciences.** Rowman and Littlefield. 2014.

How can parents, educators, business leaders and policy makers nurture creativity, prepare for inventiveness and stimulate innovation? One compelling answer, this book argues, lies in fostering the invention of imaginary worlds, a.k.a. worldplay. First emerging in middle childhood, this complex form of make-believe draws lifelong energy from the fruitful combustions of play, imagination and creativity. • Unfortunately, trends in modern life conspire to break down the synergies of creative play with imaginary worlds. Unstructured playtime in childhood has all but disappeared. Invent-it-yourself make-believe places have all but succumbed in adolescence to ready-made computer games. Adults are discouraged from playing as a waste of time with no relevance to the workplace. Narrow notions of creativity exile the fictive imagination to fantasy arts. • And yet, as Michele Root-Bernstein demonstrates by means of historical inquiry, quantitative study and contemporary interview, spontaneous worldplay in childhood develops creative potential, and strategic worldplay in adulthood inspires innovations in the sciences and social sciences as well as the arts and literature. Inventing imaginary worlds develops the skills society needs for inventing the future.

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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 of *On Fairy-stories*, beginning with coverage of the original lecture as delivered, and continuing through to first publication in 1947. • The essay proper as published in corrected form in *Tree and Leaf* (1964). • Commentary on the allusions in the text, and notes about the revisions Tolkien made to the text as published in *Tree and Leaf*. • Important material not included in the essay as published, with commentary by the editors. • Contained within *On Fairy-stories* are the roots of the tree of tales that bore such glittering fruit in Tolkien's published and unpublished work. Here, at last, Flieger and Anderson reveal through literary archaeology the extraordinary genesis of this seminal work and discuss, in their engaging commentary, how what Tolkien discovered during the writing of the essay would shape his writing for the rest of his life.

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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*.

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- [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.

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- [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.

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- [27] Bruno Nettle, Melinda Russell. ***In the Course of Performance: Studies in the World of Musical Improvisation***. University of Chicago Press. 1998.

*In the Course of Performance* is the first book in decades to illustrate and explain the practices and processes of musical improvisation. Improvisation, by its very nature, seems to resist interpretation or elucidation. This difficulty may account for the very few attempts scholars have made to provide a general guide to this elusive subject. With contributions by seventeen scholars and improvisers, *In the Course of Performance* offers a history of research on improvisation and an overview of the different approaches to the topic that can be used, ranging from cognitive study to detailed musical analysis. Such diverse genres as Italian lyrical singing, modal jazz, Indian classical music, Javanese gamelan, and African-American girls' singing games are examined. The most comprehensive guide to the understanding of musical improvisation available, *In the Course of Performance* will be indispensable to anyone attracted to this fascinating art. Contributors are Stephen Blum, Sau Y. Chan, Jody Cormack, Valerie Woodring Goertzen, Lawrence Gushee, Eve Harwood, Tullia Magrini, Peter Manuel, Ingrid Monson, Bruno Nettle, Jeff Pressing, Ali Jihad Racy, Ronald Riddle, Stephen Slawek, Chris Smith, R. Anderson Sutton, and T. Viswanathan.

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- [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.

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

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

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- [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 Ethiopie line" (the equator). And every schoolchild once knew it was at the summit of Dante's "seven storey mountain" of the Purgatorio. Not only the location of the "earthly paradise" but its significance, historical and theological, preoccupied the collective mind and imagination of Europe for at least fifteen-hundred years. Jean Delumeau has devoted himself to understanding the fears that have beset Western thinkers, particularly since the medieval period: how they arose, whether from nature, other human beings, or from some other world. This *History of Paradise* continues the questioning, telling the story of how the Western mind from the late middle ages to the early modern period conceived the meaning and the place of primordial bliss. It tells of exploratory journeys to the Kingdom of Prester John, of the search for "the happy isles," and of the gradual disillusionment (or enlightenment) that led to the transformation of the notion of a physical Garden of Eden to a metaphysical "state of nature".

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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.

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- [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.

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- [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.

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- [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.

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- [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 enthrall 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 7.15: Map of Odysseus' wanderings (*Ulysses' Errores*) (Ortelius, 1624) [Wikipedia: Public Domain]

## 7.10 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 archetypal goddesses as a way of describing behavior patterns and personality traits is being introduced to the next generation of readers with a new introduction by the author. • Psychoanalyst Jean Bolen's career soared in the early 1980s when *Goddesses in Everywoman* was published. Thousands of women readers became fascinated with identifying their own inner goddesses and using these archetypes to guide themselves to greater self-esteem, creativity, and happiness. • Bolen's radical idea was that just as women used to be unconscious of the powerful effects that cultural stereotypes had on them, they were also unconscious of powerful archetypal forces within them that influence what they do and how they feel, and which account for major differences among them. Bolen believes that an understanding of these inner patterns and their interrelationships offers reassuring, true-to-life alternatives that take women far beyond such restrictive dichotomies as masculine/feminine, mother/lover, careerist/housewife. And she demonstrates in this book how understanding them can provide the key to self-knowledge and wholeness. • Dr. Bolen introduced these patterns in the guise of seven archetypal goddesses, or personality types, with whom all women could identify, from the autonomous Artemis and the cool Athena to the nurturing Demeter and the creative Aphrodite, and explains how to decide which to cultivate and which to overcome, and how to tap the power of these enduring archetypes to become a better "heroine" in one's own life story.

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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.

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- [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 behavior: great stories. With insights from mythology, advertising history, evolutionary biology, and psychology, viral storyteller and advertising expert Jonah Sachs takes readers into a fascinating world of seemingly insurmountable challenges and enormous opportunity. You'll discover how: Social media tools are driving a return to the oral tradition, in which stories that matter rise above the fray. Marketers have become today's mythmakers, providing society with explanation, meaning, and ritual. Memorable stories based on timeless themes build legions of eager evangelists. Marketers and audiences can work together to create deeper meaning and stronger partnerships in building a better world. Brands like Old Spice, The Story of Stuff, Nike, the Tea Party, and Occupy Wall Street created and sustained massive viral buzz. *Winning the Story Wars* is a call to arms for business communicators to cast aside broken traditions and join a revolution to build the iconic brands of the future. It puts marketers in the role of heroes with a chance to transform not just their craft but the enterprises they represent. After all, success in the story wars doesn't come just from telling great stories, but from learning to live them.

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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 Stanislav Grof, Nobel laureate Roger Guillemin, and others. Campbell reflects on subjects ranging from the origins and functions of myth, the role of the artist, and the need for ritual to the ordeals of love and romance. With poetry and humor, Campbell recounts his own quest and conveys the excitement of his lifelong exploration of our mythic traditions, what he called the one great story of mankind.

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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 America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

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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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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.

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- [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/Aragorn); 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-worshipping religions." • Ms. Stone insists that this is not intended to be an historical document but rather "an invitation to all women to join in the search to find out who we really are, by beginning to know our own past heritage as more than a broken and buried fragment of a male culture." • Insightful and thought-provoking, this is essential reading for anyone interested in the origin of current gender roles and in rediscovering women's power.

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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 world's mythic traditions. He also explores the Cosmogonic Cycle, the mythic pattern of world creation and destruction. As part of the Joseph Campbell Foundation's Collected Works of Joseph Campbell, this third edition features expanded illustrations, a comprehensive bibliography, and more accessible sidebars. As relevant today as when it was first published, *The Hero with a Thousand Faces* continues to find new audiences in fields ranging from religion and anthropology to literature and film studies. The book has also profoundly influenced creative artists — including authors, songwriters, game designers, and filmmakers — and continues to inspire all those interested in the inherent human need to tell stories.

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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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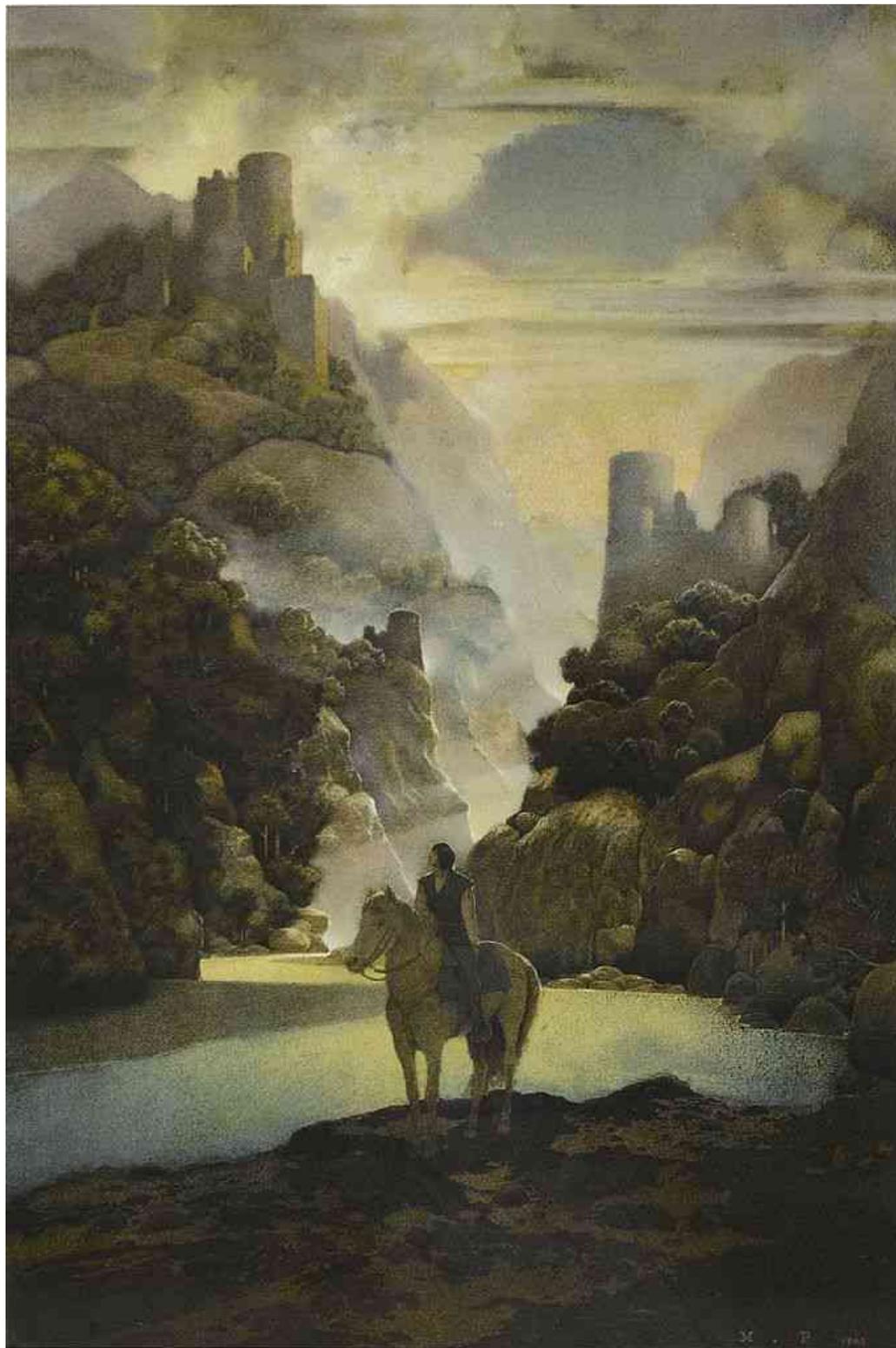


Figure 7.16: *Aucassin seeks for Nicolette* (Parrish, 1903) [\[Wikipedia: Public Domain\]](#)





## Chapter 8

# Publicity about the Parageography Course

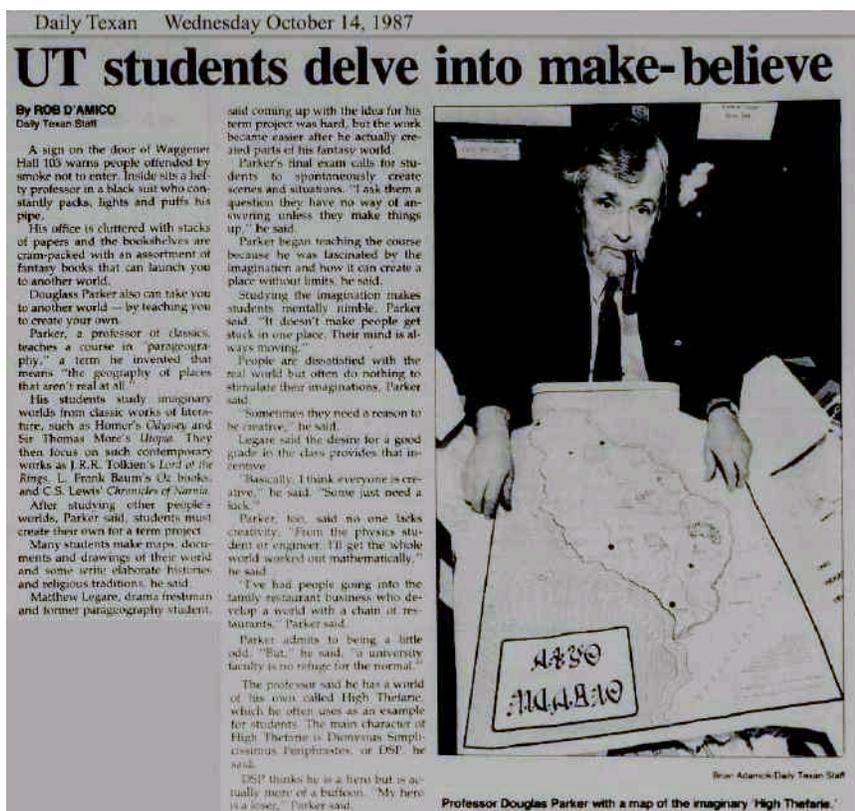


Figure 8.1: Article about the Course in the Daily Texan (UT Newspaper), October 1987 [Fair Use]

### 8.1 Publicity about the Parageography Course

The course was popular, with large enrollments. It appealed to students across the university, of all kinds, from prospective doctors to dungeonmasters. Its popularity and novelty were noticed, and written up in newspapers.

Several news articles appeared in 1986–1987, and then again later, in 1991. These are shown in Figures 8.1 – 8.4.

Interviewers were unsure what to ask; some seemed to want Parker to be an oddlyball scholar. He was once encouraged to be *engagingly flaky*.

## Imagining Worlds

by Hilary Hylton



Imagination, the most essential part of the creative process, often lies dormant in a dark corner of the mind. Dr. Douglass Parker, a distinguished professor of UT's Classics Department, has created a fanciful way to wake it up. He teaches a course in parageography, the geography of imaginary countries.

Internationally known for his translations of Greek and Roman comedies, for which he won a Guggenheim Fellowship, Parker says his course evolved out of a plan to teach a class on the imaginary worlds in the literature of Homer, Virgil, and other classical writers. The course carries with it a list of required reading from the *Odyssey* to Spenser's *Fairie Queene*, but the principal goal of the class is to create an imaginary world.

"I suppose this whole course is based on the theory that at least once in your life you'll be confronted with a situation where you don't have to regurgitate something; you have to make it up," Parker says.

His students come from a variety of academic backgrounds and he enjoys encouraging "the shy ones to examine their resources. Some of them are looking for rules, and there aren't any rules."

Each student brings his own experiences to the project, he says. Some rely on clichés — ninth-century Wales or Gothic kingdoms — but others create imaginative extensions of their own interests. An aerospace engineering student creates a world inside a hollow sphere and tries to solve the scientific problems it poses. Or a playwright creates a world in a section of Route 91 from New Hampshire to Montreal, a strip which has been somehow separated from the rest of the country for 80 years.

The second major creative project is the final examination, where students are faced with a series of questions about Parker's own world, High Thefarie. (The map is based on one Parker found of 17th-century Etruria and the language is basically Etruscan.) The world is inhabited by a variety of beings, including pigs ("They are totems and leaders") and a "bumbling professor in his mid-fifties" who attempts to fix things somewhat in the manner of Twain's *Connecticut Yankee*, but somehow never does it quite right. His name is Dionysius Simplicissimus Periphraustes.

Throughout the course the students are fed small pieces of information about High Thefarie and DSP, as the professor is called. On the final exam they are asked to create answers to situations that exist partly in their teacher's imagination and partly in their own. For example, "DSP was, of course, in his later years an absolute neurotic on the subject of heaven and hell. List and describe five of the volumes discovered on his bedside table when they excavated his rooms after The Departure. Give dates. Quote. Be full."

Parker says it is an "article of faith with me that everybody has creativity and has to get it out."

His creative impulses pose creative dilemmas for his students. In a class on wit and humor in antiquity, he calls on his students to do two projects. The first is to write an invective; the second is to write the end of a satirical Aristophanic comedy attacking something contemporary and using 24 armadillos as the Greek chorus. The exercise is not frivolous; Aristophanes used the chorus to sum up the play and Parker is intrigued to see how his students will use 24 armadillos, "basically self-sheltering animals," as a creative foil.

Parker also imposes creative exercises upon himself. A few years ago, he enjoyed acting in classical Shakespearean plays; now, he plays improvisational jazz with a six-man group. Several years ago he embarked on a poetic exercise, a series of poems written by Zeus — "a fairly mixed-up god who was in psychotherapy at the time." He calls these exercises "sort of self-blackmail — putting yourself in a position where you have to be creative."

Not everyone, he acknowledges, has the urge to go home and build a world in the family garage, but creative goals should be specific. "You must put yourself in a position where you have to be creative." With his Zeus poems he limited himself to one page for each poem. Something as simple as organizing a party and planning a skit for the entertainment can be a creative challenge, Parker says. There is a deadline, so corners will have to be cut and, in the process, you again discover the creative "thrill" of the sculptor, the playwright, the painter. There is no challenge like that of creating a world that coheres, and no satisfaction to match ruling over it like a god.

[A]

*Hilary Hylton is an author and free-lance writer.*

*Students create their own answers in Dr. Douglass Parker's course in parageography.*

Figure 8.2: Article about the Course in Alcalde (UT Magazine), November/December 1986 [Fair Use]

## 'INTRODUCTION TO PARAGEOGRAPHY'

*Classics Professor's Popular Course Takes Students on Rigorous Exploration of Imaginary Landscapes*

By KATHERINE S. MANGAN

AUSTIN, TEX.

Imagine a world ruled by a large hog and threatened along its eastern border by fierce wyverns and snollygosters. Now describe in detail one of the following geographical features of this world: the Humongous Geode, the Mad Mesa, or the Flying Island of Tlusc.

For students at the University of Texas at Austin who are in the midst of creating their own fantasy worlds, the question seems perfectly reasonable. The world is "High Thefarie," and the landmarks exist only in the minds of the students who describe them. It's the kind of creative exercise that has made "Classical Civilization 322," also known as "Introduction to Parageography," one of the university's most popular courses.

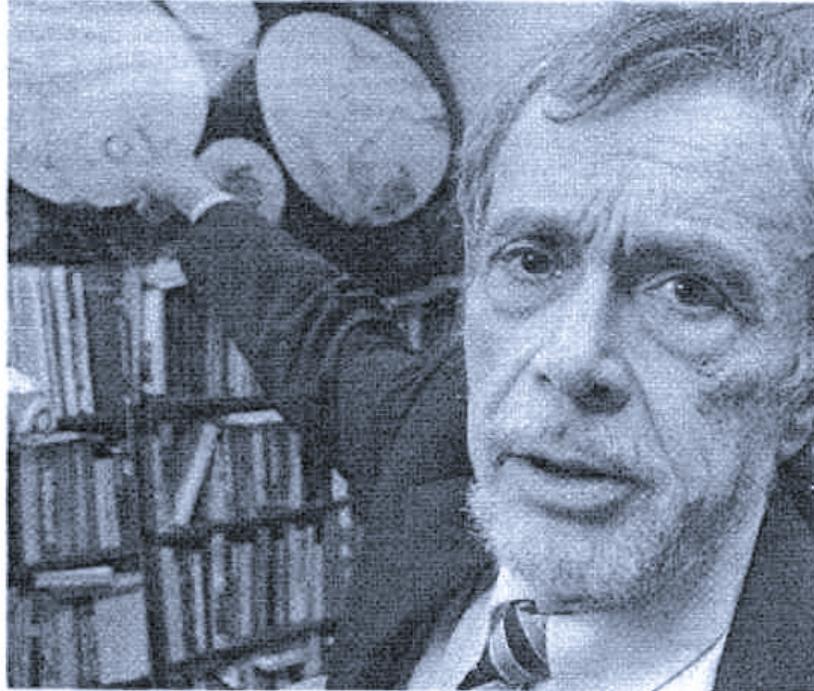
The author of the course and the creator of High Thefarie is Douglass S. Parker, a professor of classics, a poet, a jazz trombonist, and a card-carrying member of the International Wizard of Oz Club. (The club, based in Escanaba, Mich., boasts 3,000 members, holds conventions, and publishes a journal.)

**Gardens, Hells, and Utopias**

Sitting in an office crammed floor to ceiling with books ranging from *The Odyssey* to C. S. Lewis's *The Lion, the Witch, and the Wardrobe*, Mr. Parker discusses why he created a course about parageography, a word he coined to mean the study of imaginary worlds.

"I think it is important that at some point in your life, you make something," he says. "The imagination atrophies if you don't use it, and most people don't."

Behind him, the walls of his office are papered with posters of Narnia, Lewis's imaginary world; a scene from



Douglass S. Parker: "It is important that at some point in your life, you make something. The imagination atrophies if you don't use it, and most people don't."

J. R. R. Tolkien's *The Hobbit*; and a map of the world turned upside-down. Lying on a table is a map of his own creation, High Thefarie.

For all its eccentricities, "Introduction to Parageography" is a rigorous course whose reading list includes parts of *The Odyssey*, Virgil's *Aeneid*, Dante's *Inferno*, Sir Thomas More's *Utopia*, and more-contemporary selections like Lewis's *The Voyage of the Dawn Treader* and L. Frank Baum's *The Patchwork Girl of Oz*.

Students study the way those authors treat their imaginary landscapes, gardens, hells, utopias, and fairylands. They then use these examples as mod-

els for their own imaginary worlds, which they must create and document by the end of the semester.

**'Various and Complex'**

In a course handout, Mr. Parker explains the main project as follows: "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 . . ."

The purpose, he says, is to get stu-

*Continued on Page A22*

Figure 8.3: Article about the Course in the Chronicle of Higher Education, October 1991 [Fair Use]

December 29, 1991

## CAMPUS LIFE: Texas

### A Course That Explores Fantasy Lands

AUSTIN, Tex. — The debauchery in the city of Clus rivals that of any college party. As the pleasure capital of the land of High Thefarie, seven owls preside over unbridled gambling, drinking and sex.

High Thefarie and Clus, of course, are fantasy lands. But to University of Texas students enrolled in the school's "Introduction to Parageography" course, such make-believe places come vividly alive.

"If everyone were studying or teaching this, I'd probably worry about it," said Douglass Parker, a classics professor, who in 1973 created the class in parageography, a word he coined to describe the study of imaginary places. "The thrust for me is having my students make something, to put their creativity to work."

Students enrolled in Professor Parker's course, one of the most popular classes at the university, examine how classical and modern authors describe fictional places. Although the class may not fit into the academic mainstream, it includes a vigorous reading schedule that ranges from Virgil's "Aeneid" and Herodotus's "Histories" to such contemporary books as J. R. R. Tolkien's "Fellowship of the Ring."

#### Used in Final Exam

Professor Parker, who is also an improvisational jazz trombonist, created High Thefarie as an example of a fantasy world. He uses it as a basis for his final exam, which requires students to expand upon his ideas by creating new aspects of High Thefarie.

"It seems to me that people who are getting their undergraduate degrees have to deliberately stifle whatever creative faculties they may have," Professor Parker said. "You may not need creativity to get a job, but it is something that is important."

Students have been asked to explain the significance of several High Thefarie holidays that were not covered in Professor Parker's lectures or notes. They were expected to use their knowledge of other High Thefarie customs to create their own explanations of the holidays.

Students are expected to complete "eight labours," a series of essays that draw on their creativity. For one project, Kathy Graef created a language for Cat people, beings she imagined who are half-human and half-feline.

#### Ideas Come Hard

"It was a lot of fun coming up with the ideas and really working at it," said Ms. Graef, of Newton, Mass., who recently received a bachelor's degree in classical archaeology. "But the hardest part of the class definitely was just coming up with those ideas."

Varis Carey, a senior who is studying mathematics, said the parageography course was "my fun class." As his final project, Mr. Carey created a medieval world that included the history, language and layout of six countries.

"My paper for this class was longer than my master's thesis will probably be," said Mr. Carey, who is from Austin, Tex. "I really got into it."

Figure 8.4: *Article about the Course in the New York Times, December 1991* [Fair Use]



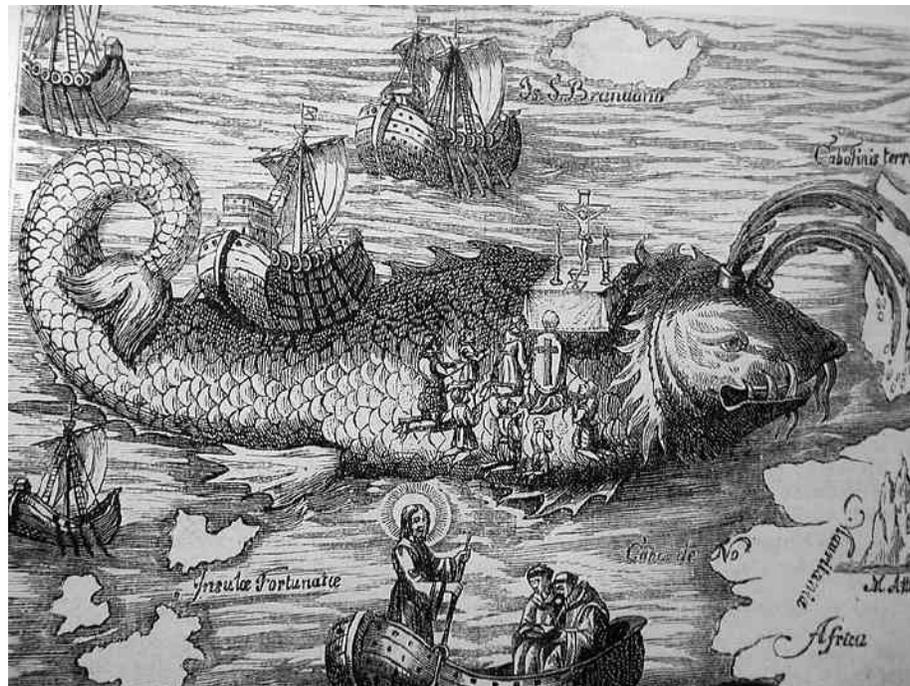


Figure 8.7: *On a quest for Isle of the Blessed, St. Brendan celebrates Mass on a monster* (Philiponus, 1621) [Wikipedia: Public Domain]



Figure 8.8: *Sea Monsters appearing in Magnus' 1539 Carta Marina* (Münster, 1544) [Wikipedia: Public Domain]

## Chapter 9

# 1982 Course Notes



Figure 9.1: *Map of the Voyage of the Argonauts (Ortelius, 1624)* [Wikipedia: Public Domain]

These course notes were put together for the initial offering of an undergraduate course on ‘Parageography’ — the study of Imaginary Lands — that Parker taught while on sabbatical at Dartmouth College in 1982. Subsequently he taught the course at the University of Texas.

The course notes make fun of everything, including themselves. This served a purpose — to remove judgement and encourage creativity.

Some course readings from this offering of the course (St. Brendan’s Voyage, Iambulus – Islands in the Sun, Lucian’s True Story) were later gathered together, and are included in the *Supplemental Readings* at the end of the 1995 Course Notes.

## 1982 Course Outline/Syllabus

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

Table 9.1: Outline giving the (historical) sequence of worlds covered in the 1982 Parageography course, omitting some of the bracketed (optional) readings. 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. This offering of the course focused on themes in world organization, cutting across history. NOTE: historical dates should be assumed approximate.

PARAGEOGRAPHY -- A TENTATIVE ROADMAP  
(Subject to minor change with proper notice.)

N.B.: Items in [square brackets] are works not on the booklist. Some will be on reserve; some will be given as handouts; some are just bloody impractical. Familiarize yourself with them as you choose and can.

Week I THE QUEST: We're off to ...

- Jan. 4: Introductory remarks. The prospectus. Terminology. Significant omissions. Ground rules.  
Jan. 6: Homer, Odyssey, esp. Bks. 9-12.  
Jan. 8: Apollonius: The Voyage of Argo.

Week II THE QUEST CONTINUED: ...and get somewhere.

- Jan. 11: Vergil, Aeneid, esp. Bks. 3, 6, 8.  
Jan. 13: [Antonius Diogenes, The Wonders Beyond Thule, and other romancers]  
Jan. 15: [The Voyage of St. Brendan, and other trips]

Week III OTHERWHERE'S: Not quite next door...

- Jan. 18: Herodotus, Histories, esp. Bks. 2, 4.  
Jan. 20: "Men whose heads do grow beneath their..."  
Jan. 22: "The world turned upside down..."

Week IV THE PLEASANCE: ARCADIA, PARADISE: Come into the garden, Maud...

- Jan. 25: Homer, Odyssey 6, etc.  
[Plato, Phaedrus, init.]  
[Theocritus, Idylls; Vergil, Eclogues]  
Longus, Daphnis and Chloe  
Jan. 27: [Genesis; The Song of Songs]  
[Dante, Purgatorio, Paradiso]  
[Milton, Paradise Lost]  
Jan. 29: [Pausanias, Corinthian 16; 15]  
[Sidney, The Countesse of Pembrokes Arcadia]  
Spenser, The Faerie Queene 2.12; 3.6; 6

Week V UTOPIA and ATLANTIS: The trains, if any, run strictly on time...

- Feb. 1: Plato, Critias  
[More, Utopia]  
Feb. 3: Rabelais, Gargantua and Pantagruel 1  
[Swift, Gulliver's Travels 3]

Feb. 5: Utopias in profusion; Atlantides in confusion

Week VI HELL: Why, this is Hell, nor am I out of it...

Feb. 8: Homer, Odyssey 11; 20 Vergil, Aeneid 6

Feb. 10: Dante, Inferno

Feb. 12: CARNIVAL

Week VII THE BEWITCHED LANDSCAPE-- FAERIE: Ill-met by moonlight...

Feb. 15: Mabinogion

Feb. 17: Malory, Morte d'Arthur

Feb. 19: [Ariosto, Orlando Furioso]

Spenser, The Faerie Queene

[Drayton, Nymphidia]

Week VIII THE ARCHIPELAGO EFFECT: So near, but yet...

Feb. 22: [Lucian, The Absolutely Veracious Narrative]

Feb. 24: Rabelais, Gargantua and Pantagruel 4; 5

Feb. 26: [Melville, Mardi]

[Kingsley, The Water Babies]

[Carroll, Alice...]

[Carryl, Davy and the Goblin]

Week IX TWENTIETH-CENTURY FANTASY: ...see the Wizard...

Mar. 1: [Baum, Thompson, et al.: The Oz Books (40 vols.)]

[Lewis, The Chronicles of Narnia (7 vols.)]

Mar. 3: [Tolkien, The Hobbit and The Lord of the Rings]

Mar. 5: [Parker, Kansas]

Week X MODERN FANTASISTS AFTER TOLKIEN: No dearth of weird...

Mar. 8: [Joan Aiken, The Wolves of Willoughby Chase, et al.]

[Joy Chant, Red Moon and Black Mountain, et al.]

[Susan Cooper, The Dark is Rising (5 vols.)]

[Stephen Donaldson, The Chronicles of Thomas Covenant,  
4 vols.]

[Alan Garner, The Weirdstone of Brisingamen, et al.]

[Katherine Kurtz, Deryni Rising, et al.]

[Ursula LeGuin, A Wizard of Earthsea, et al.]

[Patricia McKillip, The Riddle-Master of Hid, et al.]

[Evangeline Walton, The Isle of the Mighty, et al.]

Addendum I: To be put somewhere:

[Vladimir Nabokov, ADA]

Addendum II: One science-fiction world, heavily developed.

Possibles: [Frank Herbert, Dune]

[Philip Jose Farmer, Riverworld]

[Roger Zelazny, Amber]

Critical Effusion: One rather shortish paper, due at the end of the Fourth Week--29 January. This is to be your analysis of an

imaginary world--universe, country--one drawn from a text other than the principal items studied in the course of the course. It need not be a supernatural, or preternatural, or parapsychical, or 'pataphysical world...but that's more fun.

Term Project: I hesitate to say "paper," because that's so limiting, don't you think? The project, then, your creation of an imaginary world, etc., is due on the last class day, 8 March. The operative words here are "detail" and "realization"--the world, your world, should be as various and complex, as fully conceived and executed, as is possible. Maps, genealogies, pictures, official documents, letters, travellers' accounts, trivia--any and all things will help. Start thinking about this now; I'll begin having conferences with you in the Fifth Week.

Final Examination: Yes, Virginia, there will be a final. It will test your ability to prescind--I love that word--to prescind from the material covered in the course and apply it to a new and sudden situation: the confrontation with an imaginary world (etc.) which you have never seen before.

How do I know that you have never seen it before, even the most widely read of you? Because it's mine, all. It's name is High Thefarie, and I am its inventor and sole proprietor. You will, during the course, be given a modicum of knowledge about it, its perimeters and parameters and such, and then, on the final examination you will be asked very specific questions about it, the answers to which you will have to create and bolster on principles you have acquired during the reading and lectures. It is not as insane as it sounds, and is just as much a final as any other.

Primary Duties: Do the reading. Listen, and, with judicious restraint, interrupt. Your preceptor is garrulous in the extreme; he also digresses, from time to time. (This whole course, in fact, is a digression.) He is perfectly capable of total disregard of the principle of give-and-take, if he is allowed. Do what you can to rectify this, or him.

Texts: Homer, Odyssey; Apollonius, Voyage of Argo

I. Recapitulations (necessitated by the infinite perversity of inanimate things... or, alternatively, by your preceptor's inability to push a button correctly)

A. Some terms:

1. Moral Space
2. Paysage moralise
3. Allegorical landscape
4. Scene-actor ratio

B. Loose thoughts on mapping: where is the focus?

C. The Odyssean Grid:

### C I V I L I Z A T I O N

	<u>High</u>	<u>Medium</u>	<u>Low</u>	
	ELYSIUM/ OLYMPUS			LAND OF DEAD
D				
A	<u>Low</u>	Skheria	Ogygia	Lotophagi
N	<u>Medium</u>	Aiolia	Ithaka	Lamos
G				
E	<u>High</u>	Aiaia	Sirens	Kyklopes
R	THRINAKIA			SKYLLA/KHARYBDIS

II. The Approach in Detail: Two examples, and a result

- A. The Kyklopes: Negative space
- B. The Phaiakians: Positive space
- C. Ithaka: The result of triangulation

III. The Odyssey as Archetypal Quest

A. Characteristics of the voyage

1. Eccentricity
2. Goal
3. Danger
4. Battle
5. Decimation
6. Prolongation
7. Prophecy
8. Divine intervention
9. Storm
10. R & R
11. The MARVELOUS
12. Confrontation and Its Resolution

B. The Archetypal Situations

1. Subcivilization
2. Supercivilization
3. Hostile Nature
4. Seductive Nature
5. Apocalypse

C. The Archetypal Spots

1. Enclosed space: The Cave
2. Enclosed space: The Palace
3. Semi-Enclosed Space: The Pleasaunce
4. Semi-Enclosed Space: The Grove
5. Semi-Enclosed Space: The Bay
6. Open Space: The Sea

D. Archetypal Characters Who Determine Landscape

1. The Witch
2. The Monster
3. The Infinitely Evil Opponent
4. The Seer
5. The God
6. The Ghost

E. Archetypal Character-Traits

1. The Epic Flaw, Individual
2. The Epic Flaw, Collective
3. Confusion

Like it or not, Quest-literature from this time on is a series of glosses on, and developments and expansions of, the Odyssey.

NB: As I've said, I tend to work from a text in class, and it's as well for you to have that with you when I lecture. Ergo, for Monday:

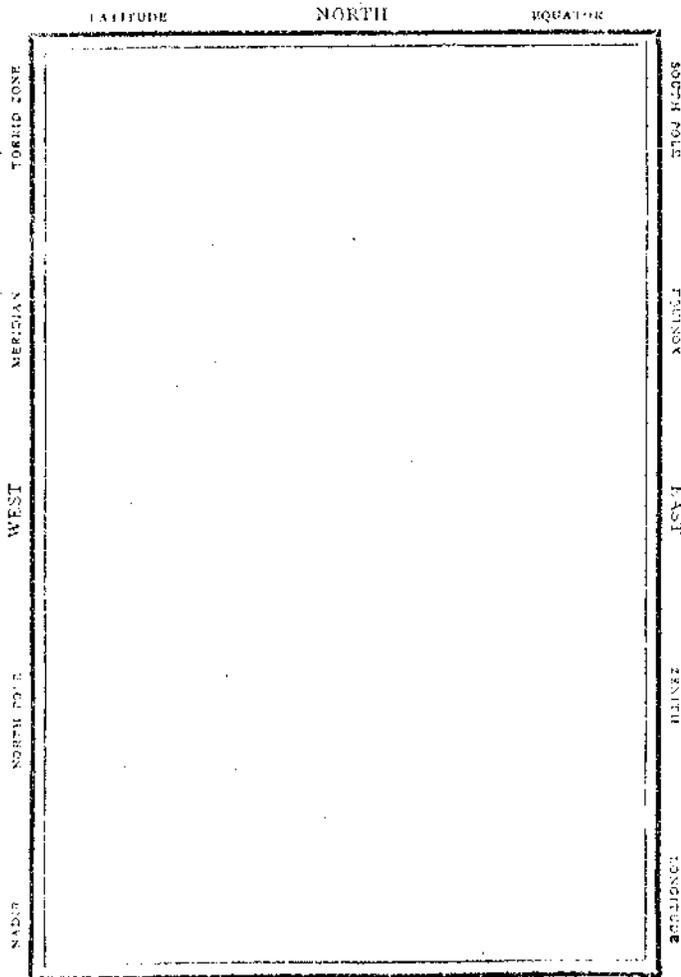
Bring the Texts of Apollonius, The Voyage of Argo (which has a good map)  
and Vergil, The Aeneid (which doesn't)

(something like a flow chart)



LECTURE IV: Mostly the Argonauts

## I. Pithy Restatement of the Course's Aims and Procedure:



He had bought a large map  
 representing the sea,  
 Without the least vestige of land:  
 And the crew were much pleased  
 when they found it to be  
 A map they could all understand.

"What's the good of Mercator's  
 North Poles and Equators,  
 Tropics, Zones, and Meridian Lines?"  
 So the Bellman would cry:  
 and the crew would reply,  
 "They are merely conventional signs!"

"Other maps are such shapes,  
 with their islands and capes!  
 But we've got our brave Captain to thank"  
 (So the crew would protest)  
 "that he's bought us the best---  
 A perfect and absolute blank!"

---Lewis Carroll,  
The Hunting of the Snark, Fit II

## OCEAN-CHART.

II. Last Remarks on the Odyssey, for a bit....

- A. Homer as realizer
- B. The Cave of the Nymphs: An Interpretation by Porphyrius the Philosopher
- C. A Fantasia on Caves

## III. Apollonius and Parageographical Sophistication

- A. Tradition and Reality as Limits

1. The Odyssey revisited, or previsited
  - a. Aeaea (Aiaia) = Aea<sup>2</sup>
  - b. The Sirens of Anthemoessa
  - c. Scylla & Charybdis
  - d. Thrinacia
  - e. Wedding at Drepane (= Skheria = Kerkyra = Corcyra = Corfu)
2. The Traveller's Guide to the Black Sea
  - a. The Thermodon R.
  - b. The Chalybes
  - c. The Tibareni
  - d. The Mossynoeci

B. Aetiology: Time Gets Into Space

1. Ktistic legends
  - a. The Apsyrtians
  - b. The Temple of Concord on the island of Thynias
  - c. Calliste
2. Odyssean forerunners
  - a. Skheria

C. The Voyage Itself: Structure

1. The Axes of the Ellipse: From Aea to Aea
2. The Incidence of Marvels: There)(Back
3. Unlikely Expansions
  - a. Portages
  - b. Rechauffées
  - c. Technology
  - d. The Bell Jar

D. Variations on the Themes

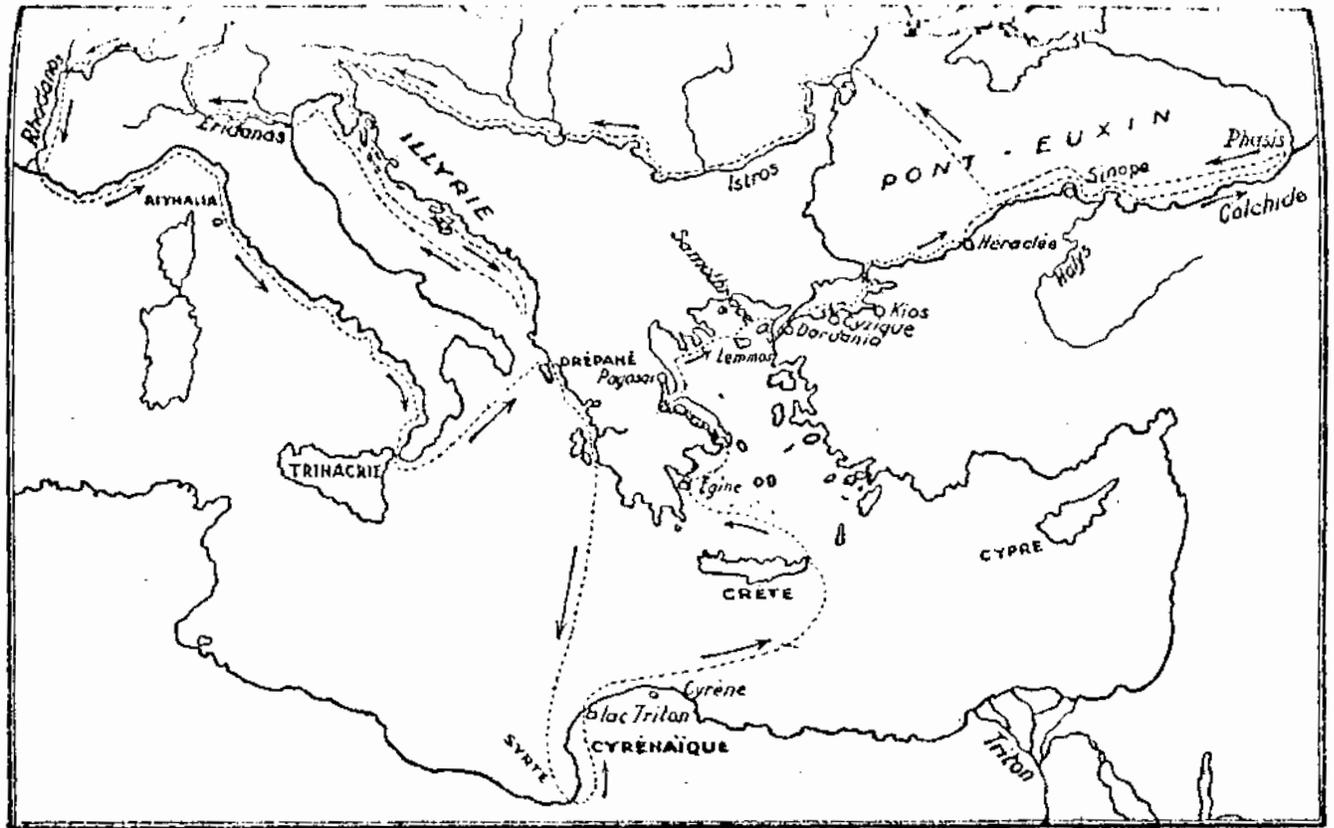
1. Amechania and the anti-hero
2. Amis de voyage
3. Here there be Dragons
4. The Garden of Aetes

IV. Other versions of the Argonautica

- A. Pindar, Pythian IV (5th B.C.)
- B. Valerius Flaccus, Argonautica (late 1st A.D.)
- C. "Orpheus", Argonautica (4th A. D.)
- D. William Caxton, The Historye of Jason (1550?)
- E. William Morris, The Life and Death of Jason (1867)
- F. Robert Graves, Hercules, My Shipmate (1945)
- G. John Gardner, Jason and Medeia (1973)

NB for Wednesday: Bring text of the Aeneid to class

# Apollonius, The Voyage of Argo



Itinéraire des Argonautes d'après Apollonios.

LECTURE V: VERGIL, AENEID

## I. The hand-tooled patriotic Epic

## II. The Voyage: Through Confusion to Certainty

## A. Landfalls (# = founding; @ = prophecy)

1. Aeneadae/Aeneia #
2. Delos @
3. Crete: Pergamum # @
4. Strophades @
5. Leucata/Actium
6. Buthrotum @
7. (Acro)ceraunia
8. Castrum Minervae
9. Sicily: Etna
10. Sicily: Drepanum
- [11. Carthage]
12. Sicily: Segesta #@
13. Italy: Cumae  
& the Underworld @
14. Italy: Laurentum
15. Italy: Pallanteum

## B. Prophecies

1. Creusa
2. Apollo
3. the Penates
4. Celaeno
5. Helenus
6. Anchises I
7. Anchises II

## C. The Impelled Voyage: Heaven's Workers

1. Juno
2. Venus
3. Jupiter
4. Neptune
5. Apollo
6. Mercury

## D. Names on the Land

1. Palinurus
2. Misenus/Misenum
3. Caieta

E. The Odyssey Revisited...or Not, As the Case May Be

1. Ithaca and environs
2. Scylla and Charybdis
3. The Cyclopes
4. Circe

F. Patterns

1. Troy destroyed
  - a. Carthage
2. Troy restored
  - a. Crete
  - b. Buthrotum
  - c. Acesta/Segesta
3. The Labyrinth
  - a. The Troy Game
  - b. The Doors at Cumae
  - c. The Underworld
  - d. Hercules and Cacus

III. Double Vision of Space in Time: Then and Now

- A. The Catalogue
- B. Pallanteum/Rome
- C. Actium: Two Versions

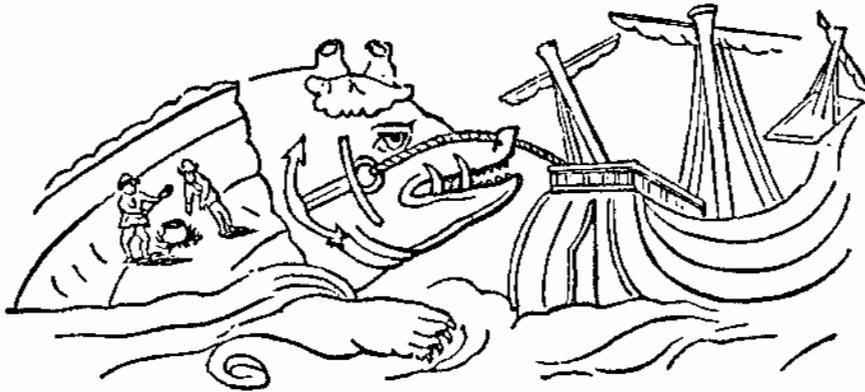
IV. A Last and Highly Domestic, If Not Terribly Parageographical, Note to Demonstrate the Problems and the Solutions

- A. Venus and Vulcan

NB: For class Friday: Read and bring the handouts on:

Iambulus  
Antonius Diogenes  
The Voyage of St. Brendan

## LECTURE VI: QUEST AND RE-QUEST



I. Reflections on "The only creature known who fakes" (Auden)

II. Variations on the Odyssey

A. Iambulus: Islands of the Sun

1. The verisimilitudinous voyage extraordinaire
2. Hellenistic utopianism
3. Odyssean motifs
4. A few contributions

B. Antonius Diogenes: The Wonders Beyond Thule

1. Some notes on the Greek novel
2. Some notes on Thule
3. Antonius and fictional chaos
4. The improbably missing kitchen sink
5. Verisimilitude above all: "MS found in a ...."
6. Odyssean motifs
7. Some notes on routes

C. The Navigatio Sancti Brendani

1. Genre: The saint's life
2. Genre: The imram
3. Structure: Island-hopping
4. Structure: The Christian year and the blessed life
5. Verisimilitude
6. Odyssean motifs

## LECTURE VII: THE STRANGEST STRANGERS

## I. Herodotus of Halicarnassus, Investigator &amp; Digressor

## II. Xenography and Xenology

## III. Egypt: Mars Down The Block

## A. Vivent les différences!

1. Ways and means
2. Flora and fauna
3. Love and death
4. Wet and dry
5. Old and new
6. Them and us
7. Notes and queries

## B. "That's a crock": The sceptical mode

## C. "Wow!": The pious mode

## IV. Scythia: The Alley Men

## A. Not Our Sort

1. Loathesome to Look At...
2. ...Disgusting to Know
3. Honor among
4. The periphery of the periphery
5. Love and death and table manners
6. Them and us
7. Notes and queries

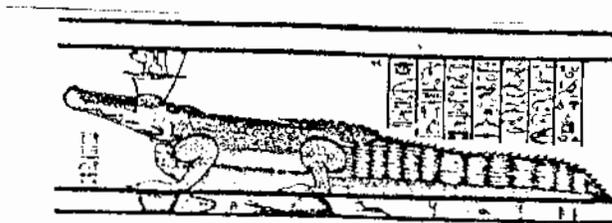
## B. "Hmmm": The sceptical mode

## C. "Urrgh": The pious mode

## D. Anacharsis, or, The Noble Savage

## V. Some Geographical Reflections

## VI. The Nature of Fiction



## CLASS IX: "MEN WHOSE HEADS DO GROW BENEATH THEIR...."

## I. A reiteration on otherness

- A. Attraction
- B. Repulsion

## II. Your Basic Monster

## A. Types (per C. Plinius Secundus, Sr.)

1. Abarimon
2. Albanians
3. Amazons
4. Amyctyrae
5. Androgini
6. Anthropophagi
7. Antipodes
8. Artibatirae
9. Astomi
10. Bearded Ladies
11. Blennyae
12. Bragmanni
13. Conception at Age Five
14. Cyclopes
15. Cynocephali
16. Donestre
17. Epiphagi
18. Ethiopians
19. Garamantes
20. Giants
21. Gorgades (Gegetones, Gorgones)
22. Hairy Men and Women
23. Himantopodes
24. Hippopodes
25. Horned Men (Cornuti, Gegetones)
26. Icthiophagi
27. Maritime Ethiopians
28. Monoculi
29. Pandae
30. Panotii
31. Pygmies
32. Raw-Meat-Eaters
33. Redfooted Men
34. Sciopodes
35. Sciritae
36. Shining-Eyed Men
37. Speechless Men
38. Straw-Drinkers
39. Troglodytes
40. Wife-Givers



B. Habitats, or, The Price of Progress

C. Purpose

1. The meaning of "Monster"
2. The cunning of God
3. The piety of man

D. Sources

1. Pliny, Historia Naturalis
2. Ktesias, Megasthenes, et al.
3. The Alexander Romance
4. The Letter of Prester John
5. Sir John Mandeville

III. A few animals

A. The bestiary

B. Examples

1. The Dragon
2. The Lamia
3. The Manticore
4. The Unicorn

c. Purpose

IV. A further note on The Noble Savage:  
The Hyperboreans

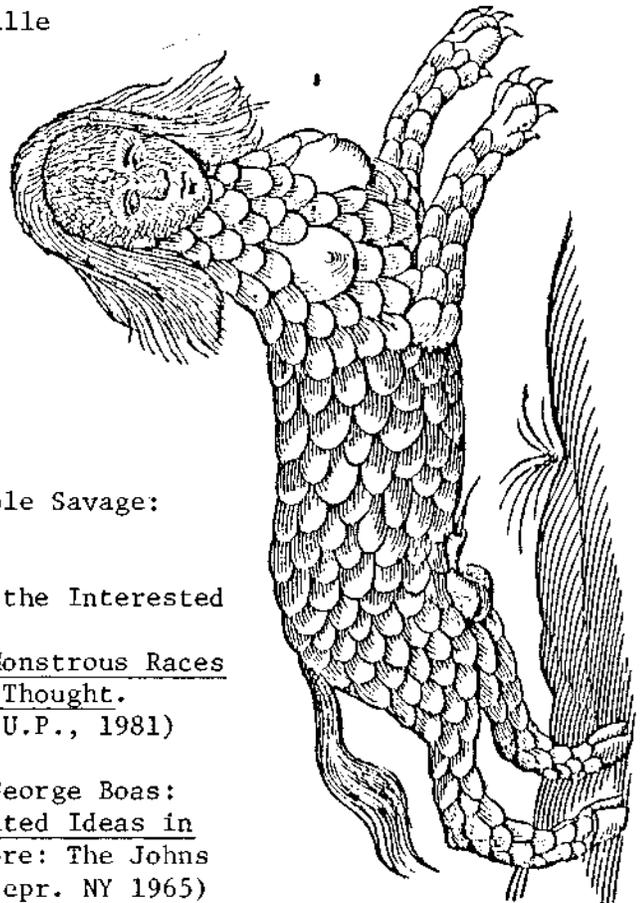
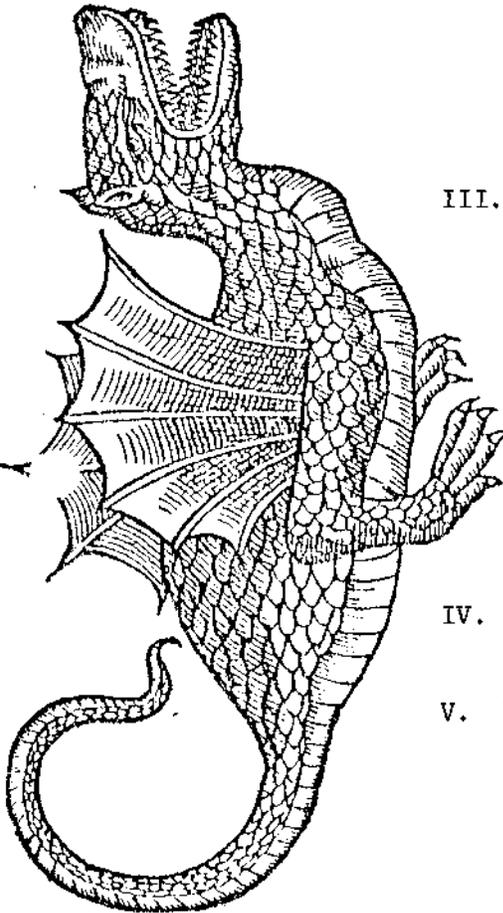
V. Bibliographical Notes for the Interested

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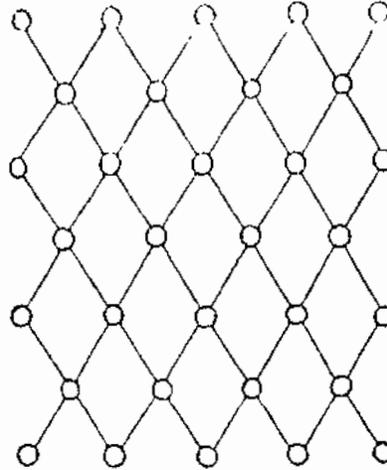
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## CLASS X: THE PLEASAUNCE, NEATLY WRAPPED



*Quid Quincunxe speciosius, qui, in  
quam cunq; partem spectaueris,  
rectus est. Quintilian: //*

## I. Literary Apprehensions of Ideal Nature

## A. Places: Terminology

1. Locus amoenus
2. Pleasaunce
3. Garden
4. Arcadia
5. Paradise
6. The Earthly Paradise
7. Eden
8. The Green World

## B. Places: Odyssean Archetypes

- |  |                |
|--|----------------|
| 1. Kalypso's Garden (5.55-74)                    | [p. 83]        |
| 2. Alkinoos's Garden (7.81-132)                  | [pp. 113-115]  |
| 3. Ideals  |                |
| a. Elysiun (4.561-569)                           | [p. 69]        |
| b. Olympus (6.41-47)                             | [p. 100]       |
| 4. The Pastoral World                            |                |
| a. The Cyclopes' Land (9.106-141; 181-191)       | [pp. 148-150]  |
| b. Thrinakia (12.127-136)                        | [p. 213]       |
| 5. Laertes' Orchard (24.           ;           ) | [pp. 452, 455] |

C. Places: Some Precipitates

1. Corrupted Nature: Aietes' Garden  
(Argonautica 3.213-258) [VOA p. 115]
2. The Philosophical Pleasaunce: Discours sur l'herbe  
(Plato, Phaedrus 227, 229, 230)
3. A Practical Garden: Nature and Art  
(Longus, Daphnis and Chloe 4.2-3)
4. Encysted Specificities: Recipe for a Pleasaunce  
(Tiberianus, "Amnis ibat inter arva")

II. The Pastoral (or Bucolic, or Eclogue, or Idyll) an sich

A. Practicioners

1. Theocritus
2. Vergil

B. Locales

1. Sicily and Cos
2. Italy
3. Arcadia at last

C. Personnel

1. The herdsmen
2. The nymphs
3. The resident deities
4. The Cyclops
5. The sojourners

D. Viewpoints

1. Urban at rural
2. Complex at simple
3. Present at past
4. Hard at easy
5. Corrupt at pure

E. Subjects

1. Love
2. Death
3. Art
4. Politics
5. Religion
6. Pastoral
7. etc.

F. Stigmata

1. Allegory
2. Competition
3. Dislocation
4. Dialect(ic)
5. Discontinuance

As soon as [the Argonauts] had come in from the country and reached Aietes' palace, Hera dispersed the mist.  
At the entrance they paused for a moment to marvel

at the king's courtyard with its wide gates, the rows  
of soaring columns round the palace walls,  
and high over all, the marble cornice resting  
on triglyphs of bronze.

The crossed the threshold of  
the court unchallenged.

Nearby, cultivated vines  
covered with greenery rose high in the air  
and underneath them four perennial springs  
gushed up. These were the work of the god Hephaestus.  
One flowed with milk, and one with wine, the third one  
swam with fragrant oil, the fourth was a fountain  
of water which grew warm when the Pleiades set,  
but changed when those stars rose, and bubbled up  
out of the hollow rock as cold as ice.  
Such were the marvels contrived by the great Engineer  
Hephaestus to deck the palace of Aietes of Cytaiis.

He had also made him bulls with feet of bronze,  
and mouths of bronze from which the breath flamed out  
in terrible blazing. And more: he had forged a plough  
without seam or joint from a piece of breakless steel.  
This he had made as a gift to Helios, in thanks  
for his rescue at Phlegra, made in the Sun-god's chariot  
when Hephaestus sank in exhaustion.

There was also an inner court with folding doors  
that led to various rooms, and richly adorned  
galleries left and right. And on both sides  
of this court, at angles, higher buildings stood....

The Philosophical Pleasaunce: Plato, Phaedrus 227 ff.

Socrates: Whence come you, friend Phaedrus, and whither are you bound?

Phaedrus: I come from Lysias, the son of Cephalus; and I am going for  
a walk outside the walls; I've been sitting with him quite a long time---  
in fact, ever since daybreak. I take my walks in the open air, Socrates,  
on the advice of Arumenus, your friend and mine; he tells me that the  
roads are more refreshing than the covered promenades.

Soc: And right he is, my friend....

\* \* \* \* \*

(The Philosophical Pleasaunce, cont.:)

229: Ph: Stop, Socrates, I confess; you have dashed the hope I was entertaining of practicing my memory on you. But where would you like us to sit down and read the speech?

Soc: Let's turn aside here, and go down by the River Ilissus, and then, wherever we find a spot we like, we'll sit down and rest.

Ph: How lucky that I happened to come out without my shoes---and you, Socrates, we know you never wear them. Our easiest plan, then, is to walk along the stream with our feet in the water, and we shall find it by no means disagreeable, considering the season of the year, and the hour of the day.

Soc: Come on, than, and keep at the same time a lookout for a place to sit.

Ph: Do you see that towering plane-tree over there?

Soc: Of course I do.

Ph: Well, there we shall find shade and a gentle breeze, and grass enough for a seat, or, if we prefer, to lie on.

Soc: Let's walk towards it.

Ph: Tell me, Socrates, wasn't it from somewhere around here on the Ilissus that Boreas, the North Wind, is supposed to have carried away the girl Orithyia?

Soc: So the story goes.

Ph: I think it must have been from this spot right here. The water's so beautiful here, so clear and transparent...you can just imagine girls loving to play beside it.

Soc: No, not here. About a quarter of a mile further down---just where we cross over to the temple of Artemis the Huntress. Unless I'm mistaken, there's an altar on the spot to Boreas.

Ph: I've never noticed it....

\* \* \* \* \*

Soc: By the bye, Phaedrus, wasn't this the tree you were leading me to?

Ph: The very one.

Soc: Well, really, this is a glorious resting-place. This plane-tree, as I find, is thick and spreading, as well as tall, and the size and shadiness of the agnus castus here is very beautiful; it's in full flower, and will certainly make our retreat most fragrant. How fascinating, too---this spring trickling under the plane-tree...and the water's quite cold, to judge by my foot. And here we have images and votive offerings: the place must be sacred to some nymphs and river-god. There's no telling how lovely and

(The Philosophical Pleasance, cont:)

enjoyable the airiness of this place is. Summer-like and clear, there rings an answer to the chorus of the cicadas. But the most charming thing of all is this abundant grass, with its gentle slope just made for the head to fall back on luxuriously. Phaedrus, you are really a most admirable guide.

Ph: And you, Socrates, are a most unaccountable being. In fact, as you say, you are just like a stranger who is being shown the beauties of the place, and not at all like a native of this country. I suppose this comes from your never leaving the city, not to cross the frontier or even, I'm sure, for so much as a walk outside the city walls.

Soc: You must bear with me, Phaedrus---I'm so fond of learning. Now trees, you know, and fields won't teach me anything, but men in the city will. But you would appear to have discovered the charm that can entice me outside. Shepherds draw their hungry flocks after them by shaking leafy branches or grain just ahead of their eyes; in the same fashion, I imagine that you could make me follow you all around Attica, or anywhere else you choose, simply by holding a written speech in front of me as bait. And, since we have reached this spot on the present occasion, I cannot do better than lay me down to listen. You, of course, may choose whatever posture you think most convenient for reading, and begin the speech.

\* \* \* \* \*

Garden IV: Xenophon, Oeconomicus 4.18-25

"By Zeus," said Socrates, "I think that Cyrus [the Younger of Persia] would have made an excellent sovereign, if he had lived. He furnished a number of proofs of that, not least when he made the expedition to fight his brother for the kingdom. They say that no one deserted Cyrus for the King, but thousands and thousands deserted the King and went over to Cyrus. And this, to my way of thinking, is another substantial proof of a ruler's excellence, that people willingly put themselves under his command and then choose to stay by his side in extreme danger. His friends fought by him while he lived, and then, when he died, fought by his body and died by him, all of them---except Ariaeus, who had been assigned to the left wing. Well, the story goes that once, when [the Spartan general] Lysander came and brought him gifts from the Allies, this same Cyrus, among other testimonials of friendship (the source for this is Lysander himself, who told the story to his host when he was visiting in Megara), showed Lysander his paradeisos in Sardis.

Lysander conceived great admiration for it: how beautiful the trees were, planted equal distances apart; and the lines of trees were straight; and everything was arranged beautifully, at regular angles; and the many attractive odors accompanied them as they walked around it. He expressed his admiration aloud: 'I tell you, Cyrus, I marvel at all this for its beauty, but I admire much more the man who designed it and arranged it.' Cyrus was pleased to hear this, and said, 'Well, Lysander, I designed all this and arranged it, and there are even some trees,' he added, 'that I planted myself.'

(Garden IV, cont.:)

And Lysander reported that he looked carefully at Cyrus, and, beholding the beauty of the garments he was wearing, and noticing the beauty of his scent, and the beauty of the necklaces and the bracelets and all the other adornment he was wearing, he remarked, 'What do you mean, Cyrus? That you planted part of this with your own hands?' And Cyrus replied, 'Does this surprise you, Lysander? I swear to you by Mithra that, when I am in good health, I never dine without working up a sweat by engaging in some labor related to war or farming, or by the consistent pursuit of some single object of ambition.' And Lysander related that, on hearing these words, he grasped Cyrus by the right hand and said, 'Rightly do you appear to me to be happy, Cyrus, since your happiness is due to your virtue.'

[NB: The standard interpretation of "everything was arranged beautifully, at regular angles" is: "all [trees] set out straight in the form of a quincunx. Cicero, On Old Age 17.59. And especially the curious (in all senses of the word) essay of Sir Thomas Browne, The Garden of Cyrus, Or, The Quincunciall, Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered (1658).]

This garden was indeed a very beautiful place even by comparison with a royal garden. It was two hundred yards long, lay on high ground, and was about a hundred yards wide. It was not unlike a long field. It contained all sorts of trees, apple-trees, myrtles, pear-trees, pomegranate-trees, fig-trees, and olives. On one side there was a tall vine that grew over the apple-trees and pear-trees; its grapes were turning dark, as if ripening in competition with the apples and the pears. So much for the cultivated trees; but there were also cypresses and laurels and plane-trees and pines. All these were overgrown, not by a vine, but by ivy; and the clusters of ivy-berries, which were big and beginning to turn black, looked exactly like bunches of grapes.

The fruit-trees were in the middle, as if for protection, and the other trees stood round them, as if to wall them in; but these in their turn were encircled by a narrow fence. Each tree grew separate and distinct from all its neighbours, and there were spaces between trunk and trunk. But overhead the branches met each other and interlaced their foliage; and though it happened naturally this too gave the impression of having been done on purpose. There were also flowerbeds, in which some of the flowers were wild and some were cultivated. The cultivated ones were roses, hyacinths and lilies: the wild ones were violets, narcissi, and pimpernels. And there was shade in summer, and flowers in springtime, and fruit in autumn, and delight all the year round.

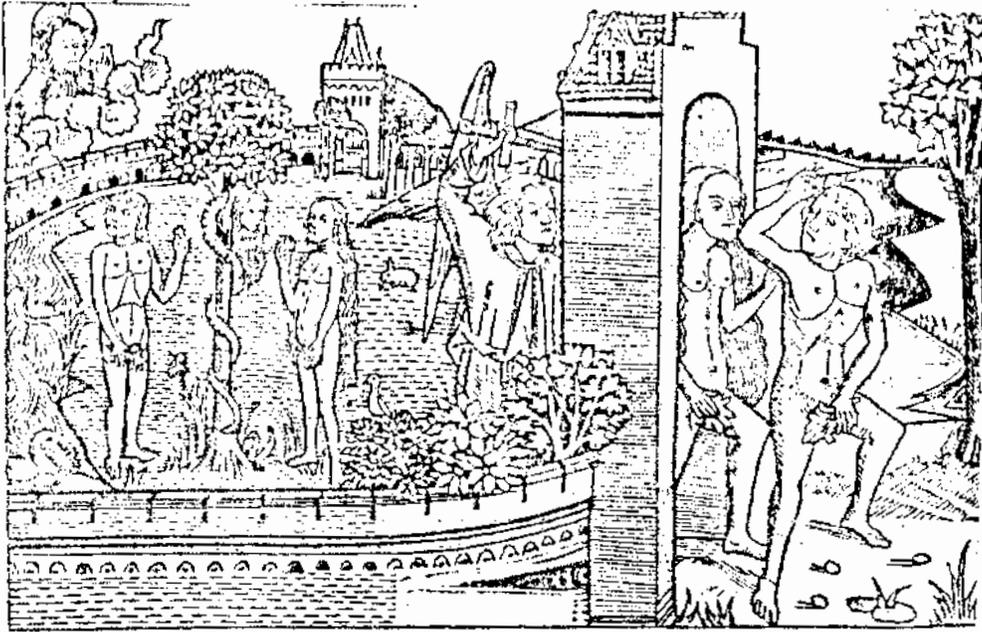
From that point there was a fine view of the plain, where you could see people grazing their flocks, and a fine view of the sea, where you could watch people sailing past; and this too contributed to the charm of the garden.

In the very middle of the length and breadth of the garden were a temple and an altar sacred to Dionysus. The altar was surrounded with ivy and the temple with vine-shoots. Inside the temple were some paintings on subjects connected with Dionysus---Semele giving birth to him, Ariadne asleep, Lycurgus in chains, Pentheus being torn to pieces. There were also pictures of Indians being conquered and Tyrrhenians being turned into dolphins. Everywhere Satyrs were treading down grapes and everywhere Bacchantes were dancing. Nor was Pan forgotten, for he was there too, sitting on a rock and playing his pipe as if to provide a musical accompaniment for both the treaders and the dancers.

Such was the garden....



## CLASS XI: A FUSION OF GARDENS



## I. The Pagan Pastoral

- A. Theocritus, Idyll I
- B. Vergil, Eclogue IV

## II. The Biblical Garden

- A. Eden: Genesis 1-3
- B. The Hortus Conclusus: The Song of Songs

## III. Paradise: Milton's Sight

- A. John Milton, Paradise Lost 4.172-357; 9.385-472

## IV. Paradise: Marvell's Mind

- A. Andrew Marvell: The Garden



Theocritus: Idyll I

1. *Thyrsis' Lament for Daphnis*

THYRSIS  
There's subtle music in the whispers of that pine  
down by the spring; yet your piping, goatherd,  
ravals it. You shall have second prize  
to Pan. Should he select as his reward  
the he-goat's horns, the she-goat shall be yours;  
if he take her, then you shall have her kid.  
Kidless is good until they come to milking.

GOATHERD  
Sweeter, shepherd, and more subtle is your song  
than the tuneful splashing of that waterfall  
among the rocks. If the Muses pick the ewe  
as their reward, you'll win the hand-reared lamb;  
if they prefer the lamb, the ewe is yours.

THYRSIS  
Come, goatherd, by the Nymphs: please, come sit down  
here on this hill, among the tamarisks,  
and play for me. I'll watch your goats.

GOATHERD  
No, shepherd, no, not I. Not at midday;  
I'm afraid of Pan. It's the time he rests,  
weary from the hunt. His temper is quick;  
fiery anger is always on his breath.  
But you, Thyrsis, you used to sing of Daphnis  
and his death. In the art of country song  
you have no equal. Come then: you sit with me,  
here beneath this elm, facing Priapus' stream,  
where the shepherds have their seat among the oaks.  
And if you sing as you sang that day,

in your contest with Chronos of Libya,  
I shall give you a goat to milk three times,  
which though it has twins will yield three pails.  
And I shall give you a cup, deep, two-handled,  
new made, lustily polished with perfumed wax,  
yet smelting still of the engraver's knife.  
Along the lip wind shafts of ivy, rich ivy  
with golden leaves, spiralling around itself,  
exulting in its yellow fruit. Inside a woman,  
a woman worthy of a god, is carved:  
she wears a cloak and headdress. On each side  
stand two young men who both have fine long hair,  
each quarrelling with the other, turn by turn.  
But these things do not touch her heart.  
For now she turns to him and smiles, and now  
to him, while they, both hollow-eyed with love,  
stiff waste themselves away in vain.  
Beside them an old fisherman is carved  
standing on a jagged rock, gathering his net  
for a mighty cast: he struggles hard.  
That old man, you'd say, puts all his strength  
into his fishing. His hair is grey;  
his sinews heave and swell around his neck;  
yet his is the strength of a youth in his prime.  
Close by that old and weather-beaten man  
there is a vineyard, rich, well-stocked  
with ripening, reddening bunches: a young boy,  
looming on the wall, keeps watch. On either side  
a fox: one ranges up and down among the vines,  
ripping the ripest; the other eyes the boy's wallet,  
setting his villainous heart upon it,  
determined not to let the child alone  
until it has deprived him of his breakfast.  
This guard, meanwhile, is busy weaving,  
threading reeds and rushes, fashioning a trap  
for insects. His mind is on his work;  
he has no thought of vineyards or of wallets.  
And, last, around the cup at every turn

supple acanthus winds. It is a sight to see,  
to wonder at, to dazzle country eyes.  
I paid Calydna's ferryman a goat for it,  
and I gave him a giant milk-white cheese,  
but never has it come near my lips, never yet:  
it lies untouched, immaculate. My friend,  
if you will sing that song, it's yours:  
and gladly, too. Such beauty would deserve it.  
No, no mockery. I mean it. Come, man  
surely you don't mean to take your song  
to Hades? All is forgotten there.

THYRSIS  
*Sing, beloved Muses, sing my country song.  
I am Thyrsis of Etna, blessed with a tuneful voice.*

*Where were you, Nymphs, where were you,  
where when Daphnis died?  
In the valleys of Peneius?  
In Pindus' pretty glades?  
You were nowhere near Anapus,  
nowhere near that mighty tide,  
you were not on Etna's summit  
nor by Actis' spring.*

*Sing, beloved Muses, sing my country song.  
For him the wolves were howling,  
for him the jackals bayed.  
When Daphnis died, the lions  
of the forest wept.*

*Sing, beloved Muses, sing my country song.  
Great herds of bulls and cattle  
were gathered round his feet  
with crowds of lowing heifers  
and their moaning calves.*

*Sing, beloved Muses, sing my country song.*

Thucydides (cont.)

XI (-)

The first to come was Heracles,  
Hermes from the hills,  
saying 'Daphnis, who torments you?  
What is it you love?'

Sing, beloved Muses, sing my country song.  
Then wealthy shepherds, goatherds,  
came to ask him what it was a song.  
At a Parnassus' foot, Daphnis,  
with a name you can't deny,  
was in every glade and fountain  
that girls looked for you.'

Sing, I loved Muses, sing my country song.  
'Your life is cursed, you're helpless.  
You're no herdsman now.  
More like a common goatherd  
with links with jackals' eyes  
and all weeps that he is human  
and all goats make love.'

Sing, beloved Muses, sing my country song.  
'You see the young girls laughing  
and you weep more tears  
that you can't join their dances...  
But another came there none.  
Though the herdsman's love was cruel  
it was cruelly worse.'

Sing, Muses, sing again my country song.  
Then Cypris came and smiled  
though she raged within.  
'So mastering love is easy?  
Are you? Not so it seems.  
Have you not yourself been mastered  
by that same cruel love?'

Sing, Muses, sing again my country song.

'Jealous Cypris,' Daphnis answered,  
'hated by mankind,  
so you think my sun is setting,  
that my light is nearly spent?  
Daphnis even down in Hades  
will make war on love.'

Sing, Muses, sing again my country song.  
'Do men not talk of Cypris  
and the herdsman still?  
Go, take yourself to Ida,  
go see Anchises there.  
You'll find oaks, and sedge, and honey-bees  
buzzing round their hives.'

Sing, Muses, sing again my country song.  
'Is not Adonis in his heyday?  
Does not he too tend sheep?  
He shouts, kills hares, goes hunting  
for all kinds of beast.'

Sing, Muses, sing again my country song.  
'Go, look for Diomedes;  
tell him, "I have won.  
I've outdone Daphnis the herdsman.  
Now come, fight with me."'

Sing, Muses, sing again my country song.  
'Farewell now, wolves and jackals,  
now farewell, mountain bears.  
You'll see no more of Daphnis  
in your forests or your graves.  
Farewell to Arethusa,  
and fair Thybris' streams.'

Sing, Muses, sing again my country song.  
'I am Daphnis, I'm the herdsman,  
I drove cattle here;

here I brought my bulls and heifers  
and I watered them.'

Sing, Muses, sing again my country song.  
'O Pan, O Pan, where are you?  
On Lycæus' slopes?  
On Maenalis? On Helice?  
O come to Sicily!  
Leave the sacred tomb of Arcus  
to the gods' great love.'

Cease, Muses, come cease my country song.  
'Come, Pan, my pipe awaits you,  
its breath still honey-sweet;  
its wax is firm, its binding  
still tight around the lip.  
Now I am bound for Hades:  
Eros calls me there.'

Cease, Muses, come cease my country song.  
'May violets grow on thistles,  
may they grow on thorns!  
May narcissus grow on juniper!  
The world must change.  
Daphnis dies! Pears grow on pine trees!  
Now the deer must chase the hounds,  
and the screech-owl's song sound sweeter  
than the nightingale's!'

Cease, Muses, come cease my country song.  
And with these words, he finished.  
He would rise again  
if Aphrodite's wish were granted.  
But his thread was spun.  
Fate took Daphnis to the river;  
the waters closed above his head,  
took the man the Nymphs had cherished  
and the Muses loved.

Cease, Muses, come cease my country song.  
Let me have the goat, the pail;  
I would milk her now,  
make my libation to the Muses,  
bid them many times farewell.  
In time, I trust, I'll sing you  
a less mournful song.

GOATHERD  
Sweeten your sweet mouth with honey,  
Thyrsis, and with honeycomb, Eat your fill  
of Aegitus' finest figs, for your voice  
outsings the cricket's. Here is the cup;  
smell, friend, its sharp freshness -  
you would think it had been dipped  
and bathed in the holy well of Hours.  
Here, Dusky; she is yours to milk.  
You others, stop that frisking,  
or you'll get the ram worked up.

Vergil:

X - 3

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ECLOGUE IV

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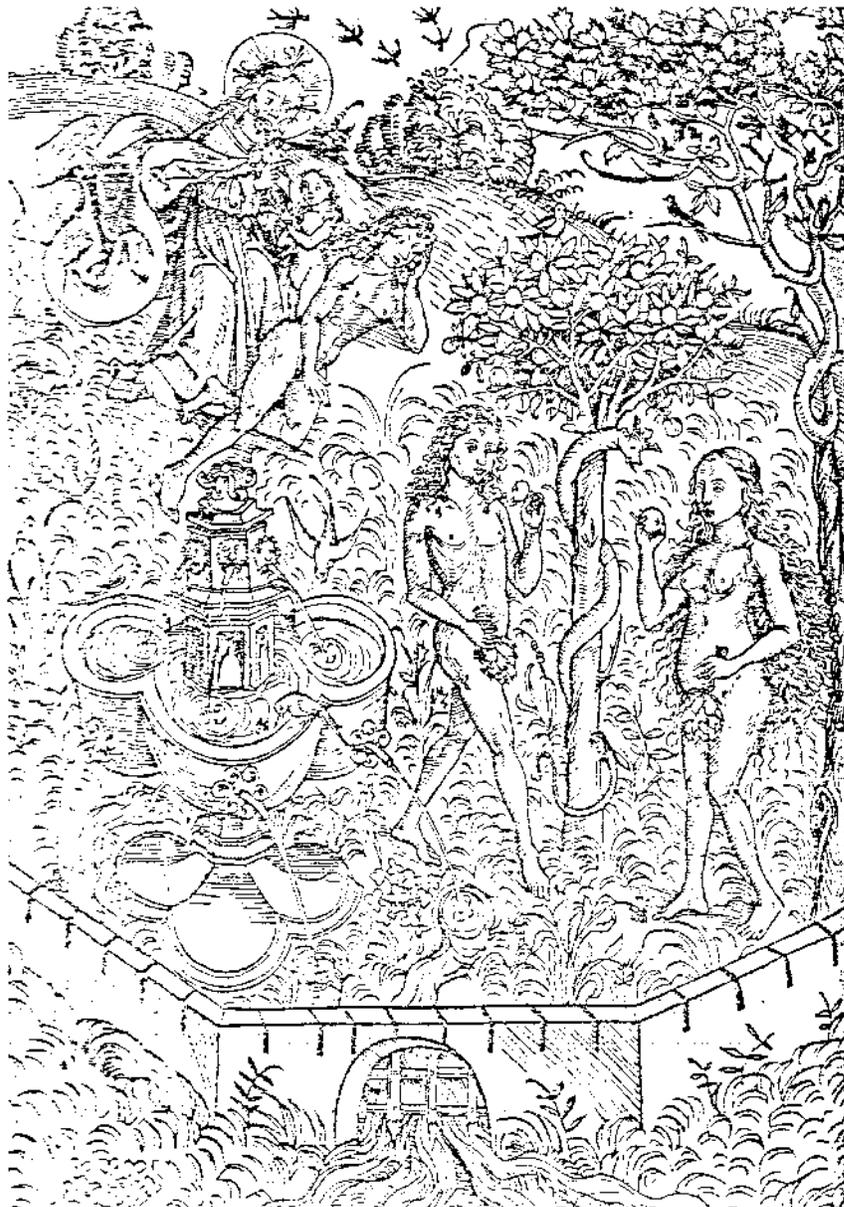
Sicilian muse, let's sing a nobler song:  
Low shrubs and orchards do not always please;  
Let us sing woods to dignify a consul.

The last great age the Sibyl's song foretold  
Rolls round: the centuries are born anew!  
The Maid returns, old Saturn's reign returns,  
Offspring of heaven, a hero's race descends.  
Now as the babe is born, with whom iron men  
Shall cease, and golden men spread through the world,  
Bless him, chaste goddess: now your Apollo reigns.  
This age's glory and the mighty months  
Begin their courses, Pollio, with you  
As consul, and all traces of our crimes  
Annulled release earth from continual fear.

He shall assume a god's life and see gods  
Mingling with heroes and be seen by them,  
Ruling the world calmed by his father's hand.

But first, child, earth's uncultivated gifts  
Will spring up for you—wandering ivy, herbs,  
Smiling acanthus and Egyptian beans.  
Goats will come home, their udders swollen with milk,  
All by themselves; herds will not fear huge lions;  
Your crib itself will shower you with flowers.  
Serpents shall die and poison-bearing plants  
Die, and Assyrian spice grow everywhere.  
But when heroic praise, parental deeds  
You read and come to know what manhood is,  
Plains slowly will turn gold with tender grain,  
The crimson grape festoon neglected briars,  
And rough-skinned oaks will sweat with honeydew.

Yet lingering traces of our ancient guilt  
Will cause men to attempt the sea in ships,  
Circle walled towns, cleave furrows in the earth.  
Another Argo, with another Tiphys,  
Will carry chosen heroes; other wars  
Will send the great Achilles back to Troy.  
Later, when strengthening years have made you man,  
Traders will leave the sea, no sailing pine  
Will barter goods: all lands will grow all things.  
Earth will not feel the hoe, nor vines the knife;  
The plowman's strength will ease the oxen's yoke.  
Wool will not learn to counterfeit its hues,  
Since in the fields the ram himself will blush  
All purple, or transmute his fleece to gold;  
Spontaneous dyes will clothe the feeding lambs.  
"O ages such as these, make haste!" declared  
The spinners of the steadfast will of Fate.  
Advance—now is the time—to triumphs wide,  
Dear scion of the gods, Jove's generation.  
Behold the trembling of the massy globe,  
The lands, the far-flung seas, the depths of sky:  
How all rejoices at the coming age!  
O that a remnant of long life be mine,  
Giving me breath to celebrate your deeds:  
Orpheus would not vanquish me in song  
Nor Linus, though their parents stand by them,  
Calliope and beautiful Apollo.  
Even Pan, though Arcady should judge our contest,  
Pan would say Arcady judged him the loser.  
Come now, sweet boy, with smiling greet your mother:  
(She carried you ten long and tedious months)  
Come now, sweet boy: who smiles not on a parent  
Graces no god's carouse nor goddess' bed.



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THE FIRST BOOK OF MOSES, CALLED  
**GENESIS**

CHAPTER 1

**I**N the beginning God created the heaven and the earth.  
 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.  
 3 And God said, Let there be light; and there was light.  
 4 And God saw the light, that *it was good*: and God divided the light from the darkness.  
 5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.  
 6 ¶ And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.  
 7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.  
 8 And God called the firmament Heaven. And the evening and the morning were the second day.  
 9 ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.  
 10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that *it was good*.  
 11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth, and it was so.  
 12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that *it was good*.  
 13 And the evening and the morning were the third day.  
 14 ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:  
 15 And let them be for lights in the

firmament of the heaven to give light upon the earth: and it was so.  
 16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: *he made the stars also*.  
 17 And God set them in the firmament of the heaven to give light upon the earth,  
 18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that *it was good*.  
 19 And the evening and the morning were the fourth day.  
 20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.  
 21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that *it was good*.  
 22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.  
 23 And the evening and the morning were the fifth day.  
 24 ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.  
 25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that *it was good*.  
 26 ¶ And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.  
 27 So God created man in his own image, in the image of God created he him; male and female created he them.

GENESIS 1, 2

28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

29 C And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

CHAPTER 2

THUS the heavens and the earth were finished, and all the host of them.

2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

4 C These are the generations of the heavens and of the earth when they were created, in the day that the LORD God made the earth and the heavens,

5 And every plant of the field before it was in the earth, and every herb of the field before it grew: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.

6 But there went up a mist from the earth, and watered the whole face of the ground.

7 And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

8 C And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed.

9 And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree

God createth man. The garden of Eden

of life also in the midst of the garden, and the tree of knowledge of good and evil.

10 And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads.

11 The name of the first is Pison: that is it which compasseth the whole land of Havilah, where there is gold;

12 And the gold of that land is good: there is bdellium and the onyx stone.

13 And the name of the second river is Gihon: the same is it that compasseth the whole land of Ethiopia.

14 And the name of the third river is Hiddekel: that is it which goeth toward the east of Assyria. And the fourth river is Euphrates.

15 And the LORD God took the man, and put him into the garden of Eden to dress it and to keep it.

16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:

17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

18 C And the LORD God said, It is not good that the man should be alone; I will make him a help meet for him.

19 And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.

20 And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found a help meet for him.

21 And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof.

22 And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.

23 And Adam said, This is now bone of my bone, and flesh of my flesh: she shall be called Woman, because she was taken out of man.

24 Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.

The forbidden fruit eaten. Man's punishment

25 And they were both naked, the man and his wife, and were not ashamed.

CHAPTER 3

NOW the serpent was more subtiler than any beast of the field which the LORD God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of every tree of the garden?

2 And the woman said unto the serpent, We may eat of the fruit of the trees of the garden:

3 But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

4 And the serpent said unto the woman, Ye shall not surely die:

5 For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

6 And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.

7 And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.

8 And they heard the voice of the LORD God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the LORD God amongst the trees of the garden.

9 And the LORD God called unto Adam, and said unto him, Where art thou?

10 And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

11 And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?

12 And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

13 And the LORD God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat.

14 And the LORD God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and

above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life:

15 And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.

16 Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.

17 And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life;

18 Thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field:

19 In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

20 And Adam called his wife's name Eve; because she was the mother of all living.

21 Unto Adam also and to his wife did the LORD God make coats of skins, and clothed them.

22 C And the LORD God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever:

23 Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken:

24 So he drove out the man; and he placed at the east of the garden of Eden cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.

GENESIS 2-4

# THE SONG OF SOLOMON

## CHAPTER 1

THE Song of songs, which is Solomon's.

2 Let him kiss me with the kisses of his mouth: for thy love is better than wine.

3 Because of the savor of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.

4 Draw me, we will run after thee: the King hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee.

5 I am black, but comely, O ye daughters of Jerusalem, as the tents of Ké'dár, as the curtains of Solomon.

6 Look not upon me, because I am black, because the sun hath looked upon me: my mother's children were angry with me: they made me the keeper of the vineyards: but mine own vineyard have I not kept.

7 Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon: for why should I be as one that turneth aside by the flocks of thy companions?

8 If thou know not, O thou fairest among women, go thy way forth by the steps of the flock, and feed thy kids beside the shepherds' tents.

9 I have compared thee, O my love, to a company of horses in Phá'ráh's chariots.

10 Thy cheeks are comely with rows of jewels, thy neck with chains of gold.

11 We will make thee borders of gold with studs of silver.

12 While the King sitteth at his table, my spikenard sendeth forth the smell thereof.

13 A bundle of myrrh is my well-beloved unto me; he shall lie all night betwixt my breasts.

14 My beloved is unto me as a cluster of camphire in the vineyards of Én-gé'di.

15 Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes.

16 Behold, thou art fair, my beloved, yea, pleasant: also our bed is green.

17 The beams of our house are cedar, and our rafters of fir.

## CHAPTER 2

I AM the rose of Shár'ón, and the lily of the valleys.

2 As the lily among thorns, so is my love among the daughters.

3 As the apple tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste.

4 He brought me to the banqueting house, and his banner over me was love.

5 Stay me with flagons, comfort me with apples: for I am sick of love.

6 His left hand is under my head, and his right hand doth embrace me.

7 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

8 The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills.

9 My beloved is like a roe or a young hart: behold, he standeth behind our

The daughters of Jerusalem. King Solomon

SONG OF SOLOMON 2-4

wall, he looketh forth at the windows, showing himself through the lattice.

10 My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.

11 For, lo, the winter is past, the rain is over and gone;

12 The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;

13 The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

14 O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice: for sweet is thy voice, and thy countenance is comely.

15 Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes.

16 My beloved is mine, and I am his: he feedeth among the lilies.

17 Until the day break, and the shadows flee away, turn, my beloved, and be thou like a roe or a young hart upon the mountains of Bê'thèr.

## CHAPTER 3

BY night on my bed I sought him whom my soul loveth: I sought him, but I found him not.

2 I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth: I sought him, but I found him not.

3 The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth?

4 It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.

5 I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till he please.

6 Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?

7 Behold his bed, which is Solomon's; three score valiant men are about it, of the valiant of Is'râ-él.

8 They all hold swords, being expert in war: every man hath his sword upon his thigh because of fear in the night.

9 King Solomon made himself a chariot of the wood of Lebanon.

10 He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love, for the daughters of Jerusalem.

11 Go forth, O ye daughters of Zion, and behold king Solomon with the crown wherewith his mother crowned him in the day of his espousals, and in the day of the gladness of his heart.

## CHAPTER 4

BEHOLD, thou art fair, my love; behold, thou art fair; thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gîl'é-ád.

2 Thy teeth are like a flock of sheep that are even shorn, which came up from the washing; whereof every one bear twins, and none is barren among them.

3 Thy lips are like a thread of scarlet, and thy speech is comely: thy temples are like a piece of a pomegranate within thy locks.

4 Thy neck is like the tower of David builded for an armory, whereon there hang a thousand bucklers, all shields of mighty men.

5 Thy two breasts are like two young roes that are twins, which feed among the lilies.

6 Until the day break, and the shadows flee away, I will get me to the mountain of myrrh, and to the hill of frankincense.

7 Thou art all fair, my love; there is no spot in thee.

8 Come with me from Lebanon, my spouse, with me from Lebanon: look from the top of Am'á-ná, from the top of Shê'nir and Hermon, from the lions' dens, from the mountains of the leopards.

9 Thou hast ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes, with one chain of thy neck.

10 How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices!

11 Thy lips, O my spouse, drop as the

SONG OF SOLOMON 4-6

honeycomb; honey and milk are under thy tongue; and the smell of thy garments is like the smell of Lebanon.

12 A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed.

13 Thy plants are an orchard of pomegranates, with pleasant fruits; camphire, with spikenard,

14 Spikenard and saffron; calamus and cinnamon, with all trees of frankincense; myrrh and aloes, with all the chief spices:

15 A fountain of gardens, a well of living waters, and streams from Lebanon.

16 ¶ Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.

CHAPTER 5

I AM come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.

2 ¶ I sleep, but my heart waketh: it is the voice of my beloved that knocketh, saying, Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, and my locks with the drops of the night.

3 I have put off my coat; how shall I put it on? I have washed my feet; how shall I defile them?

4 My beloved put in his hand by the hole of the door, and my bowels were moved for him.

5 I rose up to open to my beloved; and my hands dropped with myrrh, and my fingers with sweet smelling myrrh, upon the handles of the lock.

6 I opened to my beloved; but my beloved had withdrawn himself, and was gone: my soul failed when he spake; I sought him, but I could not find him; I called him, but he gave me no answer.

7 The watchmen that went about the city found me, they smote me, they wounded me; the keepers of the walls took away my veil from me.

8 I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him, that I am sick of love.

9 ¶ What is thy beloved more than another beloved, O thou fairest among women? what is thy beloved more than

*The lover and the beloved* another beloved, that thou dost so charge us?

10 My beloved is white and ruddy, the chiefest among ten thousand.

11 His head is as the most fine gold; his locks are bushy, and black as a raven:

12 His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set:

13 His cheeks are as a bed of spices, or sweet flowers: his lips like lilies, dropping sweet smelling myrrh:

14 His hands are as gold rings set with the beryl: his belly is as bright ivory overlaid with sapphires:

15 His legs are as pillars of marble, set upon sockets of fine gold: his countenance is as Lebanon, excellent as the cedars:

16 His mouth is most sweet: yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem.

CHAPTER 6

WHITHER is thy beloved gone, O thou fairest among women? whither is thy beloved turned aside? that we may seek him with thee.

2 My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.

3 I am my beloved's, and my beloved is mine: he feedeth among the lilies.

4 ¶ Thou art beautiful, O my love, as Tir'zah, comely as Jerusalem, terrible as an army with banners.

5 Turn away thine eyes from me, for they have overcome me: thy hair is as a flock of goats that appear from Gil'ad:

6 Thy teeth are as a flock of sheep which go up from the washing, whereof every one beareth twins, and there is not one barren among them.

7 As a piece of a pomegranate are thy temples within thy locks.

8 There are threescore queens, and fourscore concubines, and virgins without number.

9 My dove, my undefiled is but one; she is the only one of her kind, she is the choice one of her mothers, she is the darling one of those that love her, the daughters saw her, and blessed her; yea, the queens and the concubines, and they said, Blessed be she.

10 ¶ Who is she that looketh as the morning, fair as the sun, clear as the moon, bright as the stars, and as the

*The beauty of the prince's daughter* the sun, and terrible as an army with banners?

11 I went down into the garden of nuts to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded.

12 Or ever I was aware, my soul made me like the chariots of Am'mi-nā'dib.

13 Return, return, O Shu'lām-ite; return, return, that we may look upon thee. What will ye see in the Shu'lām-ite? As it were the company of two armies.

CHAPTER 7

HOW beautiful are thy feet with shoes, O prince's daughter! the joints of thy thighs are like jewels, the work of the hands of a cunning workman.

2 Thy navel is like a round goblet, which wanteth not liquor: thy belly is like a heap of wheat set about with lilies.

3 Thy two breasts are like two young roes that are twins.

4 Thy neck is as a tower of ivory; thine eyes like the fishpools in Hēsh'bōn, by the gate of Bāth-rāh'biin: thy nose is as the tower of Lebanon which looketh toward Damascus.

5 Thine head upon thee is like Cār'mēl, and the hair of thine head like purple; the King is held in the galleries.

6 How fair and how pleasant art thou, O love, for delights!

7 Thy stature is like to a palm tree, and thy breasts to clusters of grapes.

8 I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as clusters of the vine, and the smell of thy nose like apples:

9 And the roof of thy mouth like the best wine for my beloved, that goeth down sweetly, causing the lips of those that are asleep to speak.

10 ¶ I am my beloved's, and his desire is toward me.

11 Come, my beloved, let us go forth into the field; let us lodge in the villages.

12 Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape or pear, and the pomegranates bud forth: there will I give thee my loves.

13 The mandrakes give a smell, and all the spices are odorous: thy name as the garden of spices, new and old, which I have laid upon thee, O my beloved.

SONG OF SOLOMON 6-5

CHAPTER 8

THAT thou wert as my brother, that sucked the breasts of my mother! when I should find thee without, I would kiss thee; yea, I should not be despised.

2 I would lead thee, and bring thee into my mother's house, who would instruct me: I would cause thee to drink of spiced wine of the juice of my pomegranate.

3 His left hand should be under my head, and his right hand should embrace me.

4 I charge you, O daughters of Jerusalem, that ye stir not up, nor awake my love, until he please.

5 Who is this that cometh up from the wilderness, leaning upon her beloved? I raised thee up under the apple tree: there thy mother brought thee forth; there she brought thee forth that bare thee.

6 ¶ Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame.

7 Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.

8 ¶ We have a little sister, and she hath no breasts: what shall we do for our sister in the day when she shall be spoken for?

9 If she be a wall, we will build upon her a palace of silver; and if she be a door, we will inclose her with boards of cedar.

10 I am a wall, and my breasts like towers: then was I in his eyes as one that found favor.

11 Solomon had a vineyard at Bāth-hā'mōn: he let out the vineyard unto keepers; every one for the fruit thereof was to bring a thousand pieces of silver.

12 My vineyard, which is mine, is before me: thou, O Solomon, must have a thousand, and those that keep the fruit thereof two hundred.

13 Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear it.

14 ¶ Make haste, my beloved, and be thou like to a roe or to a young hart upon the mountains of spices.

Andrew Marvell: The Garden

x - 6

The Garden

<p>I</p> <p>How vainly men themselves amaze To win the Palm, the Oke, or Bayes; And their uncessant Labours see Crown'd from some single Herb or Tree, Whose short and narrow verged Shade Does prudently their Toyls upbraid; While all Flow'rs and all Trees do close To weave the Garlands of repose.</p> <p>5</p>	<p>IV</p> <p>When we have run our Passions heat, Love hotter makes his best retreat. The Gods, that mortal Beauty chase, Still in a Tree do end their race. <i>Apollo</i> hunted <i>Daphne</i> so, Only <i>Cast</i> She might Laurel grow, And <i>Pan</i> did after <i>Syrinx</i> speed, Not as a Nymph, but for a Reed.</p> <p>25</p>	<p>VII</p> <p>Here at the Fountains sliding foot, Or at some Fruit-trees mossy root, Casting the Bodies Vest aside, My Soul into the boughs does glide: There like a Bird it sits, and sings, Then whets, and combs its silver Wings; And, till prepar'd for longer flight, Waves in its Plumes the various Light.</p> <p>50</p>
<p>II</p> <p>Fair quiet, have I found thee here, And Innocence thy Sister dear! Mistaken long, I sought you then In base Companies of Men. Your sacred Plants, if here below, Only among the Plants will grow. Society is all but rude, To this delicious Solitude.</p> <p>10</p> <p>15</p>	<p>V</p> <p>What wondrous Life in this I lead! Ripe Apples drop about my head! The Luscious Clusters of the Vine Upon my Mouth do crush their Wine; The Nectar on, and curious Peach, Into my hands themselves do reach; Sunning on Melons, as I pass, Bismal'd with Flow'rs, I fall on Grass.</p> <p>35</p> <p>40</p>	<p>VIII</p> <p>Such was that happy Garden-state, While Man there walk'd without a Mate: After a Place so pure, and sweet, What other Help could yet be meet! But 'twas beyond a Mortal's share To wander solitary there: Two Paradises 'twere in one To live in Paradise alone.</p> <p>60</p>
<p>III</p> <p>No white nor red was ever seen So am'rous as this lovely green. For Lovers, cruel as their Flame, Cut in these Trees their Mistress name.</p> <p>20</p> <p>Little Men, they know, or heed, How far these Beauties Hers exceed! Faint Trees, whose stee' your burkes I wound, No Name shall but your own be found.</p>	<p>VI</p> <p>Mean while the Mind, from pleasure less, Withdraws into its happiness: The Mind, that Ocean where each kind Does streight its own resemblance find; Yet it creates, transcending these, Far other Worlds, and other Seas; Annihilating all that's made To a green Thought in a green Shade.</p> <p>45</p>	<p>IX</p> <p>How well the skillful Gardner drew Of flow'rs and herbes this Dial new; Where from above the milder Sun Does through a fragrant Zodiac run; And, as it works, th' industrious Bee Computes its time as well as we. How could such sweet and wholesome Hours Be reckon'd but with herbes and flow'rs!</p> <p>65</p> <p>70</p>

## CLASS XII: TWO FAERIE GARDENS:

## THE BOWRE AND THE GLORY

- I. A Few Loose Ends (see flowchart for Class XI)
- II. A Note or Two On Allegorical Landscapes
- III. A Quick Look At Two Forerunners
  - A. Ludovico Ariosto, Orlando Furioso, Cantos VI-VII: Alcina's Garden
  - B. Torquato Tasso, Gerusalemme Liberata, Cantos XV-XVI: Armida's Garden
- IV: The Poles of Faerie
  - A. The Bowre of Blisse: The Faerie Queene, Book II, Canto XII
  - B. The Garden(s) of Adonis: The Faerie Queene, Book III, Canto VI

## CLASS XIII: BILD-A-WORLD!

THE HOW-TO METHODHappy Worlds Make Happy Worlders

- I. What Makes A World-Class World?
  - A. The Silent "G"
    1. Goal
  - B. The Seven "M"s
    1. Model
    2. Method
    3. Metaphor
    4. Motion
    5. Mode
    6. Mutation
    7. Multiversity
  - C. The Single "S"
    1. System
- II. A Sterling Example from the Class-A Allegorical World Produced by Grandmaster E. Spenser, Esq., Late of Kilcolman Castle, Ireland.
  - A. The Building of the Bowre of Blisse (FQ 2.12)
    1. Goals
      - a. The XII Morall Vertues
      - b. Temperaunce
      - c. Fin de voyage

2. Models

- a. The Odyssean Voyage
- b. The Pleasaunce
- c. Tasso's Gerusalemme Liberata
- d. Ariosto's Orlando Furioso

3. Methods

- a. The stanza
- b. Disciplined Diffusion
- c. Exploration
- d. Cross-cutting

4. Metaphor

- a. The analyzed allegory
- b. The synthesized allegory
- c. The Emblem

5. Motion

- a. Centrifugality: The Quest
- b. En avant!
- c. Generated geography
- d. Recurrent ticks

6. Modes

- a. The Heroic
- b. The Sensual
- c. The Moralistic
- d. The Makerly
- e. The Prodigal

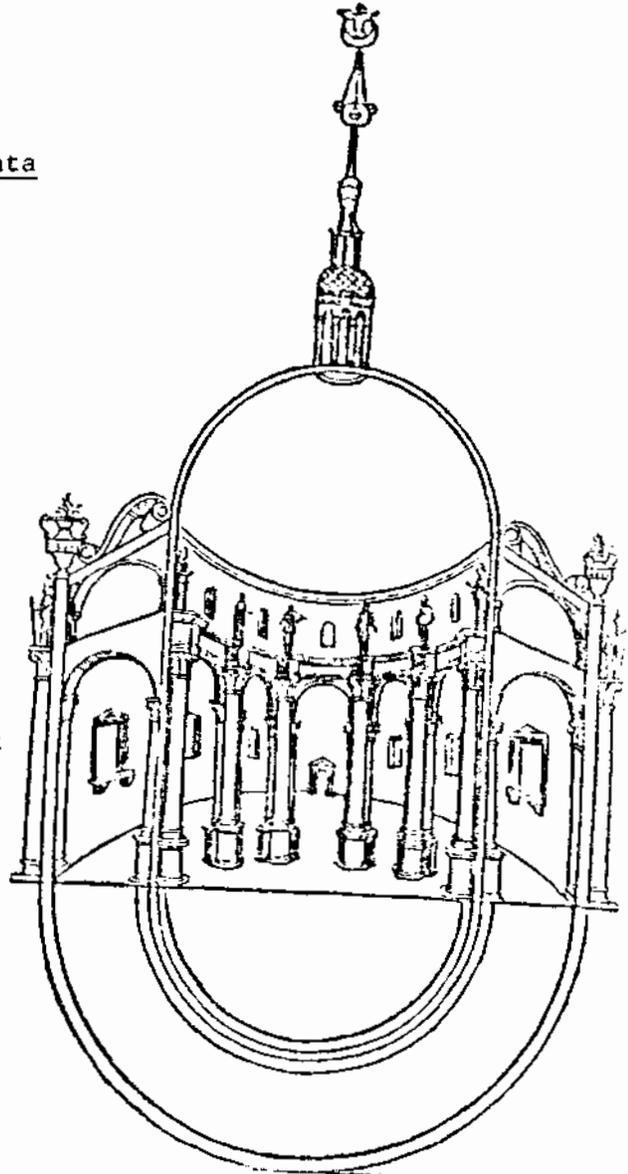
7. Mutations

- a. "They'll love it twice"
- b. Charybdis Squared: Mutated Models
- c. The bowl, the cup, and the pool: Inner Variation
- d. The products of pattern: sea to mist to sound to song
- e. Temptation as generation

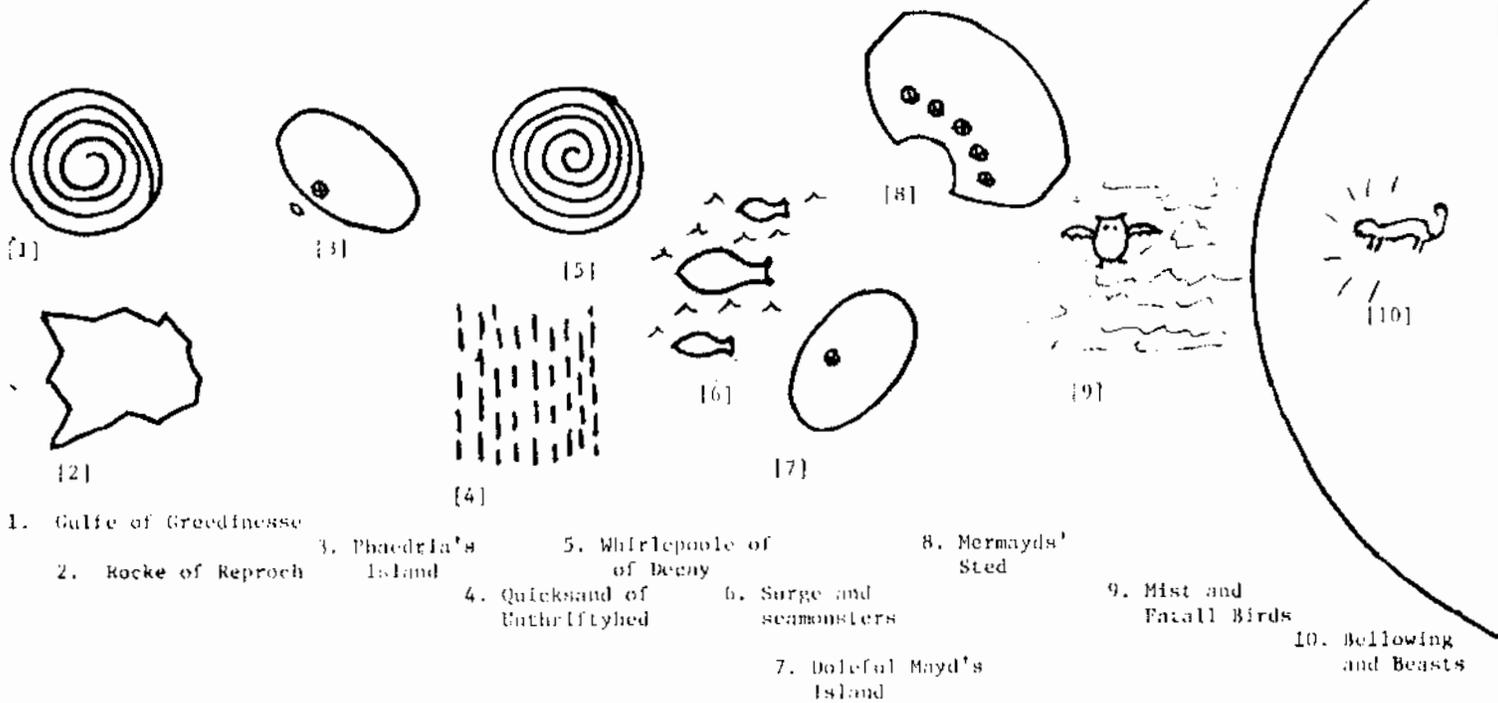
8. Multiversity

- a. The Nineteen Steps
- b. A Plussage of Gardens

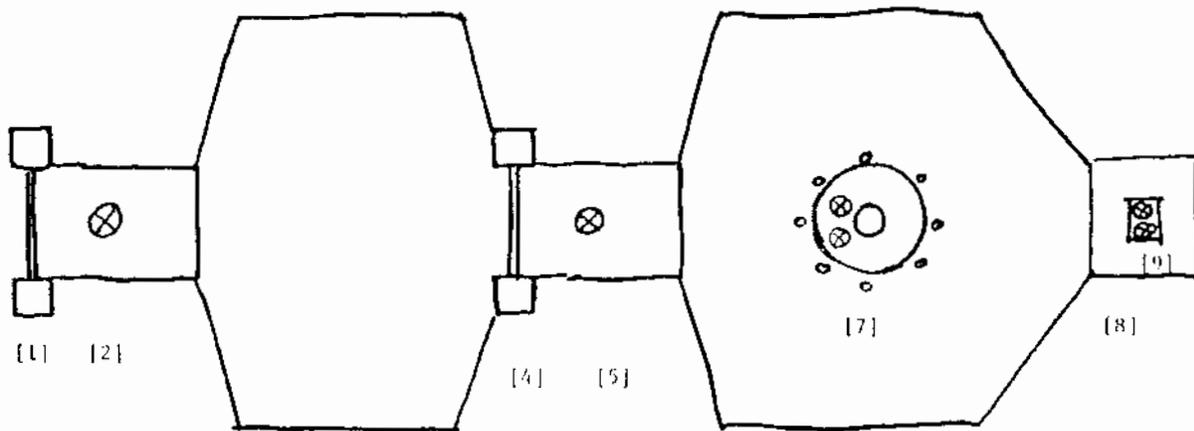
- (1.) Phaedria's island paradise (2.6.12)
- (2.) Proserpina's Gardin (2.7.51)
- (3.) The Garden of Adonis (3.6.29)
- (4.) Mt. Acidale (6.10.6)







*Acrasia's Bower of Bliss: The Outer Approaches*  
 FQ 2.12.1-41

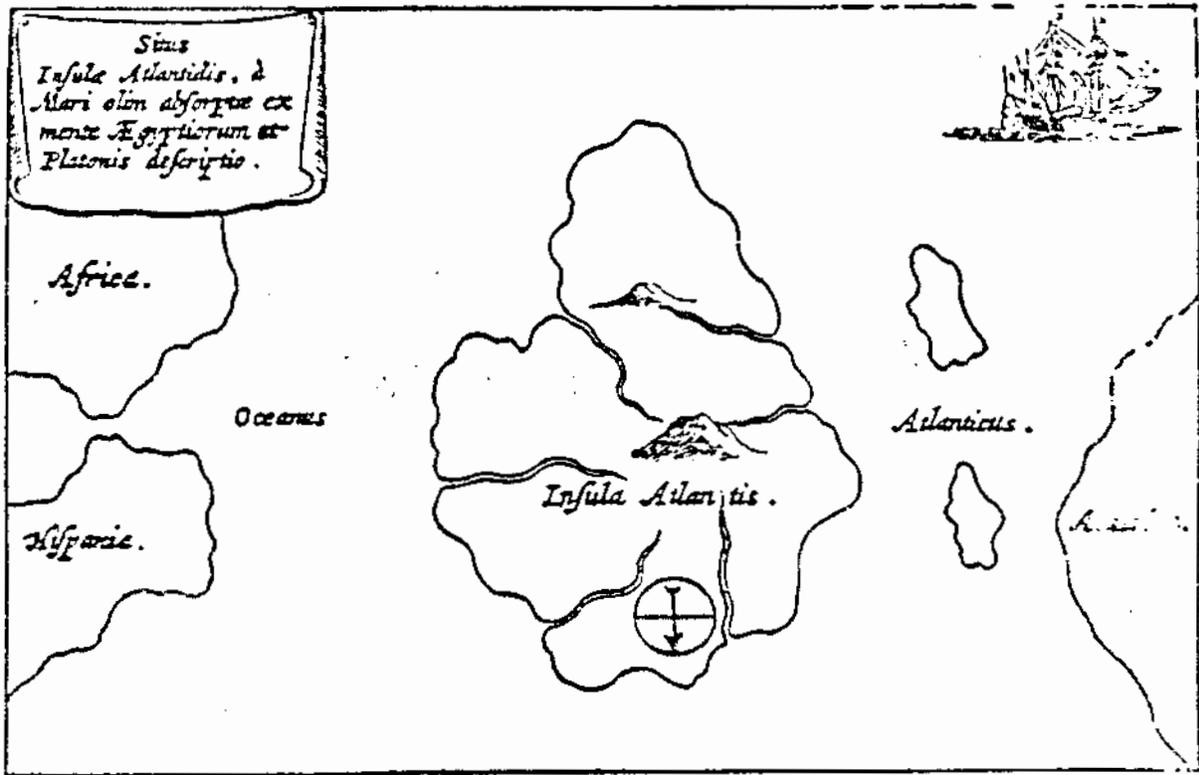


1. Gate of Ivory: Jason & Medea
2. Porch: Gentle lovel: Idleness
3. Spacious Plaine
4. Seeming Gate of Arches
5. Porch of Vine: Comely Dame Excesse
6. Most dainty Paradise
7. Fontaine: Two naked Damzelles
8. The Bowre of Blisse
9. The Bed of Roses: Acrasia & Verdant

*Acrasia's Bowre of Blisse: The Inner Approaches*  
 FQ 2.12.42-80

## CLASS XIV: ATLANTIS:

UP AND UNDER, BUT NOT OUT



---from Athanasius Kirchner,  
Mundus Subterraneus (1678)

I. W. H. Auden, "Atlantis"

II. Plato's Atlantis: Timaeus 20c-27c; Critias

- A. The unfinished trilogy
- B. The stated purpose
- C. The hidden purpose (?)
- D. Atlantis: Structure
- E. Atlantis: Tenure

III. The Enthusiast's Atlantis

- A. Ignatius Donnelly's
- B. Helena Blavatsky's
- C. James Churchward's
- D. Richard S. Shaver's
- E. Everybody else's

IV. The Geographer/Geologist's Atlantis

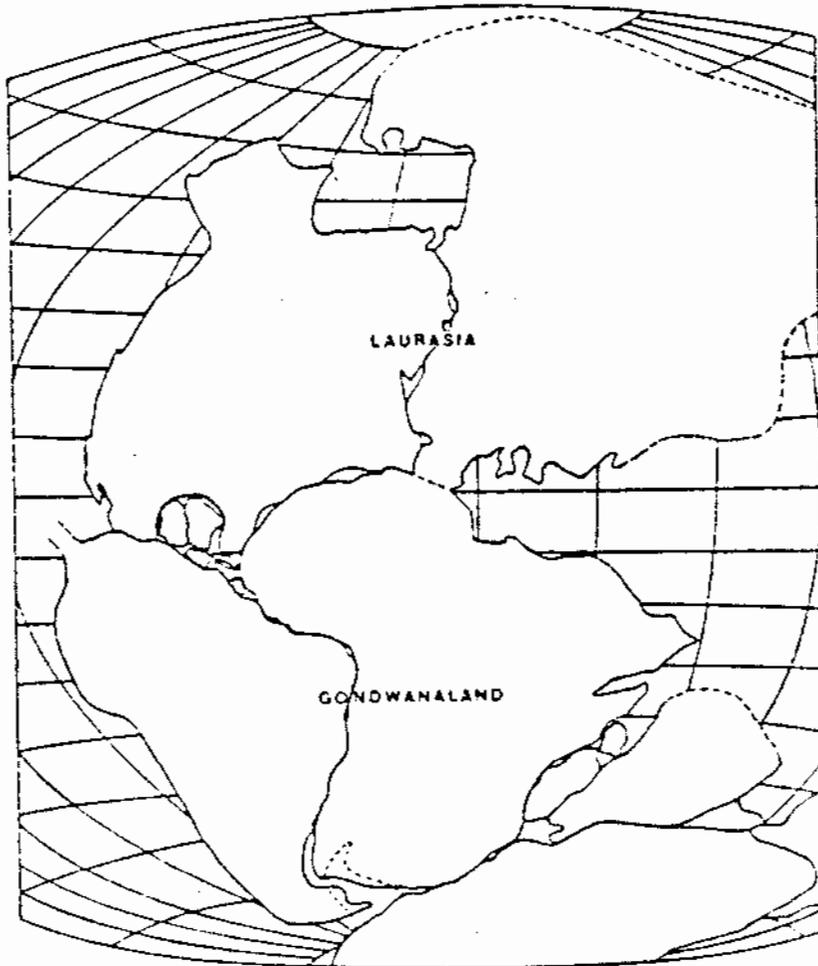
- A. The Sargasso Sea
- B. Somewhere on the bottom, anywhere on the bottom
- C. Crete
- D. Sicily (Sicily?)

V. The Thera/Santorini Eruption

VI. The State of the Art

VII. The Utopian's Atlantis

VIII. Your Atlantis and Mine



N.B.: For Friday, if you can get hold of a copy and care to, read Sir (or St.) Thomas More's Utopia. But, whether you care to or not, read Book 1 (the Gargantua) of Rabelais's Gargantua & Pantagruel; we'll concentrate particularly on that Utopian vision, The Abbey of Theleme.

W.H. Auden  
Parageographer

Atlantis

Being set on the idea  
Of getting to Atlantis,  
You have discovered of course  
Only the Ship of Fools is  
Making the voyage this year,  
As gales of abnormal force  
Are predicted, and that you  
Must therefore be ready to  
Believe absurdly enough  
To pass for one of The Boys,  
At least appearing to love  
Hard liquor, horseplay and noise.

Should storms, as may well happen,  
Drive you to anchor a week  
In some old harbour-city  
Of Ionian, then speak  
With her witty scholars, men  
Who have proved there cannot be  
Such a place as Atlantis:  
Learn their logic, but notice  
How their subtlety betrays  
A simple enormous grief,  
Thus they shall teach you the ways  
To doubt that you may believe

If, later, you run aground  
Among the headlands of Thrace  
Where with torches all night long  
A naked barbaric race  
Lungs frenziedly to the sound  
Of conch and dissonant gong,  
On that stony savage shore  
Strip off your clothes and dance, for  
Unless you are capable  
Of forgetting completely  
About Atlantis, you will  
Never finish your journey.

Again, should you come to gay  
Carthage or Corinth, take part  
In their endless rivalry,  
And if in some bar a tart,  
As she strokes your hair, should say  
'This is Atlantis, dearest,  
Hasten with attentive ears  
To her life-story, unless  
You become acquainted now  
With each refuge that tries to  
Counterfeit Atlantis, how  
Will you recognize the true?

Assuming you beach at last  
Near Atlantis, and begin  
The terrible trek inland  
Through squalid woods and frozen  
Tundras where all are soon lost;  
If, forsaken then, you stand,  
Dismissal everywhere,  
Stone and snow, silence and air,  
Remember the noble dead  
And honour the fate you are,  
Travelling and tormented,  
Dialectic and bizarre.

Stagger onward rejoicing,  
And even then if, perhaps  
Having actually got  
To the last col, you collapse  
With all Atlantis gleaming  
Below you yet you cannot  
Descend, you should still be proud  
Even to have been allowed  
Just to peep at Atlantis  
In a poetic vision  
Give thanks and lie down in peace,  
Having seen your salvation.

All the little household gods  
Have started crying, but say  
Good-bye now, and put to sea.  
Farewell, dear friend, farewell; may  
Hermes, master of the roads  
And the four dwarf Kabiri,  
Protect and serve you always;  
And may the Ancient of Days  
Provide for all you must do  
His invisible guidance,  
Lifting up, friend, upon you  
The light of His countenance.

from The Age of Anxiety (1946)

QUANT said:

Since the neighbors did,  
With a multitude I made the long  
Visitors' voyage to Venus Island,  
Elated as they, landed upon  
The savage shore where old swains lay wrecked  
Unfit for her fable, followed up  
The basalt stairway bandying jokes with  
The thoughtless throng, but then, avoiding  
The great gate where she gives all pilgrims  
Her local wine, I logged it over  
A concrete wall, was cold sober as,  
Pushing through brambles, I peeked out at  
Her fascination. Frogs were shooting  
Crops in a corner; cupids on stilts,  
Their beautiful bottoms breaking wind,  
Hunted hares with hurricane lanterns  
Through woods on one side, while on the other,  
Shining out through shivering poplars,  
Stood a brick bath-house where burghers mixed  
With light-fingered ladies and touche trade  
Dancing in serpents and daisy chains  
To mad music. In the mid distance  
On dent chairs sat a dozen decayed  
Gentlewomen with dejected hair,  
And raw fingers morosely stitching  
Red flannel scarves for heroic heroes  
Pinnacoles, peacocks and peach trees made  
A fair foreground but fairer there, with  
An early Madonna's oval face  
And lesson hints, delighting that whole  
Degraded glen, the Goddess herself  
Presided smiling; a soucy wind,  
Plucking from her thigh her pink wrapper  
Of crêpe-de-chino, disclosed a very  
Indolent ulcer.

January 1941

## Pro. 1 Horae Canonicae

### 6. VESPERE

If the hill overlooking our city has always been known as Adam's Grave, only at dusk can you see the recumbent giant, his head turned to the west, his right arm resting for ever on Eve's haunch.

Can you learn, from the way he looks up at the scandalous pair, what a citizen really thinks of his citizenship,

just as now you can hear in a drunkard's caterwaul his rebel sorrows crying for a parental discipline, in lustful eyes perceive a disconsolate soul.

Scanning with desperation all passing limbs for some vestige of her faceless angel who in that long ago when wishing was a help mounted her once and vanished:

For Sun and Moon supply their conforming masks, but in this hour of civil twilight all must wear their own faces.

And it is now that our two paths cross.

Both simultaneously recognise his Anti-type: that I am an Arcadian, that he is a Utopian.

He notes, with contempt, my Aquarian belly; I note, with alarm, his Scorpion's mouth.

He would like to see me cleaning latrines; I would like to see him removed to some other planet.

Neither speaks. What experience could we possibly share?

Glancing at a lampshade in a store window, I observe it is too bright for anyone in their senses to buy; He observes it is too expensive for a peasant to buy.

Passing a slum child with rickets, I look the other way; He looks the other way if he passes a chubby one.

I hope our senators will behave like satraps, provided they don't reform me. He hopes they will behave like *barbon cattin*, and, when lights burn late in the Citadel,

I (who have never seen the inside of a police station) am shocked and think, 'Were the city as free as they say, after sundown all her bureaus would be huge black stones!'

He (who has been beaten up several times) is not shocked at all but thinks, 'One fine night our boys will be working up there.'

You can see, then, why, between my Eden and his New Jerusalem, no treaty is negotiable.

In my Eden a person who dislikes Bellini has the good manners not to get born; In his New Jerusalem a person who dislikes work will be very sorry he was born.

In my Eden we have a few beam-engines, saddle-tank locomotives, overshot waterwheels and other beautiful pieces of obsolete machinery to play with; In his New Jerusalem even chefs will be cucumber-cool machine minders.

In my Eden our only source of political news is gossip. In his New Jerusalem there will be a special daily in simplified spelling for non-verbal types.

In my Eden each observes his compulsive rituals and superstitious tabus but we have no morals; In his New Jerusalem the temples will be empty but all will practise the rational virtues.

One reason for his contempt is that I have only to close my eyes, cross the iron footbridge to the tow-path, take the barge through the short brick tunnel and

there I stand in Eden again, welcomed back by the krutin horns, doppelgangers, sordaries of jolly miners and a bob major from the Cathedral (romanesque) of St. Sophie (*Die Kultur*):

One reason for my alarm is that, when he closes his eyes, he arrives, not in New Jerusalem, but on some august day of outrage when heikins covert through ruined drawing-rooms and fishwives intervene in the Chamber or

some autumn night of delations and royalties, when the unrepentant thieves (including me) are sequestered and those he hates shall hate themselves instead.

So with a passing glance we take the other's posture. Already our steps recede, heading, facing right, each, towards his kind of meat and young.

Was it fair it must look to any god of cross roads simply a fortuitous intersection of life-paths, loyal to different fates?

Or also a rendezvous between two accomplices who, in spite of themselves, cannot resist meeting.

to remind the other (do both, at bottom, desire truth?) of that half of their secret which he would most like to forget.

facing us both, for a fraction of a second, to remember our victim (but for him I could forget the blood, but for me he could forget the innocence),

on whose immolation (call him Abel, Remus, whom you will, it is one Sin Offering) arcadias, utopias, our dear old tag of a democracy are alike founded:

For without a cement of blood (it must be human, it must be innocent) no secular wall will safely stand.

? 1954

## CLASS XV: ATLANTIS, UTOPIA, THÉLÈME

## I. Plato's Atlantis (before 348 BC)

## A. Building Atlantis

## 1. Goals

- a. The Gold-Plated Philosophical Vehicle
- b. The Entertainment

## 2. Models

- a. Homer, Odyssey: Skheria and the Phaiakians
- b. Homer, Iliad 18: The Two Cities on the Shield
- c. Greece: The Two Cities on the Peninsula
- d. Sicily: The Golden West
- e. And somewhere else
  - (1) Crete
  - (2) Tartessos
  - (3) Or....

## 3. Methods

- a. The *εἰκὼς λόγος* (eikōs logos, "likely story")
- b. The veracious historie
- c. The fictional narrative
- d. The family chronicle
- e. The detailed presentation

## 4. Metaphor

- a. The Golden Age
- b. Embodied Decadence
- c. System Triumphant: Triads and Decads and Such
- d. The Change in Scale
- e. Emblems: Elephant and Castle and Cataclysm

## 5. Motion

- a. The holographic approach
- b. The approaching end
- c. Divine Intervention: The Founding, the Council
- d. Potentialities: The Military
- e. Something About Drawing Lines

## 6. Modes

- a. The makerly
- b. The patriotic
- c. The family
- d. The priestly
- e. The Herodotean
- f. The shift....

7. Mutations

- a. Scale: From garden to plain
- b. Scale: From palace to megalopolis
- c. Internal: From hill to plain
- d. External: From ten to ten
- e. Whatever became of the late unpleasantness?

8. Multiversity

- a. A quote for Intolerance
- b. A note on the absence of multiversity...
- c. ...and its consequent presence

9. System

- a. The Well-Articulated Ruin
- b. The Well-Ruined Articulation

B. Atlantis: "Nothing in its life became it like its leaving of it"

- 1. The enthusiast: Ignatius Donnelly
- 2. The opportunist: Richard S. Shaver
- 3. The archaeologist: Spyridon Marinatos

C. Further Reading

- 1. L. Sprague deCamp: Lost Continents (New York, 1954; repr. 1970)
- 2. Phyllis Young Forsyth: Atlantis: The Making of Myth (Montreal, 1980)

II. More's Utopia (1518 AD)

A. Terminology: OUtopia or EUtopia? And what about DYSTopia?

B. Topographical Utopia

- 1. Insularity
- 2. Isolation
- 3. Dislocation
- 4. Fertility
- 5. Systematicity

C. Economic Utopia

- 1. Communism
- 2. Aplutia
- 3. Self-Sufficiency
- 4. Industry
- 5. Agriculture
- 6. Technology (!)

C. Moral Utopia

- 1. Goodness
- 2. Virtue
- 3. Puritanism
- 4. Hedonism
- 5. Levelling
- 6. Busy-ness
- 7. Hierarchy

D. Inconsistent Utopia

- 1. Moving day
- 2. The inspection rite
- 3. Mercenaries
- 4. Friends and allies
- 5. Enforcement: The Death Penalty

E. Influential Utopia

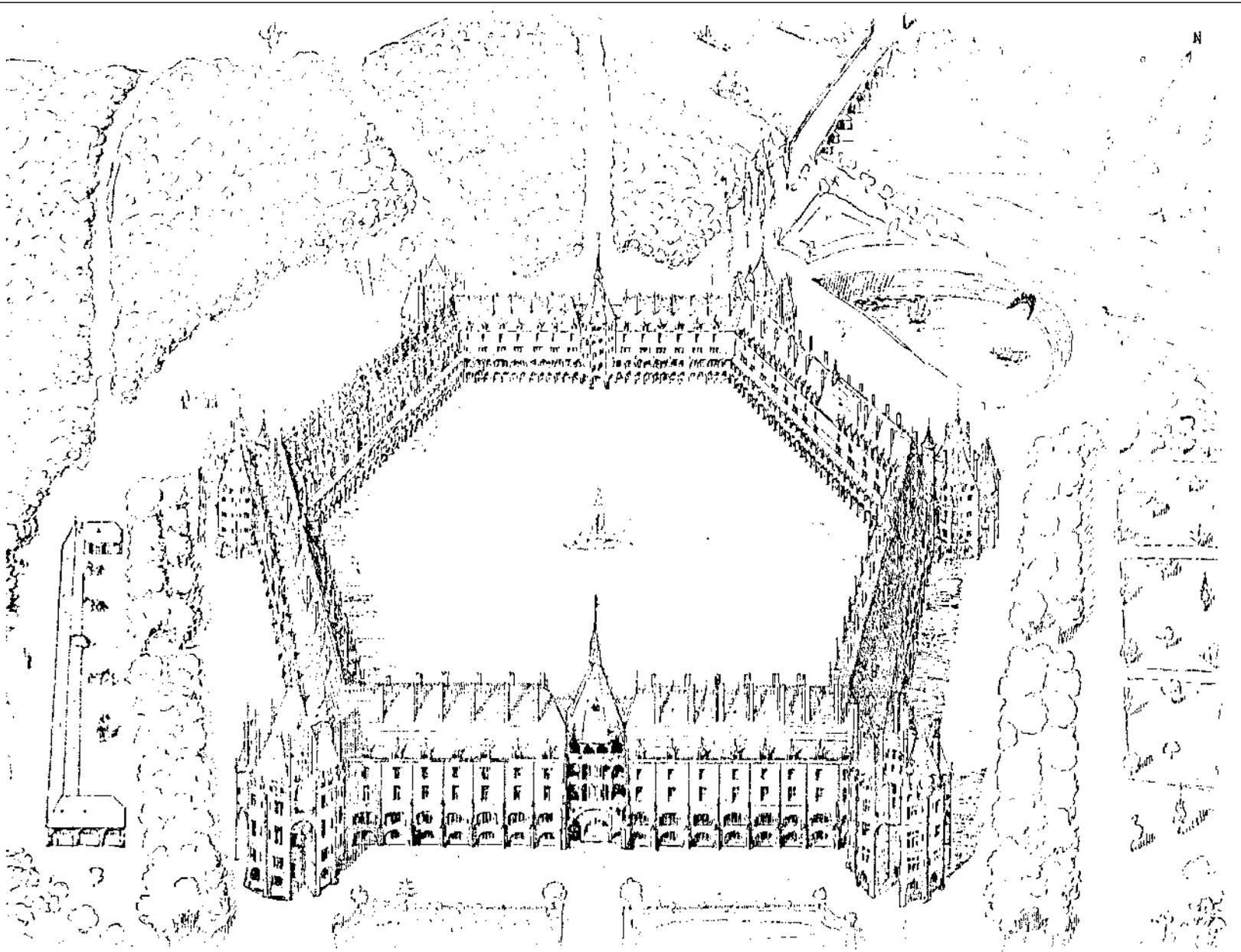
- 1. For a handy, up-to-date survey of the whole matter, try:  
Frank E. Manuel & Fritzie P. Manuel, Utopian Thought In The Western World (Cambridge, Mass., 1979), 876 pp.

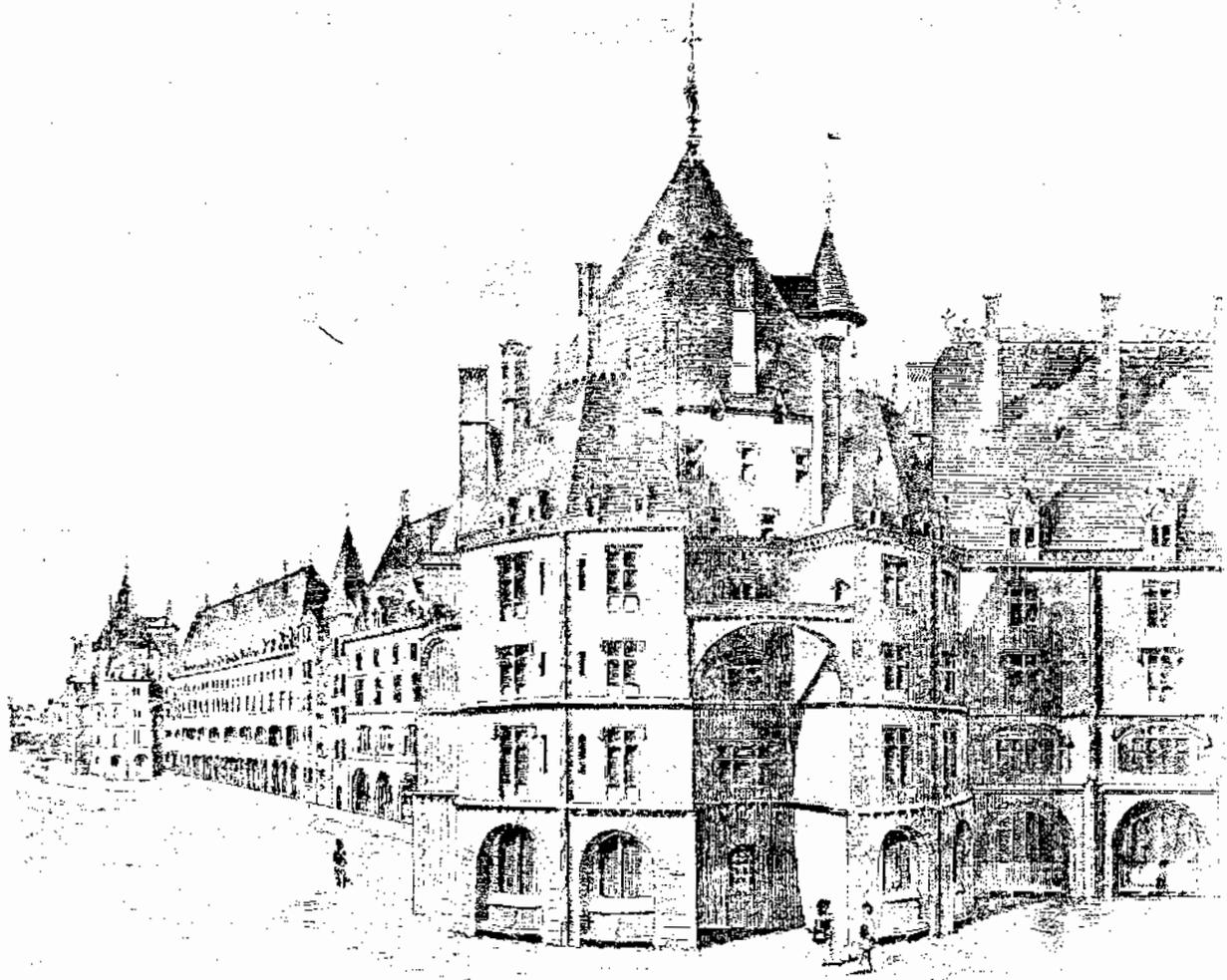
III. Rabelais's Thélème (1534 AD)

A. The World As Lists

- 1. The Scholastic List
- 2. The Abbey List
- 3. Do As You List
- 4. A Slight List To Starboard

[NB: Monday, HELL commences. Prepare yourself for this eventuality by reading and re-reading Odyssey, Books 11 and 24, and Aeneid, Book 6. Remember, Hell is Other People.]





ABBAYE DE THÉLEME  
COUR DES TOURS



ABBAYE 203 THÉLÈME  
LE GRAND ESCALIER

## CLASS XVI: UTOPIA, [THE ISLE OF BRAGMANS,] THELEME

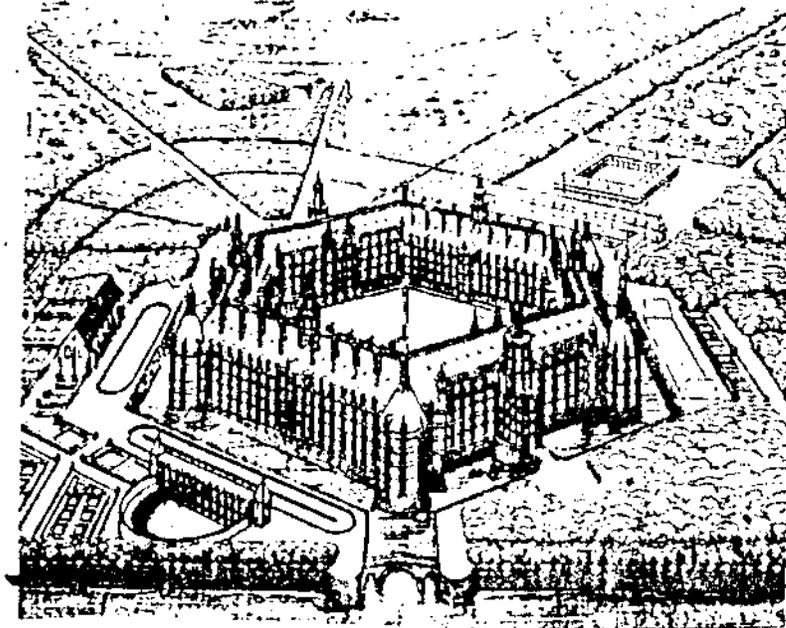
We follow Friday's flowchart, with one insertion: As a centerpiece, flanked by More's enforced freedom and Rabelais' natural urge toward virtue, we shall consider briefly the island of the Bragmans, from Chapter XXXII of Mandeville's Voyages (at least, it's Chapter XXXII in some editions). The entire triptych thus becomes a three-finger exercise in the lineaments and delineations of Free Will, with a fascinating range of variation, if you fascinate easily.

The Handeville mandout is hereto attached.

Also, some items from More's Utopia, to help you with (a) maps and (b) languages.

Yes, there will be an X-period, tomorrow, Tuesday, 9 February, 1:00 to 1:50. The subject will be that announced, or hoped for, for today: Classical Underworlds: Homer, *Odyssey* 11 & 24; Vergil, *Aeneid* 6. And Dante on Wednesday.

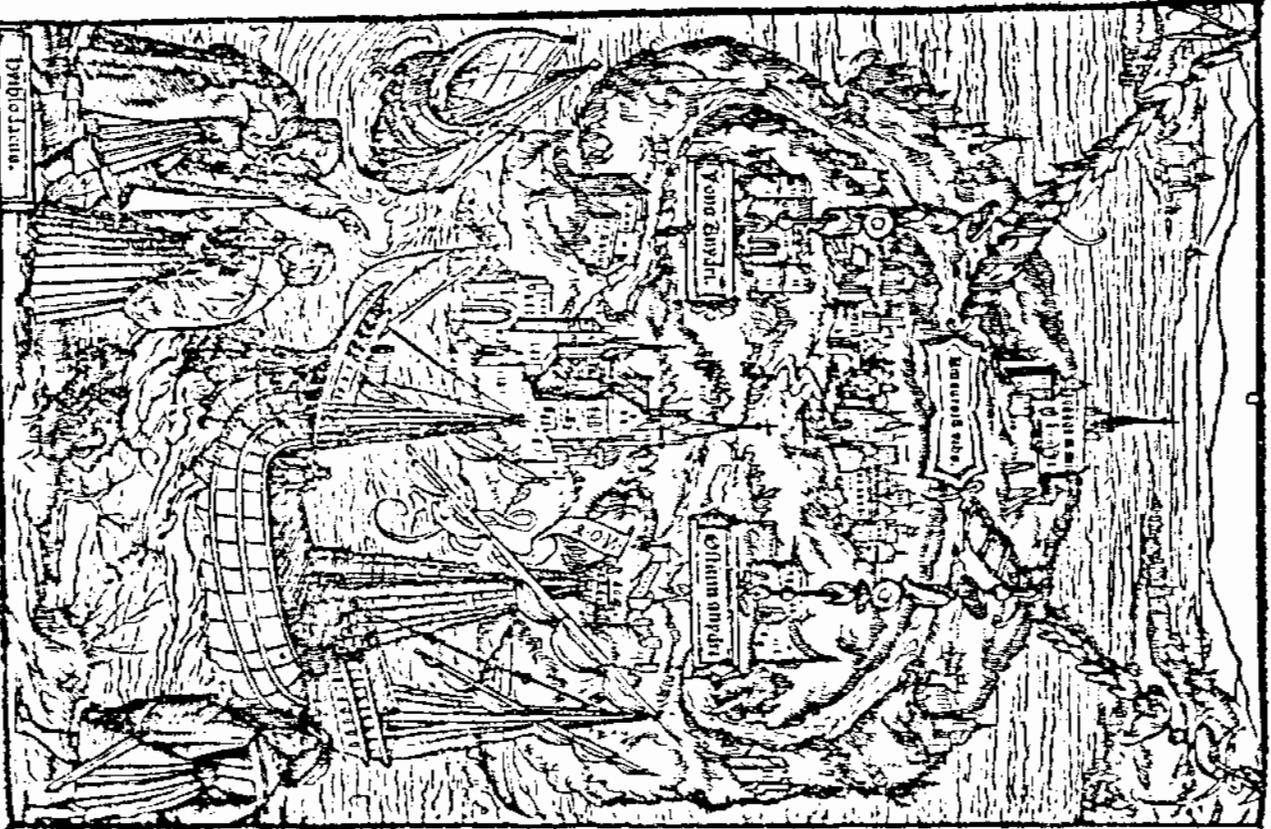
And: Herewith another, muddier realization of Rabelais's [what is the possessive of that word?] Abbey. It seems to have exercised a considerable fascination:



turce murila,

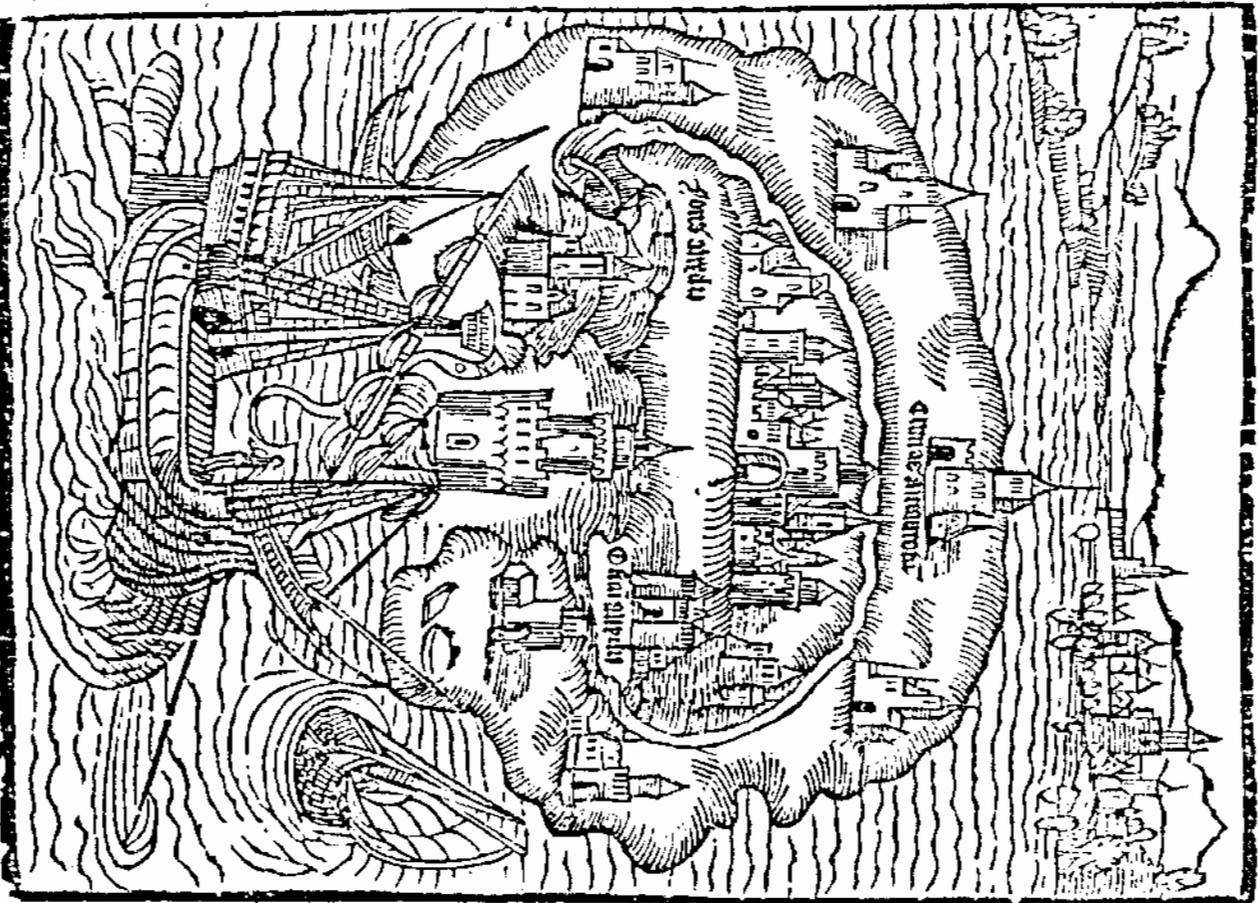
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UTOPIAE INSVLAE TABVLA (1518).



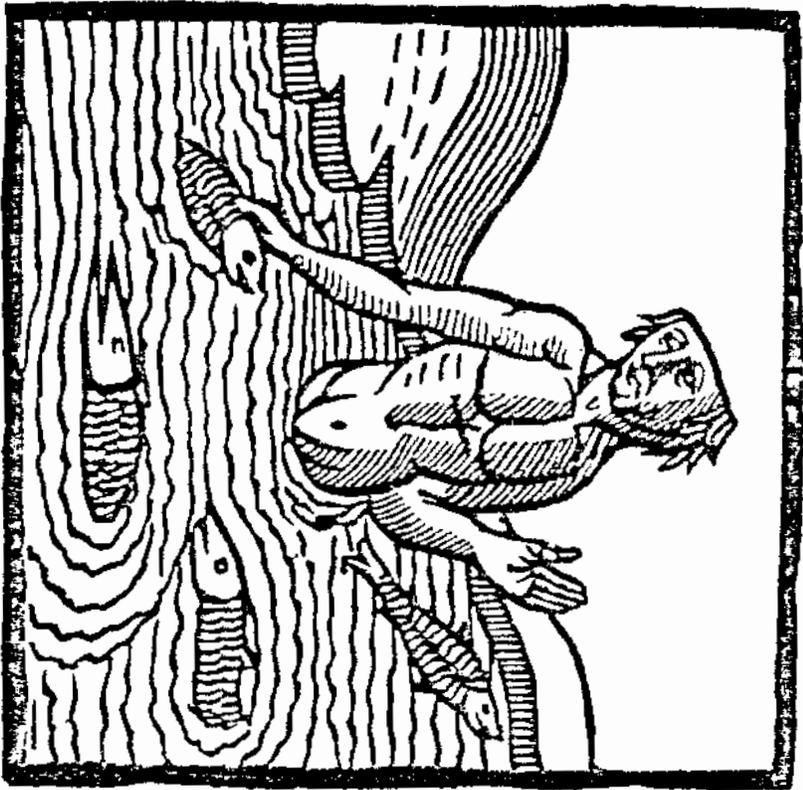
Above woodcut: UTOPIAE INSVLAE TABVLA.] UTOPIAE INSVLAE FIGVRA 1516; heading om. 1518<sup>a</sup> 1503; woodcut placed before Book II 1503; entire woodcut om. 1517 1518<sup>a</sup> 1519.

MAP OF THE ISLAND OF UTOPIA (1516).



Above Section: Amurensis vrbis] ciuitas amurensium 1516, AMAVROKVM [sic] VRBS 1517 Middle: Fons Anydris; Oxiann anydris.] These inscriptions are confused 1518<sup>a</sup> 1518<sup>b</sup> 1519.





Woodcut, illustration for Mandeville's *Travels*, ca. 1500.

*Of the Goodness of the Isle of Braggan; of King  
Alexander; and Wherefore the Emperor of India Is  
Cleft Prester John*

Beyond this isle is another isle good and great and full of folk; and they are good folk and true and of good faith and good life after the manner of their conversation. And if all it be so that they are not Christian men, not forbye by law of kind they live a commendable life, and are folk of good virtue and flee all vices and sin and malice, and they keep well the Ten Commandments, for they are neither proud, ne covetous, ne lecherous, ne gluttons; and they do nought to another man but as they would were done to themselves. They set nought by riches of this world, ne by having of earthly goods. They make no longings, ne swear none oaths for nothing, but simply say it is or it is not; for they say he that swears is about to beguile his neighbour. This isle that this folk dwells in is called the Isle of Braggan; and some men call it the Land of Faith. And through this isle runs a great river, the which is called Thebe. And generally all the men of that isle and of other isles thereby are truer and rightwiser than are in other countries. In this isle are no thieves, ne men murderers, ne common women, ne liars, ne beggars; but they are als clean men of conversation and als good as they were men of religion. And, for als mickle as they are so true folk and so good, there is nevermore in that country neither thunder ne levening [lightning], hail ne snow, ne other tempests of ill weathers; ne hunger, ne pestilence, ne war, ne other tribulations come there none among them, as do among us because of our sin. And therefore it seems that God loves them well and is well paid of their living and of their faith. They throw in God that made all things, and him they worship at all their might; and all earthly things they set at nought. And they live so temperately and so soberly in meat and drink that they are the longest living folk of the world; and many of them die for pure old [age] without sickness when the kind fails.

When Alexander the conqueror reigned and conquered all the world, in that time he came by that isle and sent his letters to them that dwelt in that

isle and said that he would come and destroy their land, but if they would be under his subjection, as other lands were. And they wrote letters again til him in this manner: 'What thing might suffice to that man, to whom all the world may not suffice? Thou shalt find nothing with us wherefore thou shouldst werry [make war] upon us; for we have no riches of this world, no none cover for to have. All the places of our land and all our goods mobile and unmobile are common til ilk man. All our riches that we have is our meat and our drink, wherewith we sustein our bodies; our treasure is pece and accord and love that is among us. Instead of array of our bodies we use a vile cloth for to cover with our cartilf carriage. Our wives also are not proudly ne richly arrayed to pleasing of our eyes, for we hold such enornement great folly to put to the wretched body more beauty than God has kindly given it; our wives cover no more beauty than kind has given them. Our hand serves us of two things, that is to say of our lifelidde [livelihood], which we live with, and of sepulture, when we are dead. And eye to this time have we been in pece, of the which thou wilt now despoil us and disherit us. A king we have among us, not for to do right to any man, for among us no man does wrong til other, but all only to here [teach] us to be obedient. Judges need us none to have among us, for none of us does til other but as he would were done til him. Forbye from us may thou ceave nothing but pece, the which has eye unto this time been among us.' And when King Alexander had seen their letters and read them, him thought in his heart that it were great harm and great unmanhood to grieve such folk or trouble them, and he granted them surety of pece, and bade that they should continue forth their good manners and use their good customs without dread having of him, for he should not dere [harm] them.

Near beside that isle is another isle that men call Oxifrace, and another that is called Gynoscrophe, where for the most part they hold the manners of the Bragmans, living innocently in lewry [loyalty] and in love and charity ilk one til other; and they go evermore naked. Into these isles came Alexander the conqueror; and from the time that he saw their conversation and their lewry [loyalty] and love ilk one til other, he said he would not grieve them, but bade them ask of him whatso they would, and he should grant them. And they answered and said that worldly riches would they none ask ne have, but all only meat and drink wherewith the feeble body might be sustained. For the goods and the riches of this world, quoth they, are not lasting but deceivable. But and he might give them things that were aye-lasting and not deadly, then would they thank him mickle. The king answered them and said that that might he not do, for he was deadly himself als well as they.

'Whereto, then' quoth they 'gather thou the riches of this world, that are transitory and may not last; but, whether thou wilt or not, they shall leave thee, or else thou them, as it has befallen to them that were before thee. And out of this world shall thou bear nothing with thee, but naked as thou came thither shall thou pass hence; and thy flesh shall turn again to earth that thou was made of. And therefore should thou think that nothing may last evermore, but God that made all the world. And yet, not having regard thereto, thou art so presumptuous and so proud that, right as thou were God, thou wouldst make all the world subject unto thee, and thou knowest not the term of thy life, ne the day ne the hour.' When Alexander had heard these words and such other, he had great wonder thereof and was greatly compunct and went from them and did them no dis-case. And if all it be so that this manner of folk have not the articles of our belief, nevertheless I trow that for their good faith that they have of kind and their good intent, God loves them well and holds him well paid for their living, as he did of Job, the which was a paynim, and not forbye his deeds were acceptable to God as of his loyal servants. And if all there be many divers laws and divers sects in the world, never the latter I trow that God evermore loves well all those that love him in sooth-farness and serve him meekly and truly and set not by the vainglory of the world, as this folk does and as Job did. And therefore said our Lord by the Prophet Ysaï [Isaiah], *Ponam ei multipliciter leges meas*, that is to say, 'I shall put to them my laws manifold'. And also in the Gospel he says, *Alia over habeo, que non sunt ex hoc orbi*, that is to say, 'I have other sheep which are not of this fold', as if he said, 'Other servants I have than are under Christian law.' And hereto accords the vision that was showed to Saint Peter in the city of Jaffa, how an angel came from heaven and brought with him all manner of beasts and noddles [snakes] and fowles, and bade him take and eat; and Saint Peter answered and said, 'I eat never of unclean beasts.' And the angel said thou not unclean that that God has cleansed?' This was done in token that men despise no men for the diversity of their laws. For we wot not whom God loves ne whom he hates; and therefore when I pray for the dead and say my *De Profundis*, I say it for all Christian souls and also for all the souls that are acceptable to God, they are so true and so good. And there are many prophets among them and have been of old time; for in these isles was some time the incarnation of Christ prophesied, how he should be born of a maiden, yea three thousand year and more before the time of his incarnation. And they trow well the incarnation of Christ, but they know not the manner of his passion.

Beyond these isles is another isle that is called Pyran, where the folk neither fill ne sow no land, ne neither eat ne drink. And nevertheless they are right fair folk and well coloured and well shapen after the stature that they are of; for they are litte like dwarfs, somewhat more than the pigmens. This folk live with the smell of wild apples that grow there; and, if they gang over far from home, they take with them of these apples, for alsome as they forgo the smell of them they die. This folk is not full reasonable, but right simple and as it were beasts.

There near is another isle, where the folk are all full of feathers and rough, out-taken the visage and the palms of the hand. These men go all well upon the water as upon the land; and they eat flesh and fish raw. In this isle is a great river the breadth of two mile; and it is called Wymare. Beyond that river is a great wilderness, as men told me, for I saw it not, ne came not beyond the river. But men that dwell near the river told us that in those deserts are the Trees of the Sun and the Moon, which spake til King Alexander and told him of his death. And men say that folk that keep the trees eat of the fruit of them and of the balm that grows there, and they live four hundred year or five through the virtue of that fruit and of that balm. For there grows great plenty of balm and nowhere else that I could hear of, out-taken in Egypt beside Babylon, as I told you before. My fellows and I would fain have gone thither; but, as men told us, a hundred thousand men of arms should unnethe pass that wilderness because of the great multitude of wild beasts that are in that wilderness, as dragons and divers manners of nedders and other ravisant beasts that slay and devour all that they may get. In this forestid isle are many elephants all white and some all blue and of other colour without number; there are also many unicorns and lions and many other hideous beasts. Many other isles there are in the lordship of Prester John and many marvels and also mickle riches and nobly of treasure and precious stones and other jewels, the which were over long to tell.

Now will I tell you why this emperor is called Prester John. There was some time an emperor in that land which was a noble prince and a doughty; and he had many knights with him that were Christian, as he has that now is emperor there. And on a time this emperor thought that he would see the manner of the service in Christian kirks. And that time occupied Christian men many countries towards those parts, that is to say, Turkey, Syria, Tarray, Jerusalem, Palestine, Arabia, Aleppo and all Egypt. And so it fell that this emperor and a Christian knight with him came into a kirk in Egypt upon a Saturday in Whitsun week, when the bishop gave Orders. And the emperor beheld the service and the manner of the making of priests, how

solemnly and how busily and devoutly they were serving; and when he asked the knight that was with him what manner of folk those was that were so ordained and what they might; and he said that they were priests. And then the emperor said he would no more be called king ne emperor but priest, and also he would have the name of the first priest that came out of the kirk. So it fell that the first priest that came first out of the kirk might John; and therefore that emperor and all other emperors syne have been called Prester John, that is als mickle as say as Prester John. In the land of Prester John are many good Christian men and well living, and men of good faith and of good law, and namely of men of the same country. And they have priests among them that sing them masses; but they make the sacrament of leavened bread, as the Greeks do. And also they say not their masses in all things as our priests do; but they say all only the *Prater Noster* and the words of the consecration with which the sacrament is made, as Saint Thomas the Apostle taught them in old time. But of the ordinances and additions of the court of Rome which our priests use ken they nought.

## CLASS XIX: DANTE'S INFERNO: A HELL OF A SUCCESS

## I. Some Forerunners

## A. The Allegorized Locale

1. Cicero's Heaven: The Somnium Scipionis
2. Ovid's Beauty Spots: The Metamorphoses

## B. The Apocryphal Descents

1. The Gospel of Nicodemus and the Harrowing of Hell
2. The Apocalypse of Paul

## C. The Literary Allegory

1. Alanus de Insulis sends Prudence on a Trip: The Anticlaudianus

## II. Polysemous Presentation

- A. Sensus litteralis
- B. Sensus allegoricus
- [C. Sensus moralis]
- [D. Sensus anagogicus]
- E. Interpenetration

## III. Numbers and Symmetry

- A. One
- B. Three
- C. Seven [The Vice-Consul from SALIGIA]
- D. Nine
- E. Ten

## IV. Structure

- A. Your Basic, Stripped-Down Hell
- B. Structural Markers
  1. The Three Beasts---Some Fundamental Disagreements
  2. The Four Rivers
  3. The City of Dis
  4. The Great Barrier and Waterfall
- C. Extras
  1. The Vestibule
  2. Limbo
  3. Circle VII: Ring Job
  4. Circle VIII: Unsightly Bolgie
  5. Circle IX: In the Well

V. Staff

- A. Charon
- B. Minos
- C. Cerberus
- D. Plutus
- E. Phlegyas
- F. Allecto, Tisiphone, Megaera
- G. The Minotaur
- H. Geryon
- I. Nimrod, Ephialtes, Briareus,  
Tityos, Typhon, Antaeus

VI. Sample Landscapes

- A. Circle III
- B. Circle VI
- C. Circle VII, Ring 2
- D. Circle VIII, Bolgia 2
- E. Circle VIII, Bolgia 4
- F. Circle IX, Round 4

VII. The Debt to Previous Visitors

- A. Vergil: The Place Itself
- B. Aeneas: Motion as Salvation
- C. And Odysseus/Ulysses/Ulisse: What?

VIII. A Final Note on Inmates

[The Management, for good or ill, is going to hold an X-period tomorrow, Tuesday, 16 February 1982. The object is not to get back on schedule, but to demonstrate the use of parageography in non-fantastic contexts by (1) analyzing the "Hades" episode from James Joyce's Ulysses, and (2) attempting to do something prosaic with some screamingly non-realistic allegorical emblems from Ovid's Metamorphoses. Fun for all. Send your friends; it's short-straw time.

DSP}

CLASS XX: JOYCE'S ULYSSES'S "HADES" , or,  
DIPLOPTIC THANATOPSIS = BIOTOPSY

I. Gilbert's Schema:

6. HADES

SCENE	The Graveyard
HOUR	11 a.m.
ORGAN	Heart
ART	Religion
COLOURS	White: Black
SYMBOL	Caretaker
TECHNIC	Incubism

--- Stuart Gilbert,  
James Joyce's Ulysses: A Study (1930)

II. The Odyssey Imposed on Dublin, per Victor Bérard, Les Phéniciens et l'Odyssee (1902-1903)

[see attached map, from Michael Seidel, Epic Geography: James Joyce's Ulysses (1976)]

III. Agreed Equivalences

- A. Paddy Dignam = Elpenor
- B. Martin Cunningham = Sisyphus
- C. Daniel O'Connell = Herakles \*
- D. Parnell = Agamemnon
- E. John Henry Menton = Ajax
- F. Father Coffey = Cerberus
- G. The Cattle-driver = Orion
- H. The Land of the Dead = Glasnevin cemetery
- I. R. Dodder, R. Liffey, Grand Canal, Royal Canal  
= R. Acheron, R. Styx, R. Pyriphlegethon, R. Cocytus

IV. Disagreed Equivalences

- A. John O'Connell = Hades
- B. "M'Intosh" = Melampus? Hades? Christ at Emmaus?

V. Suggested Equivalences

- A. Simon Dedalus = Achilles
- B. Father Coffey = Teiresias
- C. John O'Connell = Herakles
- D. Rudolph Virag = Laertes
- E. Rudy Bloom = Telemachus

VI. Procedure, Odyssey

- A. Arrival and preparation
- B. Elpenor, Teiresias, Antikleia
- C. Women
- D. Heroes: Agamemnon, Achilles<sup>212</sup>, Ajax
- E. Famous Dead: Minos, Orion, Tityos, Tantalos, Sisyphos, Herakles

VII. Procedure, Ulysses

- A. Cab to Glasnevin cemetery
- B. The Funeral service
- C. The Burial
- D. The Walk to the Gates

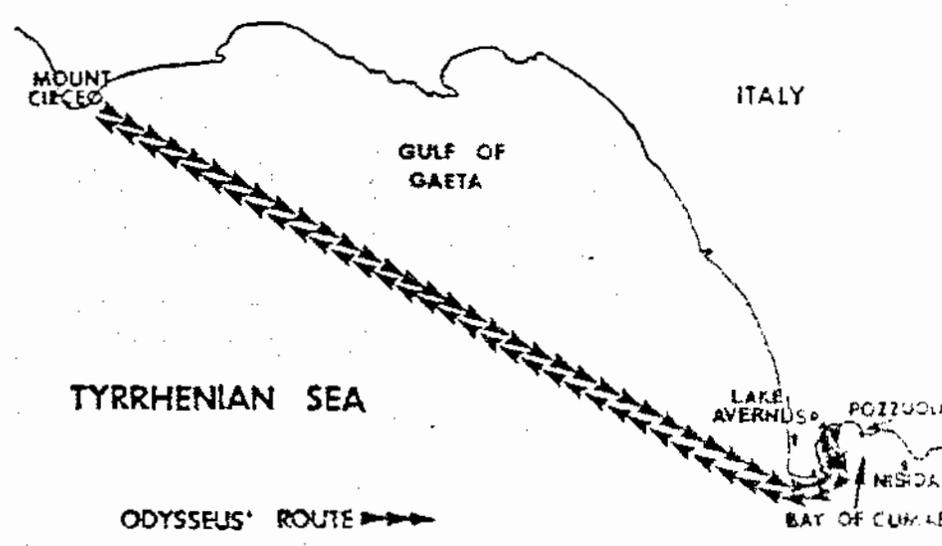
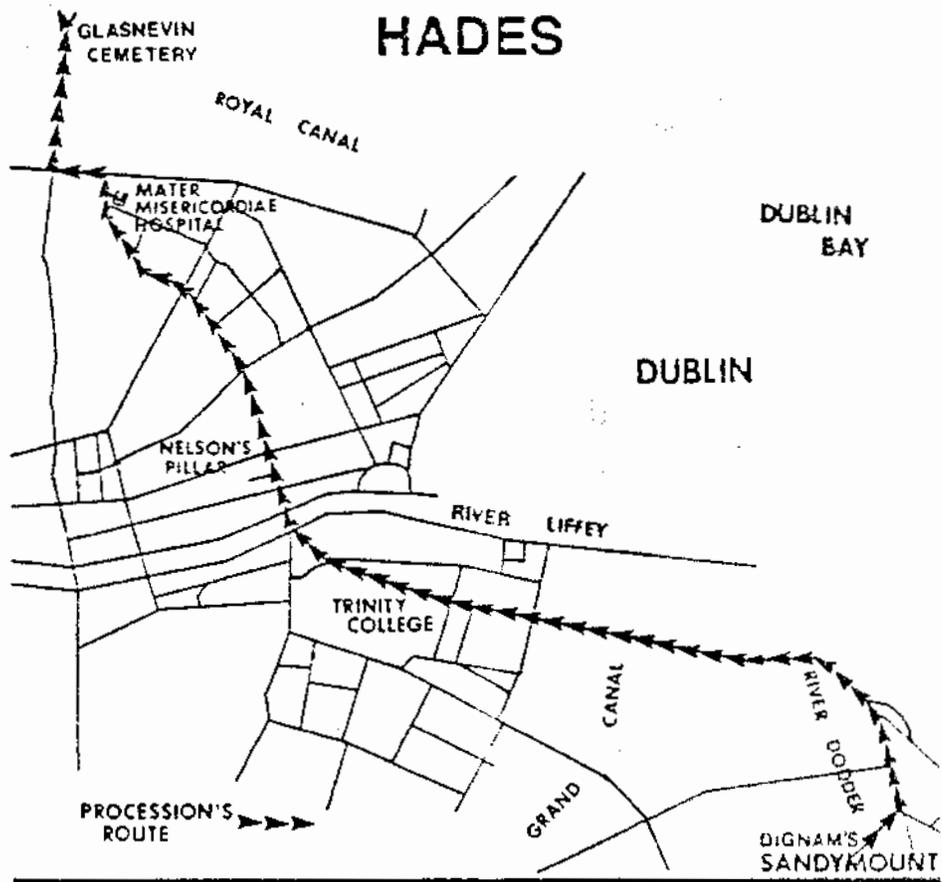
VIII. Readjustment and Reworking

- A. The Women
- B. Death
- C. Heroes
- D. Tortures
- E. Teiresias' Prophecy
- F. The Silence of Ajax

IX. Parallel Developments

- A. Father and Son: Parallax
- B. Life in Death
- C. From Death to Life
- D. The unknowing affirmation of self

X. Why the relocation?



## CLASS XXI: FAERIE I: THE MABINOGION

- I. A Tale from Giraldus Cambrensis
  - A. The Good Bishop Elidor
  - B. An Interpretation, per Alan Garner
- II. The Sins of the Mabinogion
  - A. Inconsistency
  - B. Incoherency
  - C. Insufficiency
- III. The Busted Epiphany, or, M'Intosh's Revenge
  - A. The Joycean Category
  - B. An Augustinian Example: "Tolle et lege"
  - C. Who Was That Masked Man in the Raincoat?
- IV. Wales: A Forest of Epiphanies, An Epiphany of Forests
  - A. The Welsh Triads
  - B. The Thirteen Treasures of the Island of Britain
  - C. Cad Goddeu: The Battle of the Trees
- V. Mabinogion: The Spectrum
  - A. The Four Branches
  - B. Culhwch and Olwen
  - C. The Romances
- VI. Mabinogion: Space I
  - A. Mediaeval Wales
  - B. Ireland
  - C. Logres (Lloegr)
  - D. Annwfn (Annwvn)
- VII. Mabinogion: Space II
  - A. How Many Miles to Fairyland?
  - B. The Mutable Landscape
  - C. High Places
  - D. Low Places
- VIII. Mabinogion: Time
  - A. A Year and a Day, or A Year to the Day
  - B. Life's Little Interruptions
  - C. When Is the Storyteller?
- IX. Mabinogion: The Easy Coexistence of Extremes
  - A. Shape-shifters and Bathtubs
  - B. Armed Knights and Pigs
  - C. High Words and Low Deeds 215
  - D. Detail and Disregard
  - E. Swordplay and Shoemaking

APPENDIX I: A Sampling of THE WELSH TRIADS

THE THREE ARDENT LOVERS OF BRITAIN:

1. Caswallawn son of Beli, the ardent lover of Flur daughter of Mugnach Gorr
2. Tristan [Tristram] son of Talluch, the ardent lover of Yseult [Isolde] wife of his uncle March Meirchawn [King Mark of Cornwall]
3. Kynon son of Clyno Eiddin, the ardent lover of Mervyth daughter of Urien of Rheged [i.e., Cumberland and environs]

THE THREE BATTLE KNIGHTS IN THE COURT OF KING ARTHUR:

1. Cadwr earl of Cornwall
2. Lancelot du Lac
3. Owain son of Urien pince of Rheged

THE THREE BEAUTIFUL WOMEN OF THE COURT OF KING ARTHUR:

1. Gwenhwyvar (Guinevere) wife of King Arthur
2. Enid, who dressed in 'azure robes,' wife of Geraint
3. Tegau [Tegau Euron]

THE THREE BLESSED RULERS OF THE ISLAND OF BRITAIN:

1. Bran [Vran] son of Llyr and father of Caradawc [Caractacus], called 'The Blessed' for that he brought Christianity into the nation of the Cymry, having learnt it during his 7 years' detention in Rome with his son
2. Lleurig ab Coel ab Cyllyn Sant, surnamed 'The Great Light,' for that he built the cathedral of Llandaff, the first sanctuary of Britain
3. Cadwaladyr, who gave refuge in his kingdom of Wales to all believers driven out by the Saxons from England

THE THREE CHIEF LADIES OF THE ISLAND OF BRITAIN:

1. Branwen daughter of Llyr, 'the fairest damsel in the world'
2. Gwenhwyvar [Guinevere] wife of King Arthur
3. Aethelfled the wife of Aethelred

THE THREE CONCEALMENTS [CLOSURES] OF THE ISLAND OF BRITAIN:

1. The head of Bran [Vran] son of Llyr, surnamed 'The Blessed,' buried under the White Tower of London; so long as it remained there, no invader would enter the island
2. The bones of Vortimer, buried in the chief harbor of the island; so long as they remained there, no hostile ship would approach the island
3. The dragons buried by Lludd son of Beli in the city of Pharaon, in the Snowdon rocks

## APPENDIX II

## THE THIRTEEN TREASURES OF THE ISLAND OF BRITAIN

(The Names of the) Thirteen Treasures of the Island of Britain, (which were in the North):

1. Dyrnwyn ("White-Hilt"), the Sword of Rhydderch the Generous: if a well-born man drew it himself, it burst into flame from its hilt to its tip. And everyone who used to ask for it would receive it; but because of this peculiarity everyone used to reject it. And therefore he was called Rhydderch the Generous.
2. The Hamper of Gwyddno Long-Shank: food for one man would be put in it, and when it was opened, food for a hundred men would be found in it.
3. The Horn of Brân the Niggard from the North: whatever drink might be wished for was found in it.
4. The Chariot of Morgan the Wealthy: if a man went in it, he might wish to be wherever he would, and he would be there quickly.
5. The Halter of Clydno Eiddyn, which was fixed to a staple at the foot of his bed: whatever horse he might wish for, he would find in the halter.
6. The Knife of Llawfrodedd the Horseman, which would serve for twenty-four men to eat at table.
7. The Cauldron of Dyrnwch the Giant: if meat for a coward were put in it to boil, it would never boil; but if meat for a brave man were put in it, it would boil quickly (and thus the brave could be distinguished from the cowardly).
8. The Whetstone of Tudwal Tudglyd: if a brave man sharpened his sword on it, if it (then) drew blood from a man, he would die. If a cowardly man (sharpened his sword on it), he (his opponent) would be no worse.
9. The Coat of Padarn Red-Coat: if a well-born man put it on, it would be the right size for him; if a churl, it would not go upon him.
- 10, 11. The Crock and the Dish of Rhygenydd the Cleric: whatever food might be wished for in them, it would be found.
12. The Chessboard of Gwenddolau son of Ceidio: if the pieces were set, they would play by themselves. The board was of gold, and the men of silver.
13. The Mantle of Arthur in Cornwall: whoever was under it could not be seen, and he could see everyone.
14. The Mantle of Tegau Gold-Breast: it would not serve for any (woman) who had violated her marriage or her virginity. And for whoever was faithful to her husband it would reach to the ground, and for whoever had violated her marriage it only reached to her lap. And therefore there was jealousy towards Tegau Gold-Breast.
15. The Stone and Ring of Eluned the Fortunate, which she gave to save Owain son of Urien, who was between the portcullis and the gate, in the contest with the Black Knight of the Fountain: it had a stone in it, and if the stone were hidden, the person who hid it was not seen at all.)

## Appendix III: Cad Goddeu

I was in many shapes before I was released;  
I was a slender, enchanted sword—I believe that it was done.  
I was rain-drops in the air, I was stars' beam;  
I was a word in letters, I was a book in origin;  
I was lanterns of light for a year and a half;  
I was a bridge that stretched over sixty estuaries;  
I was a path, I was an eagle, I was a coracle in seas;  
I was a bubble in beer, I was a drop in a shower;  
I was a sword in hand, I was a shield in battle.  
I was a string in a harp enchanted nine years, in the water as foam;  
I was a spark in fire, I was wood in a bonfire;  
I am not one who does not sing; I have sung since I was small.  
I sang in the army of the trees' branches before the ruler of Britain.  
I wounded swift horses, destroyed powerful fleets;  
I wounded a great sealy animal: a hundred heads on him  
And a fierce host beneath the base of his tongue,  
And another host is on his necks.  
A black, forked toad: a hundred claws on him.  
An enchanted, crested snake in whose skin a hundred souls are punished.  
I was in Caer Nefenlŷh where grass and trees attacked,  
Poets sang, warriors rushed forth.  
Gwydion raised his staff of enchantment,  
Called upon the Lord, upon Christ, making pleas  
So that he, the Lord who had made him, might deliver him.  
The Lord replied in language and in the land:  
"Transform stalwart trees into armies with him  
and resurrect Pellig the powerful from giving battle."  
When the trees were enchanted, in the hope of our purpose,  
They hewed down trees with . . . . .  
Three chartrains fell in grievous days' battles.  
A maiden uttered a bitter sigh, grief broke forth;  
Furthest in lineage, pre-eminent maiden. Life and wakefulness  
Gain us no vantage in Mellon; men's blood up to our thighs.  
The three greatest upheavals that have happened in the world:  
And one comes to pass in the story of the flood,  
And Christ's crucifying, and then Doomsday.  
Alder, pre-eminent in lineage, attacked in the beginning;

Willow and rowan were late to the army;  
Thorny plum was greedy for slaughter;  
Powerful dogwood, resisting prince;  
Rose trees went against a host in wrath;  
Raspberry bushes performed, did not make an enclosure  
For the protection of life . . . and honeysuckle  
And ivy for its beauty; sea gorse for terror;  
Cherries mocked; birch for high-mindedness—it was late that it minded,  
Not because of cowardice, but because of greatness.  
Goldenrod held a shape, foreigners over foreign waters;  
Fir trees to the fore, ruler in battles;  
Ash performed excellently before monarchs;  
Elm because of its ferocity did not budge a foot:  
It would strike in the middle, on the flanks, and in the end.  
Hazel wood was deemed arms for the tumult;  
Happy the privet, bull of battle, lord of the world  
. . . . . fir trees prospered;  
Holly turned green, it was in battle;  
Fine hawthorn delivered pain;  
Attacking vines attacked in battle;  
Destructive fern; broom before the host  
Were plowed under. Gorse was not lucky,  
But despite that it was turned into an army, fine fighting heather  
Was changed into a host, pursuer of men.  
Swift and mighty oak: before him trembled heaven and earth;  
Fierce enemy of warriors, his name in wax tablets.  
. . . . . tree gave terror in combat;  
He used to oppose, he opposed others from a hole;  
Fear worked oppression in the battlefield,  
Fearful drawing up of a flood of noble trees.  
Chestnut, shame of the prince of fir trees.  
Jet is black, mountains are rounded, trees are sharp;  
Great seas are swifter since I heard the screams.  
Tips of birch sprouted for us, innumerable energy;  
Tips of oak stained for us from Gwarchan Mochlerio  
Laughing from the hillside, a lord not . . . . .  
Not from a mother and father was I made;  
As far creation, I was created from nine forms of elements:  
From the fruit of fruits, from the fruit of God at the beginning;  
From primroses and flowers of the hill, from the blooms of woods and  
trees;  
From the essence of soils was I made,

From the basin of nettles, from water of the plath wave,  
Math enchanted me before I was noble;  
Gwydion created me, great name from the staff of enchantment;  
From Fureys and Eboron, from Eboron and Melhon,  
From five fifties of magicians and teachers like Math was I produced.  
The lord produced me when he was quite inflamed;  
The magician of magicians created me before the world—  
When I had existence, there was expanse to the world.  
Fair hand! Our custom is profit; I can put in song what the tongue can  
utter.

I passed time at dawn, I slept in purple;  
I was in the rampart with Dylan Eil Mor,  
In a cloak in the middle between kings,  
In two lusty spears that came from heaven;  
In Atawfa they will sharpen in the battle to which they will come;  
Four-score hundred I pierced because of their lust -  
They are neither older nor younger than me in their passion.  
The passion of a hundred men is needed by each, I had that of nine  
hundred.

In an enchanted sword, renowned blood flowing in me  
from a lord from his place of concealment;  
from a drop was the warrior killed.  
Peoples were made, re-made, and made again.  
The brilliant one his name, the strong hand, like lightning he governed  
the host.

They scattered in sparks from the tame one on high.  
I was a snake enchanted in a hill, I was a viper in a lake;  
I was a star with a shaft; I was this hunting-shaft.  
Not badly shall I prepare my cloak and cup.  
Four twenties of smoke will come upon each.  
Five fifties of bonds-aside the value of my knife;  
Six yellowish-brown horses—a hundred times is better;  
My pale-yellow horse is swift as a seagull;  
I myself am not feeble between sea and shore.  
I shall cause a field of blood, on it a hundred warriors;  
Scaly and red my shield, gold is my shield-ring.  
There was not born in Adwy anyone who attacked me  
Except Goronwy from Dolau Edrywy.  
Long and white are my fingers; long have I not been a shepherd;  
I lived as a warrior before I was a man of letters;  
I wandered, I encircled, I slept in a hundred islands, I dwelt in a  
hundred forts.

Druids, wise one, prophesy to Arthur;  
There is what is before, they perceive what has been.  
And one occurs in the story of the flood  
And Christ's crucifying and then Doomsday.  
Golden, gold-skinned, I shall deck myself in riches,  
And I shall be in luxury because of the prophecy of Virgil.

Appendix IV: Map from  
Katherine Kurtz, High Deryni



CLASS XXII: FROM MABINOGION TO MORTE:

## SOME SUPPLEMENTAL ITEMS

## I. The Description of the Otherworld

- A. From Giraldus Cambrensis, Itinerarium Kambriae 1.8  
(See Appendix I)
- B. From "Pwyll Prince of Dyfed" (See Mabinogion [Gantz], p. 48)
- C. From "Manawydan Son of Llyr" (See Mabinogion [Gantz], p. 89)
- D. From "Owein, or The Countess of the Fountain" (See Mabinogion [Gantz], pp. 194-5)
- E. The Anti-Otherworld: From "The Dream of Rhonabwy" (See Mabinogion [Gantz], pp. 178-9)

## II. Some Lineaments of the Otherworld (Celtic)

- A. Locale: On island; in mound; under waves; through mist.  
(Mountain?)
- B. Guide, if any: Fairy; the vehicle itself; animal
- C. Vehicle, if any: Boat or coracle; bridge
- D. Garden: Fruit trees
- E. Garden: Well; fountain(s); spring(s)
- F. Birds, usually singing
- G. Architecture: Fortress; palace; splendid house
- H. Appointments: A vessel (cup, cauldron, etc.) of some sort
- I. Hospitality and general lifestyle: splendid and free
- J. Inhabitants: The ruler, his consort, and the rest, generally  
including beautiful women
- K. Colors: green; red
- L. Time: If different from Real World's, usually slower

III. The Attack on the Otherworld: Preiddeu Annwn "The Spoils of Annwn"  
(See Appendix II)IV. The Generated Landscape of Romance: Peredur

## V. The Waste Land, or, What Happened to Brán?

## VI. Some Further Words on Some of the Items Touched Herein

- A. Patch, Howard Rollin. The Other World (Cambridge, Mass. 1950)  
[a sober, scholarly, and very useful book]
- B. Duffy, Maureen. The Erotic World of Faery (London 1972)  
[a very strange book]
- C. Graves, Robert. The White Goddess (New York 1948)  
[the greatest mad book in the world]

## APPENDIX I

## GIRALDUS CAMBRENSIS

## ITINERARIUM KAMBRIAE I.8

Somewhat before our own time an odd thing happened in these parts.<sup>200</sup> The priest Elidyr always maintained that it was he who was the person concerned. When he was a young innocent only twelve years old and busy learning to read, he ran away one day and hid under the hollow bank of some river or other, for he had had more than enough of the harsh discipline and frequent blows meted out by his teacher. As Solomon says: 'Learning's root is bitter, but the fruit it bears is sweet.'<sup>201</sup> Two days passed and there he still lay hidden, with nothing at all to eat. Then two tiny men appeared, no bigger than pigmies. 'If you will come away with us,' they said, 'we will take you to a land where all is playtime and pleasure.' The boy agreed to go. He rose to his feet and followed them. They led him first through a dark underground tunnel and then into a most attractive country, where there were lovely rivers and meadows, and delightful woodlands and plains. It was rather dark, because the sun did not shine there. The days were all overcast, as if by clouds, and the nights were pitch-black, for there was no moon nor stars. The boy was taken to see their king and presented to him, with all his court standing round. They were amazed to see him, and the king stared at him for a long time. Then he handed him over to his own son, who was still a child. All these men were very tiny, but beautifully made and well-proportioned. In complexion they were fair, and they wore their hair long and flowing down over their shoulders like women. They had horses of a size which suited them, about as big as greyhounds. They never ate meat or fish. They lived on various milk dishes, made up into junkets flavoured with saffron. They never gave their word, for they hated lies more than anything they could think of. Whenever they came back from the upper world, they would speak contemptuously of our own ambitions, infidelities and inconstancies. They had no wish for public worship, and what they revered and admired, or so it seemed,

was the plain unvarnished truth. The boy used frequently to return to our upper world. Sometimes he came by the tunnel through which he had gone down, sometimes by another route. At first he was accompanied, but later on he came by himself. He made himself known only to his mother. He told her all about the country, the sort of people who lived there and his own relationship with them. His mother asked him to bring her back a present of gold, a substance which was extremely common in that country. He stole a golden ball, which he used when he was playing with the king's son. He hurried away from the game and carried the ball as fast as he could to his mother, using the customary route. He reached the door of his father's house, rushed in and tripped over the threshold. The little folk were in hot pursuit. As he fell over in the very room where his mother was sitting, the ball slipped from his hand. Two little men who were at his heels snatched the ball and ran off with it, showing him every mark of scorn, contempt and derision. The boy got to his feet, very red in the face with shame at what he had done. As he recovered his wits he realized that what his mother had asked him to do was very foolish. He set out back along the road which he usually followed, down the path to the river, but when he came to where the underground passage had been there was no entry to be found. For nearly a year he searched the overhanging banks of the river, but he could never find the tunnel again.

The passing of time helps us to forget our problems more surely than arguing rationally about them can ever hope to do, and our day-to-day preoccupations blunt the edge of our worries. As the months pass by we think less and less of our troubles. Once the boy had settled down among his friends and learned to find solace in his mother's company, he became himself once more and took up his studies again. In the process of time he became a priest. The years passed and he became an old man; but whenever David II, Bishop of St David's,<sup>202</sup> questioned him about what had happened, he would burst into tears as he told the story. He still remembered the language of the little folk and he could repeat quite a number of words which, as young people do, he had learnt very quickly.

--- tr. Lewis Thorpe: Gerald of Wales: The Journey Through Wales/The Description of Wales (Harmondsworth 1978), pp. 133-5)

APPENDIX II

PREIDDEU ANNWN

THE SPOILS OF ANNWN

I worship the Lord, the Sovereign, the King of the Realm,  
Who hath extended his sway over the world's strand.

I

Perfect was the prison of Gweir in the Faery Fortress [Caer Siddi],  
According to the tale of Pwyll and Pryderi.  
No one before him went into it,  
Into the heavy blue chain which held him, faithful youth,  
And before the spoils of Annwn dolefully he chanted.  
And till the Judgement our bardic prayer will last.  
Three shiploads of Prydwen we went into it;  
Save seven none returned from the Faery Fortress.

II

I am illustrious if song be heard.  
In the Four-Cornered Fortress [Caer Pedryvan], four-sided,  
My first utterance, it is from the cauldron that it was spoken.  
By the breath of nine maidens the cauldron was kindled.  
Even the Chief of Annwn's cauldron, what is its nature?  
Dark blue and pearls are round its rim.  
It will not boil the food of a coward; it has not been destined.  
The sword of Llwhch Lleawc was .... to it,  
And in the hand of Lleinawc it was left.  
And before the gateway of hell lamps were burning,  
And when we went with Arthur,---glorious hardship,---  
Save seven none returned from the Fortress of Carousal [Caer Veddwit].

III

I am illustrious; song is heard.  
In the Four-Cornered Fortress, the isle of the strong door,  
Noonday and jet blackness are mingled.  
Bright wine was their liquor before their retinue.  
Three shiploads of Prydwen we went on the sea;  
Save seven none returned from Caer Rigor.

IV

I, lord of letters, do not reward mean folk.  
Beyond the Fortress of Glass [Caer Wydyr] they had not seen the  
prowess of Arthur.  
Three score hundred men stood on the wall.  
It was difficult to converse with their sentinel.  
Three shiploads of Prydwen went with Arthur;  
Save seven none returned from the Fortress of Frustration [Caer Goludd].

---tr. Roger Sherman Loomis,  
Wales and the Arthurian Tradition  
(Cardiff 1956), pp. 134-6

## CLASS XXIII: ARTHUR ANY MORE AT HOME LIKE YOU?

[punchline, knock-knock joke, ca. 1936]

## I. The Historical Arthur, if any

- A. Gildas, De Excidio Britanniae, 26
- B. Nennius, Historia Brittonum, 56
- C. Annales Cambriae, entries under years 516 and 537

## II. The Developed Traditional Arthur

- A. Geoffrey of Monmouth, Historia Regum Britanniae IX-XI

## III. Enter the Grail

- A. Chrestien de Troyes, Perceval
- B. ...et seqq....

## IV. A Brief Note on Sir Thomas Malory, Knight

## V. Building Arthur's Britain

## A. Purposes

## B. Givens

1. Tintagel
2. Avalon/Glastonbury
3. Caerleon / Caer Llion
4. Camelot
5. Camlann/Salisbury Plain
6. Corbenik / Carbonek

C. The Generated Landscape: Peredur

1. Leaving home: the earldom in the north; goats & knights
2. The Lady in the Pavilion, wife of the Pride of the Clearing
3. Arthur's court [Caer Llion]
4. Seventeen knights on the road
5. Fortress by the lake: The Lame King: training
6. Fortress by the meadow: testing: iron bar, spear, head
7. The widow and the knight in the clearing
8. The fair maid's ivy-covered fortress, under siege
9. The wife of the Pride of the Clearing again
10. The castle on the mountain: The countess and the hags of Gloucester
11. The hermit's cell in the valley: the snow; Arthur's knights
12. Caer Llion again: Angharad: the vow of silence
13. Castle in the Circular Valley and the hoary-headed man
- 14a. Poor house: The serpent and the ring
- 14b. Caer Llion again: tournament: Angharad and the vow again
15. The Hall of the Black Oppressor [gwyddbwyll]
- 16a. The Court of the Sons of the King of Suffering [revivifying]
- 16b. The valley of the sheep and the burning tree: the crossroads
- 16c. The Monster of the Cave
17. The Court of the Countess of the Feats: Tournament
18. The Mournful Mound: the <sup>24</sup>serpent
19. The Valley of the Tournament: The Empress of Constantinople

[Here interveneth a possible 14-year break]

20. Caer Llion again: The Black Girl's Reproach
21. Gwalchmai: Fortress with Court and Towers [gyddbwyll]
22. Peredur: Towerless Fortress: priest (Good Friday)
23. Fortress in River Valley: prison; battles
- 24a. Fortress of Marvels: self-playing gyddbwyll
- 24b. Fortress of Ysbidinongyl
- 24c. Forest: the stag // Mountain: the black man by the stone
25. The Last Fortress: Gwalchmai and the hoary-headed man playing gyddbwyll; the lightning ending, explaining (more or less) the black dwarf, black girl, and last black man; the role of silence and the spear and the head; plus the final disposition of the Hags of Gloucester [is this Castle Syberw? it seems to be the Fortress of Marvels again---or does it?]

D. The Generated Landscape: Possible Principles of order in Peredur

1. Talismans
2. Testing
3. Silence
4. Revenge
5. Religion
6. Monsters
7. The Otherworld
8. Women
9. Return to base

E. Malory's Generated Landscape: Complications

1. The Round Table and the Problem of Numbers: "Gawain, Uwayne, & Marhaus"
  - a. Gawain and Uwayne into exile
    - (1) The Castle in the Valley: The Despoiled Shield
  - b. Gawain, Uwayne, and Marhaus
    - (1) The Forest of Arroy: The Three Noblewomen at the Well
  - c. Gawain to the North
    - (1) Sir Pelleas at the Cross; the judgment
    - (2) The Fight with Sir Carados
    - (3) Gawain and the Lady Ettarde
  - d. Marhaus to the South
    - (1) The Duke of the South Marches
    - (2) Lady Vawse's Tournament
    - (3) The Young Earl Fergus and the Giant (6 mos. recup)
  - e. Uwayne to the West
    - (1) The Tournament of the Falcon
    - (2) The Lady of the Roch and the Knights of the Red Castle (6 mos. recup)
  - f. Gawain, Uwayne, and Marhaus
    - (1) To the Well and back to Camelot
2. The Sangreal and the Problem of Allegory
  - a. Percivale's Dream [383;384]
  - b. Launcelot's ~~Combat~~ <sup>25</sup> [391; 392]
  - c. Gawain's Vision [393;395]
  - d. Sir Bors's Vision [399; 401,403]



## CLASS XXIV: SPENSERIAN LANDWRITING, or,

## A CHARY QUERY

into the

## VISIONARY PRAIRIE

of

## LEGENDARY FAERIE

## I. Malory's Legacies

- A. Quest Simple
- B. Quest Complex

## II. Galahad's Codicil

- A. Allegory ad hoc ad loc.

## III. Ovid's Equity

- A. Descriptio Domus Potentiae

## IV. Process-At-Law

- A. The Law of Process
- B. The Law of Procession

## V. The Fine Print

## VI: The Court Proceeds: Some Generated Irreal Estate

- A. Into and Through The Wood of Error [FQ 1.1.6-20]
- B. Lodging for the Night at Castle Joyeous [FQ 3.1.31-45]

## VII. The People One Meets....

- A. And the Toll They Take: Pollente's Bridge [FQ 5.2.6-16]
- B. Such Interesting Types: Envie, Detraction, and the Blatant Beast  
[FQ 5.12.28-43, 6.12.23-40]

## VIII. Visit to An Established Tourist Attraction

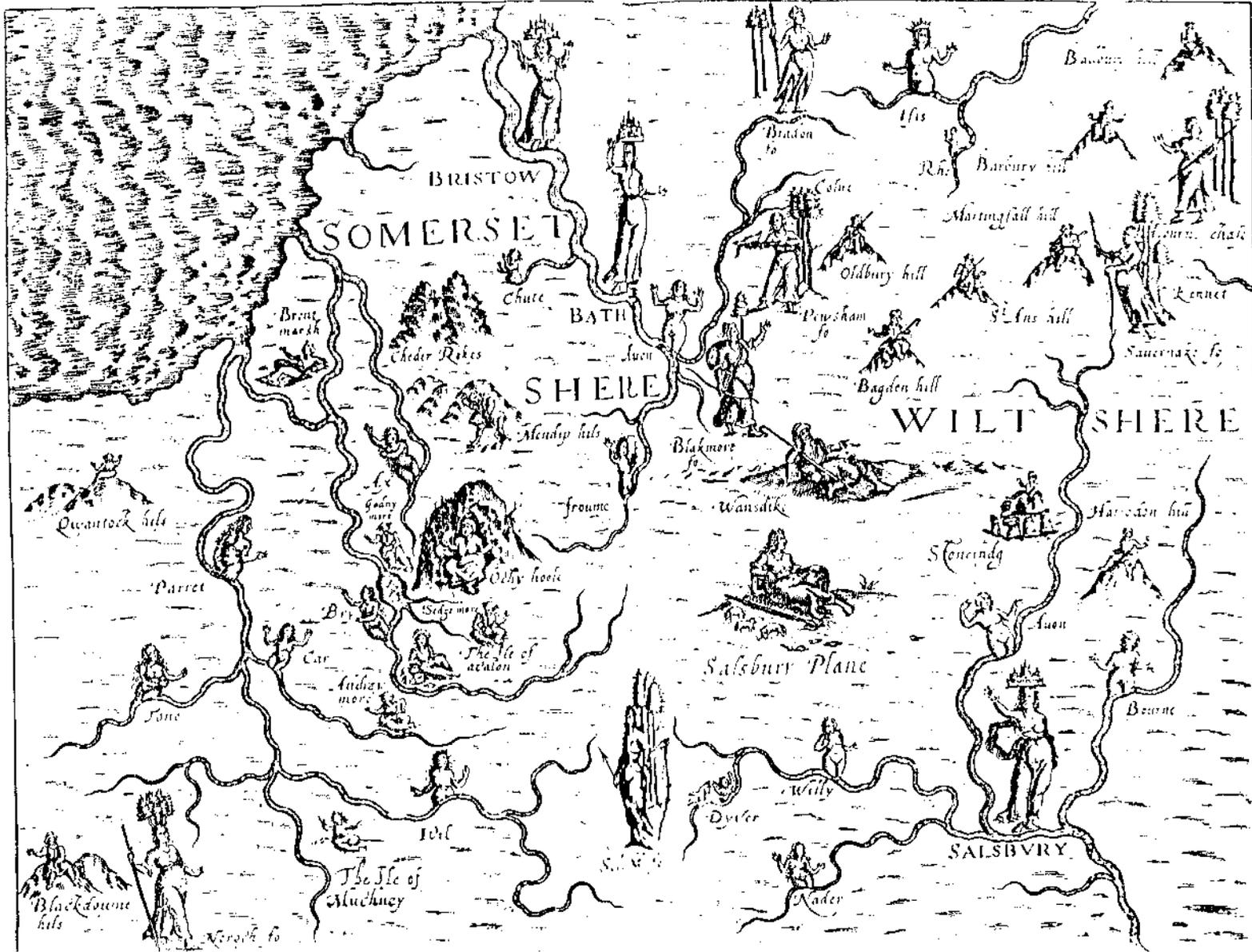
- A. Duessa Goes to Hell [FQ 1.5.31-35]
- B. Guyon Drops by Hell [FQ 2.7.51-66]

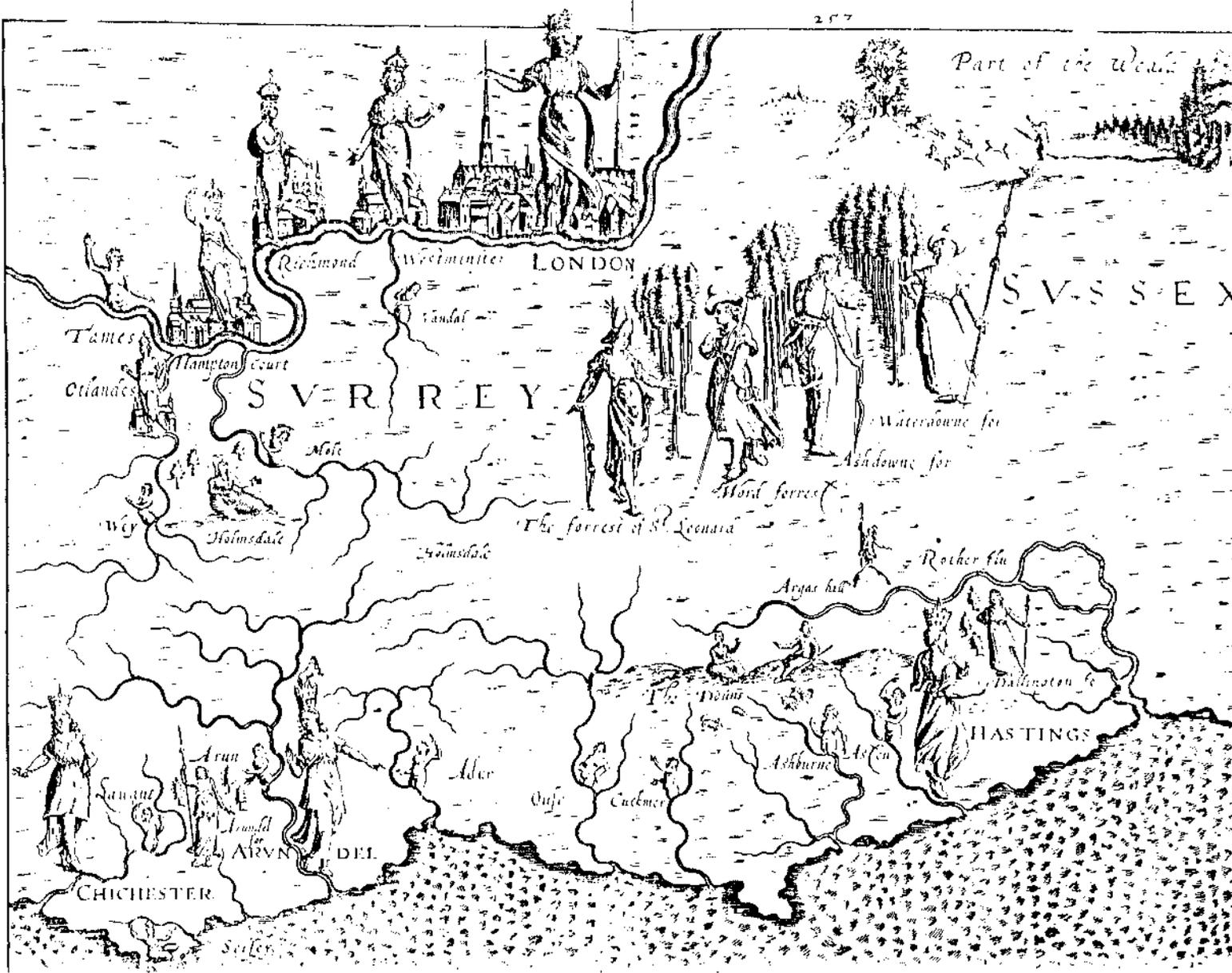
## IX. People as Landscape

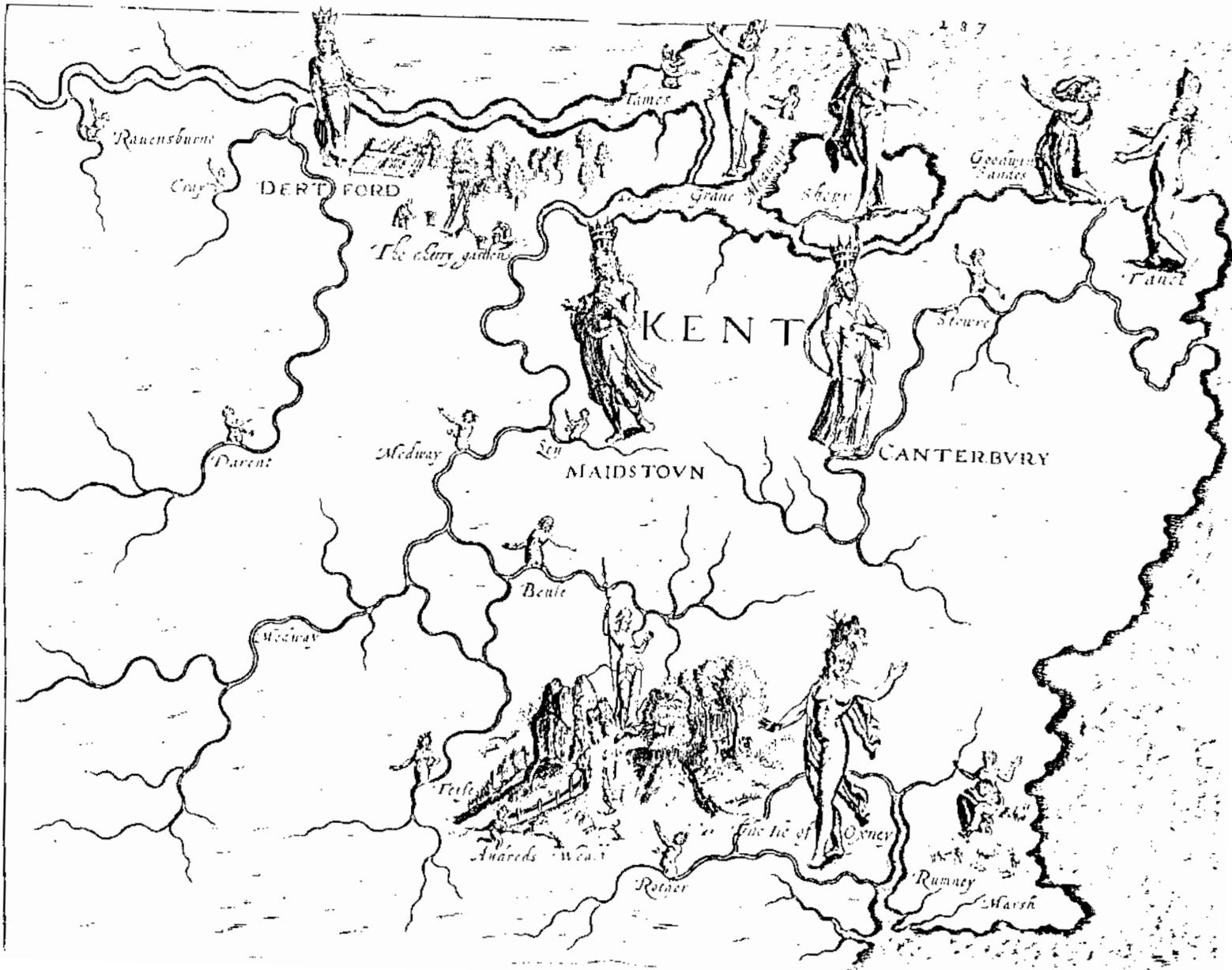
- A. Malbecco Suffers Change of Life [FQ 3.10.46-60]

## X. Landscape as People

- A. The Wedding of the Rivers Thames and Medway [FQ 4.11.8-5.1.2]







CLASS XXV: THE ARCHIPELAGO EFFECT I:  
LUCIAN'S ABSOLUTELY VERACIOUS NARRATIVE

- I. Nature of the Problem
  - A. Propinquity
  - B. Variety
  - C. Verisimilitude
- II. Lucian of Samosata
  - A. Times
  - B. Life
  - C. Works
- III. The Verae Historiae: Sources
  - A. Homer
  - B. Herodotus
  - C. Iambulus
  - D. Plato
  - E. Antonius Diogenes?
  - F. Others
- IV. The Verae Historiae: Structure
  - A. Overall Arrangement (see Appendix I)
  - B. Inner Transitions
  - C. The Hierarchy of Events
- V. The Verae Historiae: Features
  - A. Developed Epicities
  - B. Suggested Utopias
  - C. Earthly Parodies
  - D. Generated Inveracities
  - E. Exotic Erotica
- VI. Lucian and Jesting Pilate
  - A. What is Truth?
  - B. What is Fiction?
  - C. What's the Difference?
- VII. A Sail! A Sail!
  - A. Assailed by Cheap Fiction
  - B. Asea in the Tradition
- VIII. Sweet Are The Uses....
  - A. Bricabracolage
  - B. Satire: The Reader
  - C. Satire: Other Authors
  - D. Satire: The World

APPENDIX I [Graham Anderson, Studies in Lucian's Comic Fiction (1975), 8-9]*A: Preliminaries*

## Book I

- 5: The crew prepare to sail.  
7: L. measures footprints.  
  
L. navigates a river of wine.  
An unusual kind of fishing  
(fish full of vine-lees).  
8: Women with roots of vine.

## Book II

- 16: The crew prepare to sail.  
2: L. measures corpses.  
*An unusual kind of fishing*  
(digging fish out of ice).  
3: L. navigates a sea of milk.  
  
Vines full of milk.  
4: Men with feet of cork.

*B: The main episode*

- 9-28: The moon.  
9: Whirlwind.  
10: Position of the islands.  
11: L's crew are arrested by  
hippogyps.  
11: L. before Endymion.  
  
13-26: Tribes on sun and moon.  
17-19: Battle episode.  
19-20: Council and parody treaty.  
11: L. leaves after a dubious  
proposal of marriage.  
22-26: Customs on the moon.  
26: L. sees his past home.  
27: L. receives gifts.

- 4-29: The Islands of the Blest.  
5: Breeze of fragrance.  
6: Position of the islands.  
6: L's crew are bound with  
rose-chains.  
6-10: before Rhadamanthys.  
11-16: *Customs on the islands.*  
17-21: Individuals on the islands.  
22-23: Games and battle episode  
24: Trial and parody epic.  
25-27: L. leaves after one of his crew  
has a scandalous affair.  
  
27: L. sees his future home  
28: L. receives a talisman.

*C: Other adventures*

- 28-29: L. lands on the morning star,  
but passes Nephelokokkygia.  
  
He sees the truthful  
Aristophanes.  
29: Lychnopolis.  
30: L. is swallowed by a whale,  
and finds fish and birds  
inside.  
33-36: L's meeting with Scintharus.  
37-39: A land-battle inside  
the whale. }  
40-42: L's men look on at a  
naval battle. }  
40: Miraculous floating islands.  
  
They have treetops for sails.  
  
11: L. escapes from the whale  
and resumes his adventures.  
He sails on a sea of ice.  
3: Bulls with horns below the  
eyes.  
  
4: Men with feet of cork.

- 29 f.: L. lands on Tartarus, but  
passes other islands.  
*He looks into Tartarus and  
sees the candlefish.*  
31: He sees the liars Herodotus  
and Ctesias.  
32-35: Dream-islands.  
  
35-36: L's meeting with Calypso.  
37: A three-way engagement.  
L. v. Kolokuntopentatai,  
he looks on while they fight  
the Karuonantai.  
40: A miraculous floating island  
(a kingfisher's nest).  
41: L's ship's mast sprouts into  
foliage.  
  
42: He sails on treetops.  
44: Bull-headed men.  
  
45: *Ships with albion as masts.*  
45: Chariots of cork  
46: L. escapes from a trap and  
resumes his adventures.

## CLASS XXVI: THE ARCHIPELAGO EFFECT II:

## RABELAIS' FOURTH [AND FIFTH] BOOK[S]

I. Not That It Matters For Our Purposes, A Brief Statement On  
The Dubious Authenticity Of The Fifth Book

## II. Lucian Revived: The Self-Generating Quest

- A. Borrowings
- B. Departures

- 1. The Company
- 2. The Conversations
- 3. The Goal

## III. Book Four: Structure

- 1. Departure
- 2. Medamothi (2-4)
- 3. The sheep dealer (5-8)
- 4. Ennasin, the Island of Alliances (9)'
- 5. Cheli [Peace] (10-11)
- 6. Clerkship (Procuration), the island of Process-Servers (12-16)
- 7. Vacuum & Void (Thohu & Bohu); the Giant Slitnose (17)
- 8. STORM (18-24)
- 9. The Macreons (Long-Lived); the deaths of heroes (25-28)
- 10. Sneaks' Island (Tapinois); King Lent (29-32)
- 11. WHALE (33-34)
- 12. The Chitterlings of Savage Island; BATTLE (35-42)
- 13. Ruach (Wind; Spirit) (43-44)
- 14. The Popefigs (45-47)
- 15. The Papimaniacs; the Decretals (48-54)
- 16. FROZEN WORDS (55-56)
- 17. Messer Gaster's Island (Earthly Paradise? home of Arete?) (57-62)
- 18. Chaneph (Hypocrisy); DOLDRUMS (63-65)
- 19. Ganabin (Thieves') Island; three salutes (66-67)

## IV. Book Five: Structure

- 1. Ringing Island (Isle Sonante) (1-8)
- 2. Tool Island (Isle des Ferremens) (9)
- 3. Sharping (Cheating) Island (Isle de Cassade) (10)
- 4. The Wicket (Guischet); Furrycats, Clawpuss, TRIAL (11-15)
- 5. Ignoramuses (Apedeftes) (16)
- 6. Out (Outre); bottles (17)
- 7. BECALMED (18)
- 8. The Kingdom of the Quintessence called Entelechy (19-25)
- 9. The Isle of Odes (i.e., Roads) (26)
- 10. Isle of Sandals (Isle des Esclots); the Quavering Friars (27-29)
- 11. Satinland on Frieze Island; Hearsay (Ouy-dire) (30-31)
- 12. Lanternland (Lanternois) (32-33)
- 13. The Oracle of the Bottle; the answer to Panurge (34-48)

V. A Little Background

- A. The Sorbonne
- B. Italians and Gallicans
- C. The Council of Trent
- D. Some Dates

VI. Groupings and Methods of Mapping

A. Fun

- 1. The sheep dealer (4.3)
- 2. The whale (4.11)
- 3. Making one's will in the doldrums (4.18)

B. Fantasy

- 1. Pictures of Ideas (4.2)
- 2. Frozen Words (4.16)
- 3. Tools on Trees (5.2)
- 4. Where does this road go? (5.9)
- 5. The temple of the Oracle (5.13)

C. Satire

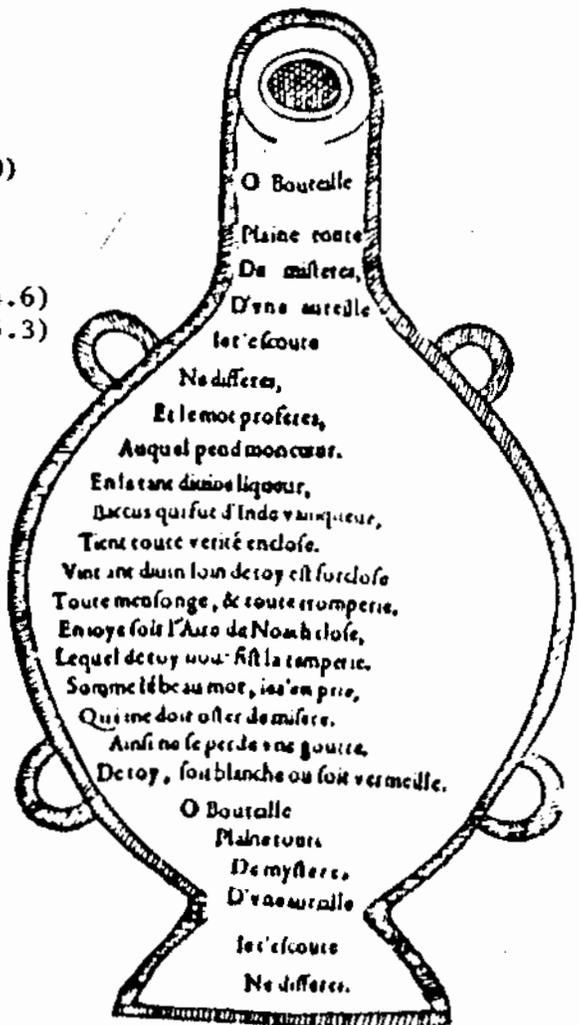
1. The Church

- a. Maniacs (4.14-15)
- b. Birds (5.1)
- c. Fools of Friars (5.10)

2. The State

- a. The Law as assault (4.6)
- b. The Law as savage (5.3)

VII. The Way Out: TRINCH!



## CLASS XXVII: THROUGH THE LAND OF OZ

TANQUAM      EXPLORATOR

- I. Entrance: Some Personal Notes
- II. The Spatial Metaphor for Children's Reading in the Early Twentieth Century
  - A. Journeys Through Bookland
  - B. My Bookhouse
- III. The Sacred Writings (See Appendix I)
- IV. How To Get There
  - A. Model: Alice and the Dream: Rabbit-Hole, Mirror
  - B. Prototype: Dorothy without the Dream: Cyclone, Tempest, Earthquake, Road, and Magic Belt
  - C. Prototype: Tip Runs Away
  - D. The Sin of Victor Fleming
- V. The Land of Oz
  - A. Structure
  - B. Regionalism
  - C. History
  - D. Location
  - E. The Quality of Life
- VI. The Lands of Oz
  - A. The Quest-Generated Landscape
  - B. Nonce-Places
  - C. People as Landscape
  - D. Locutions as Locations
  - E. Exuberance as Rationale
  - F. Groupings
- VII. Traveling in Oz: The Centripetal Fugue
  - A. Sample Safari I: Baum, The Patchwork Girl of Oz (1913)
    - 1. Goal: Restoration of Life
    - 2. Gimmicks: The Five Ingredients
      - a. Three HAIRS from a Woozy's tail
      - b. A six-leaved CLOVER
      - c. A gill of WATER from a dark well
      - d. A drop of OIL from a live man's body
      - e. The left WING of a yellow butterfly

3. The Quest

- a. Beginning: The Munchkin Forest (Ojo, Unc Nunkie)
- b. Disaster at Dr. Pipt's (+ Patchwork Girl, Glass Cat)
- c. House of Invisibles
- d. # Victor Columbia Edison, the talking phonograph
- e. House of Foolish Owl and Wise Donkey
- f. Pen of Woozy (+Woozy) HAIR
- g. Man-Eating Plants; + Shaggy Man
- h. + Chiss, the Giant Porcupine
- i. Semi-Existent Gate
- j. Emerald City -- CLOVER; Trial
- k. Jack Pumpkinhead's House
- l. Tottenhot Town
- m. Cave of the Giant Yoop
- n. Hopper Country
- o. Horner Country
- p. The Dark Well WATER
- q. The Trick River
- r. Palace of the Tin Woodman OIL; ~~WING~~
- s. Emerald City

B. Sample Safari II: Thompson, Jack Pumpkinhead of Oz (1929)

1. Goals

- a. Regain a Princess
- b. Save the Emerald City
- c. Stop Belfaygor's beard growing
- d. Send Peter to Philadelphia

2. Gimmicks: Five Talismans

- a. Pirate's Sack
- b. Dinner Bell
- c. Sauce Box
- d. Forbidden Flagon
- e. Evergrowing Beard

3. The Quest

- a. Beginning: Philadelphia SACK
- b. Jack Pumpkinhead's House (+ Jack Pumpkinhead)
- c. Chimneyville (Soot City)
- d. Goody Shop
- e. # Christmas Tree; Cave BELL
- f. Scare City
- g. + Iffin
- h. Land of the Barons
- i. Castle of Bourne; + Belfaygor BEARD
- j. City of Baffleburg; # Mogodore
- k. Mogodore's Castle BOX
- l. Labyrinth to Enchanted Cavern.
- m. Swing City SACK; BELL
- n. Palace of the Red Jinn
- o. Emerald City FLAGON; SACK
- p. Philadelphia again

VIII. Oz: The American Otherwhere

A. The Totally Accepted Present Moment

1. "But you must know something." "Must I?"

B. The Machine in the Garden

1. "Tik-Tok does everything but live."

C. All Problems Have Solutions

1. "With a mighty leap...."

D. The Western Frontier

1. "The Garden of the World set in the midst of the Great American Desert"

E. Home Again

1. "Pass GO and collect \$200"

IX. Oz: Another View

A. The Exploration Experienced

B. The Lands Outside of Oz

1. The Principle of Inclusion
2. A Place for Evil
3. Water, Water....
4. Below and Above

C. End of the Road

X. Ending: Some Personal Notes



## APPENDIX I:

THE OZ BOOKS

By L. Frank Baum

Ill. W. W. Denslow

1. The Wizard of Oz (1900)

By L. Frank Baum

Ill. John R. Neill

2. The Land of Oz (1904)
3. Ozma of Oz (1907)
4. Dorothy and the Wizard in Oz (1908)
5. The Road to Oz (1909)
6. The Emerald City of Oz (1910)
7. The Patchwork Girl of Oz (1913)
8. Tik-Tok of Oz (1914)
9. The Scarecrow of Oz (1915)
10. Rinkitink in Oz (1916)
11. The Lost Princess of Oz (1917)
12. The Tin Woodman of Oz (1918)
13. The Magic of Oz (1919)
14. Glinda of Oz (1920)

By Ruth Plumly Thompson

Ill. John R. Neill

15. The Royal Book of Oz (1921)
16. Kabumpo in Oz (1922)
17. The Cowardly Lion of Oz (1923)
18. Grampa in Oz (1924)
19. The Lost King of Oz (1925)
20. The Hungry Tiger of Oz (1926)
21. The Gnome King of Oz (1927)
22. The Giant Horse of Oz (1928)
23. Jack Pumpkinhead of Oz (1929)
24. The Yellow Knight of Oz (1930)
25. Pirates in Oz (1931)
26. The Purple Prince of Oz (1932)
27. Ojo in Oz (1933)
28. Speedy in Oz (1934)
29. The Wishing Horse of Oz (1935)
30. Captain Salt in Oz (1936)
31. Handy Mandy in Oz (1937)
32. The Silver Princess in Oz (1938)
33. Ozoplaning with the Wizard of Oz (1939)

By and Ill. John R. Neill

34. The Wonder City of Oz (1940)
35. The Scalawagons of Oz (1941)
36. Lucky Bucky in Oz (1942)

By Jack Snow

Ill. Frank Kramer

37. The Magical Mimics in Oz (1947)
38. The Shaggy Man of Oz (1949)

By Rachel Cosgrove

Ill. Dirk Gringhuis

39. The Hidden Valley of Oz (1951)

By Eloise McGraw

Ill. Dick Martin

40. Merry-Go-Round in Oz (1955)

...which, in the absence of time  
and books, is as far as I go....

APPENDIX II:

Other Books by Baum that Fit into the Canon

Closely Related

Sea Fairies (1911)  
Sky Island (1912)

Stretching a Point

The Enchanted Island of Yew (1903)  
Queen Zixi of Ix (1905)  
John Dough and the Cherub (1906)

Yet Further

The Magical Monarch of Mo (1900, 1903)  
Dot and Tot of Merryland (1901)  
The Life and Adventures of Santa Claus (1902)

APPENDIX III:

More or Less Scholarly Works

1. Biographies of L. Frank Baum

Baum, Frank Joslyn, and MacFall, Russell P. To Please a Child (Chicago 1962)

Gardner, Martin, and Nye, Russel B. The Wizard of Oz and Who He Was  
(East Lansing 1957)

Moore, Raylyn. Wonderful Wizard, Marvelous Land. (Bowling Green 1974)

2. Recent Criticism

Attebery, Brian. The Fantasy Tradition in American Literature: From Irving  
to Le Guin (Bloomington 1980), especially Chapter 5, "Oz", pp. 83-108

Moore, Raylyn. [see above]

Sale, Roger. Fairy Tales and After: From Snow White to E. B. White (Cambridge,  
Mass. 1978), especially Chapter 9, "L. Frank Baum and Oz", pp. 223-244

## CLASS XXVIII: THE FULLY REALIZED

## OTHERWORLD: MIDDLE-EARTH

"Anyone inheriting the fantastic device of human language can say the green sun. Many can then imagine or picture it. But that is not enough....To make a Secondary World inside which the green sun will be credible, commanding Secondary Belief, will probably require labour and thought, and will certainly demand a special skill, a kind of elvish craft. Few attempt such difficult tasks. But when they are attempted and in any degree accomplished then we have a rare achievement of Art...."

---J. R. R. Tolkien  
"On Fairy-Stories"

- I. A Personal Note
  - A. Why Should There Be a Personal Note?
- II. "For the Languages"
  - A. Tolkien's Career
  - B. Professional Publications
  - C. The Languages
- III. Middle-Earth
  - A. Location
  - B. Configuration
    - 1. North/South
    - 2. East/West
  - C. Locales
    - 1. Gondor
    - 2. Rohan
    - 3. Eriador
    - 4. Rhovanion
    - 5. Rhun
    - 6. Mordor
    - 7. Harad
  - D. Mountains
    - 1. Misty Mountains (Hithaeglin)
    - 2. Erebor (Lonely Mountain)
    - 3. Orodruin (Amon Amarth; Mount Doom)
  - E. Important Places
    - 1. Mirkwood
    - 2. Moria (Khazad-Dum)
    - 3. Lorien (Lothlorien)
    - 4. Minas Tirith
    - 5. Cirith Ungol

F. An Unimportant Place

1. The Shire

IV. The Races

- A. Hobbits
- B. Elves
- C. Dwarves
- D. Men
- E. Orcs
- F. Ents
- G. Dragons
- H. Others

V. Happenings

- A. Generating Action: The Hobbit
- B. Generated Action: The Lord of the Rings
- C. Extending Action: LOTR's Appendices
- D. Establishing Action: The Silmarillion, Unfinished Tales

VI. The Connections

- A. Pre-Reflection
- B. England
- C. The Tenor of the Times and the Cycle

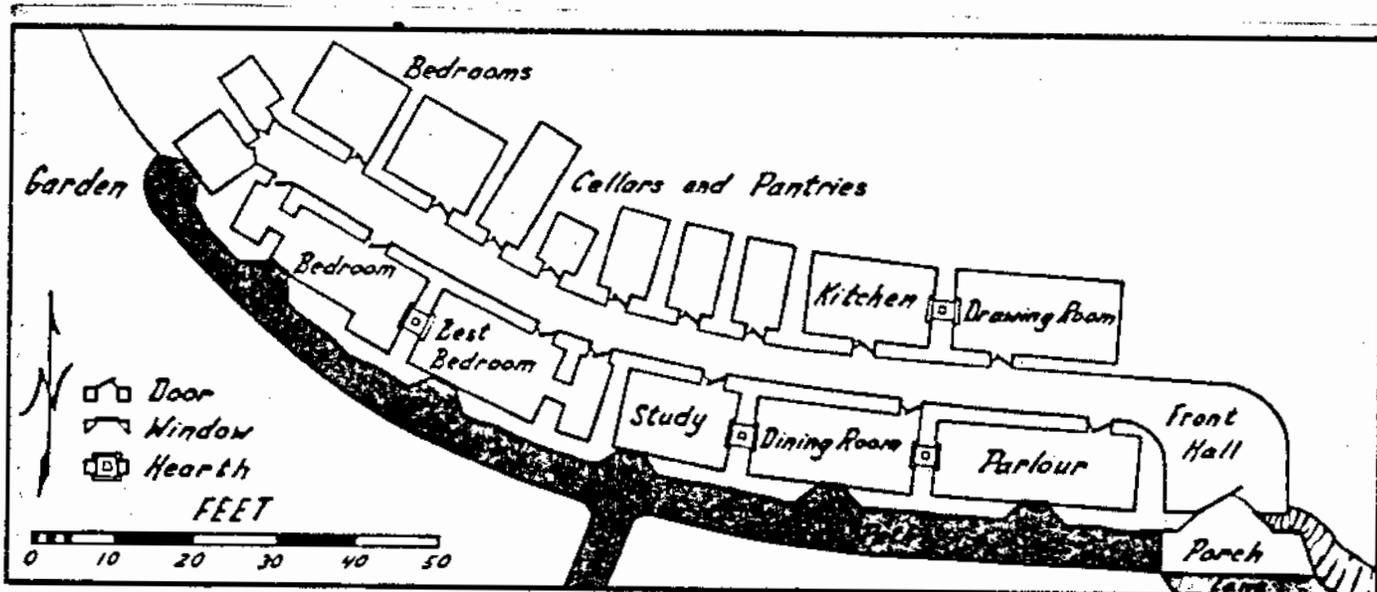
VII. The Two Towers of Tolkien Interpretation

- A. Good News!
- B. Lif is laene: eal scaeceth, leoht ond lif somodh.\*

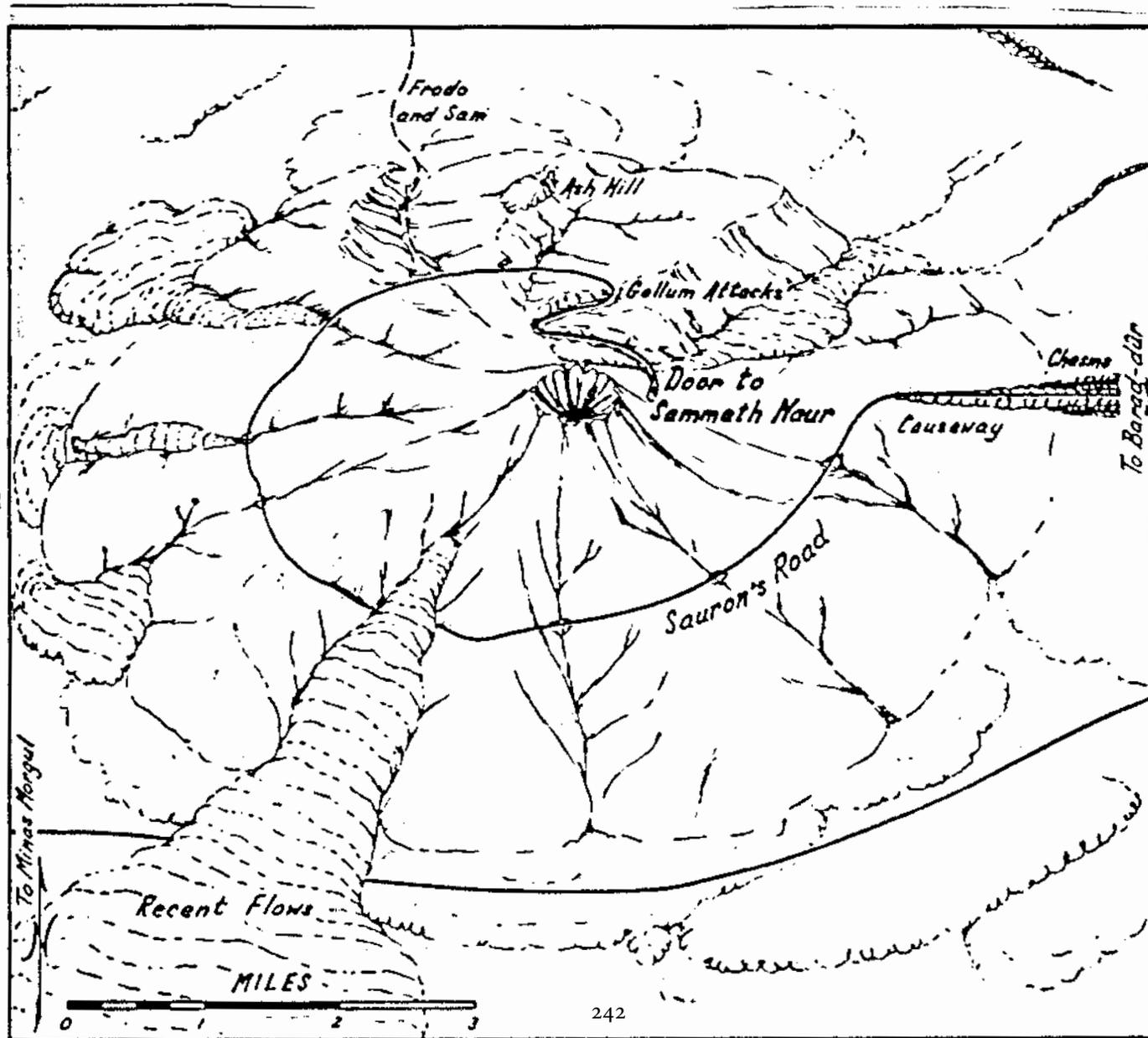
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\*A personal footnote: See: Parker, Douglass, "Hwaet we holbytla...."  
The Hudson Review 9 (1956-7), 598-609.

From: Karen Wynn-toustad, The Atlas of Middle-earth



Bag End



Mt. Doom



## CLASS XXIX: THE WORLD OF NARNIA:

## A LIGHT ON THE SHADOWLANDS

- I. A personal Note
- II. Approaches to The Place of the Lion
  - A. Charles Williams
  - B. Wardrobe and Others
- III. Fantasy vs. Allegory
  - A. "Supposals"
- IV. Narnia Proper
  - A. Configuration and Structure
  - B. Orientations
    - 1. Topographical Prejudices
    - 2. The Moral Compass
  - C. Cultural Geography
  - D. Anachronism: The Lamp-Post
  - E. Quality of Life
- V. The Edges of Narnia
  - A. The Sea
  - B. The Mountains
  - C. The Garden
  - D. And Once Again....
- VI. Some Kinds of Time
  - A. 1900-1949 = 1-2555
  - B. The Sleeping Giant
  - C. Beyond Time
- VII. The Nine Classes of Creatures
  - A. Waking Trees
  - B. Visible Naiads
  - C. Fauns
  - D. Satyrs
  - E. Dwarfs
  - F. Giants
  - G. Gods
  - H. Centaurs
  - I. Talking Beasts
- VIII. Moral Spaces
  - A. The Passing On of Values

B. Place as the Reflection of Action/Character

1. The Beaver's House
2. Calormen
3. Charn

C. The Theological Landscape

1. Narnia in Winter
2. The Garden
3. The Stable

D. Place as the Cause of Action/Character

1. Ettinsmoor
2. The Desert
3. The Way Up and the Way Down

IX. The Narnian Quest

A. Test, Trial, Temptation, Conclusion

B. The Goals

C. A Specimen Quest: The Voyage of the Dawn Treader

1. The Seven Isles
2. The Lone Islands
3. STORM
4. Dragon Island
5. Burnt Island
6. Deathwater Island
7. Land of the Duffers
8. Dark Island
9. Ramandu's Island
10. The Sea People
11. The Utter East

X.. The Sweetness of the Uses of Necessity

- A. To Explain
- B. To Fill In
- C. To End It All



## Chapter 10

### 1995 Course Notes



Figure 10.1: *Faerie: Prince Arthur and the Fairy Queene* (J.H. Füssli, 1788) [\[Wikipedia: Public Domain\]](#)

These course notes were put together in 1995 for the undergraduate course on Parageography that Parker taught at the University of Texas. The notes try hard to be fun. This was deliberate — to remove judgement and encourage creativity, putting students in an active worldbuilding role.

Parker's short summary from the syllabus in 2000:

*A survey of imaginary worlds/countries, etc. from the Odyssey to C.20. How they work; how they're used.*

*The one thing that I've published in the field appeared nearly 45 years ago. Course didn't begin till 1973: ... Gradually became a course in Applied Creativity, with the object being the creation, by the student, of a world of her/his own. ('45 years ago' refers to his 1957 article about Tolkien's work.)*

At the end of this chapter, the course notes include (annotated versions of) some readings in a *Supplemental Readings* section. They are in the Public Domain; sources are listed in [Table 10.2](#).

## 1995 Course Outline/Syllabus

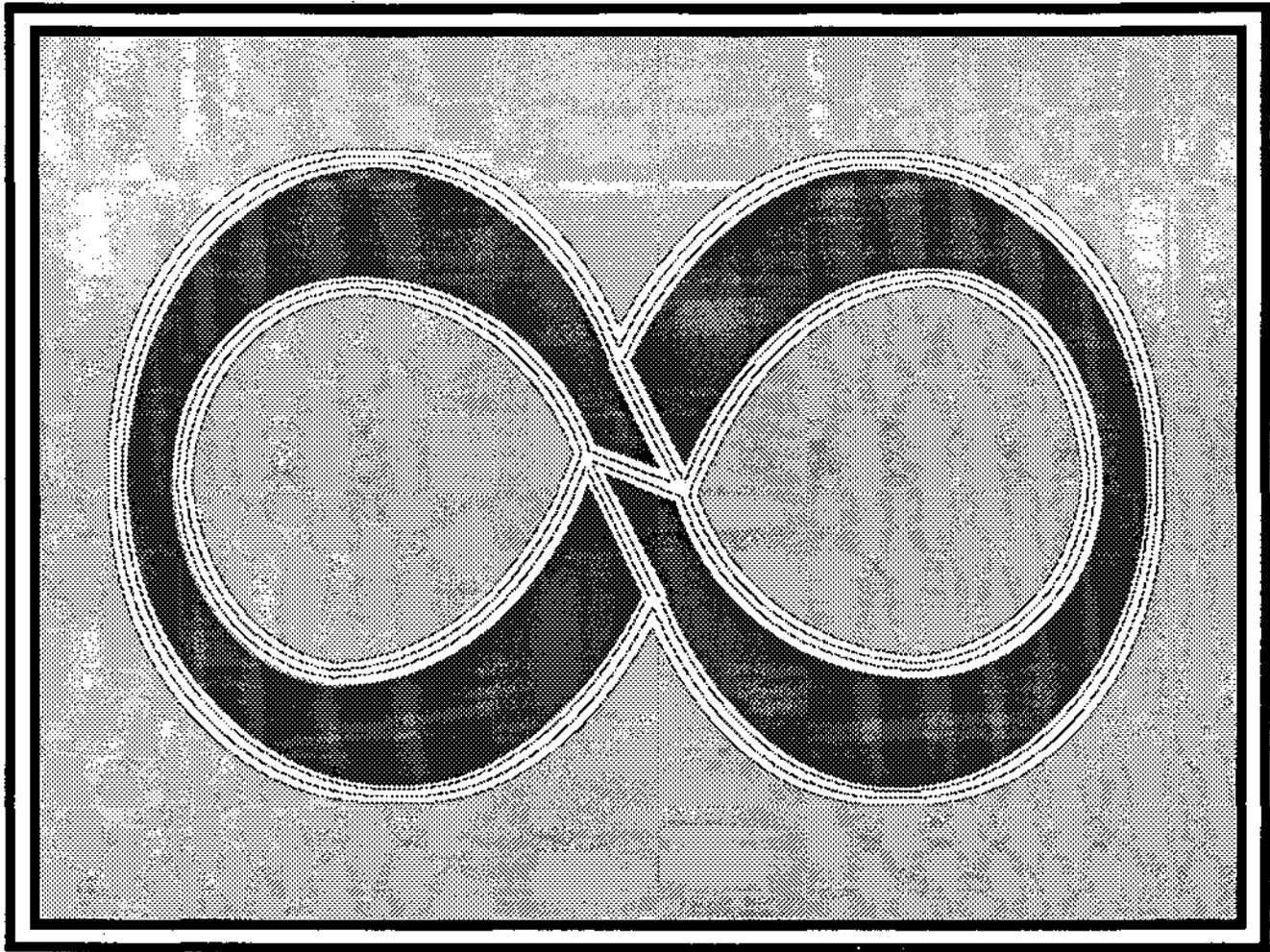
World	Author	Book	Date				
Islands of the Odyssey	Homer	The Odyssey	800 BCE	text	audio	video	map
Argonautica	Apollonius of Rhodes	The Voyage of Argo	300 BCE	text	audio	video	map
The Underworld	Vergil	Aeneid	20 BCE	text	audio	video	map
Islands in the Sun	Diodorus Siculus	Iambulus – Islands in the Sun	50 BCE	text	audio	video	map
The Island of Thule	Antonius Diogenes	The Wonders Beyond Thule	200 CE	text	audio	video	map
St. Brendan's Isle	Brendan	The Voyage of St. Brendan	500 CE	text	audio	video	map
Xenography	Herodotus	Historia	450 BCE	text	audio	video	map
Pliny's World of Creatures	Pliny the Elder	Historia Naturalis	80 CE	text	audio	video	map
Medieval Fantasy Worlds	Sir John Mandeville	Travels of Sir John Mandeville	1371	text	audio	video	map
World of Daphnis & Chloe	Longus	Daphnis and Chloe	200 CE	text	audio	video	map
Paradise	Dante Alighieri	The Divine Comedy	1320	text	audio	video	map
Paradise	John Milton	Paradise Lost	1667	text	audio	video	map
Enchanted World of Faerie	Edmund Spenser	The Faerie Queene	1590	text	audio	video	map
Atlantis	Plato	Timaeus and Critias	360 BCE	text	audio	video	map
Utopia	Thomas More	Utopia	1516	text	audio	video	map
Abbaye de Theleme	François Rabelais	Abbaye de Theleme	1534	text	audio	video	map
World of the 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
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	J.R.R. Tolkien	The Fellowship of the Ring	1954	text	audio	video	map

Table 10.1: Outline giving the (historical) sequence of worlds covered in the 1995 Parageography course, omitting some brief readings (included in the notes). 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. This offering of the course spent time on 'worlds in order' (pastoral, gardens, paradise, utopia). NOTE: dates are approximate.

## Supplemental Readings

Author	Work	Date	a Public Domain source
Diodorus Siculus	Iambulus – Islands in the Sun	ca. 50 BCE	[tr. Oldfather, 1933]
Antonius Diogenes	The Wonders Beyond Thule	ca. 200 CE	[tr. Freese, 1920]
Heliodorus (of Emesa)	An Ethiopian Story	ca. 250 CE	[tr. Underdowne, 1923]
Ovid	Metamorphoses	ca. 8 CE	[tr. More, 1922]
John Milton	Paradise Lost	1667	(poem text)
Andrew Marvell	The Garden	1681	(poem text)
Samuel Taylor Coleridge	Kubla Khan	1797	(poem text)
Ignatius Donnelly	Atlantis: The Antediluvian World	1882	(text)
C.S. Lewis	The Pilgrim's Regress	1933	(text)

Table 10.2: Sources for the Supplemental Readings that are included at the end of the course notes



Introduction  
to

**ParaGeoGraphy**

1995



## Outlines

1.	Introductory	1
2.	Odyssey	4
3.	Apollonius	11
4.	Vergil	16
5.	Iambulus/Antonius Diogenes	20
6.	St. Brendan	23
7.	Herodotus	33
8.	Monsters	38
9.	Gardens	46
10.	Gardens in Fusion	56
11.	Spenser/Bowre	60
12.	Atlantis	66
13.	Utopia	69
14.	Theleme	76
15.	Hell I: Odyssey	83
16.	Hell II: Æneid	89
17.	Hell III: Inferno	83
18.	Mabinogion	96
19.	Malory/Arthur	104
20.	Spenser/Faerye	112
21.	Lucian	115
22.	Rabelais	119
23.	OZ	123
24.	Narnia	136
25.	Middle-Earth	142

# PARAGEOGRAPHY

## 1. Bon Voyage, and All That...

*How could one do other than submit to Tlön, to the minute and vast evidence of an orderly planet? It is useless to answer that reality is also orderly. Perhaps it is, but in accordance with divine laws—I translate: inhuman laws—which we never quite grasp. Tlön is surely a labyrinth, but it is a labyrinth devised by men, a labyrinth destined to be deciphered by men.*

— Jorge Luis Borges: "Tlön, Uqbar, Orbis Tertius"

### I. Words for Beginning

- A. From Samuel Goldwyn: "Bon Voyage!"
- B. From Everybody: "What?!"
- C. From the Guide: *"Let me I should tell you about my childhood in very, very darkest Indiana in the 1930's: Sure, and it was a great time and place for a boy to grow up, filled with witches, and caves, and cheap fiction....."*

### II. Schematizing the World

- A. The real world
- B. The not-so-real world

### III. Some Comments Generated by the Itinerary

- A. What the course is: The Embrace of Fantasy
- B. What the course isn't: Significant Omissions
  1. A Moan for the Mainstream: No Dublin
  2. A Sob for Science Fiction: No Dune
  3. A Wail for Works of Forbidding Length: No Charlemagne's Europe
  4. A Threnody for Things That Might Have Got In: No Earthsea

### IV. A Word of Cheer

- A. *However....*

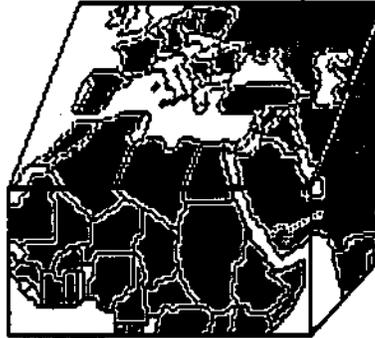
### V. Terminological Mush

- A. The scene-actor ratio
- B. Allegorical landscape/*paysage moralisé*
- C. Moral Space
- D. The *heisenberg*
- E. The *archipelago*
- F. The *generated landscape*

VI. Loose Thoughts on Mapping: Where is the focus?

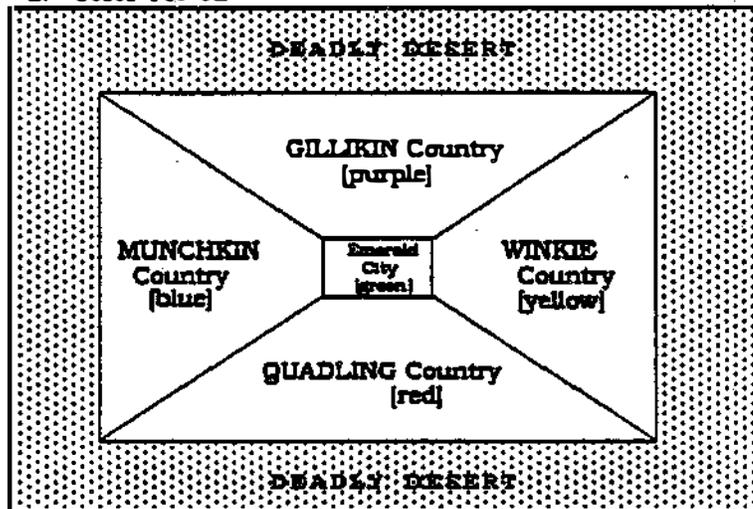
A. Shape

1. The world-box of Cosmas Indicopleustes



A Suggestion of Cosmas Indicopleustes' World-as-Ark-of-the-Covenant

2. Color Me OZ



B. Centrism

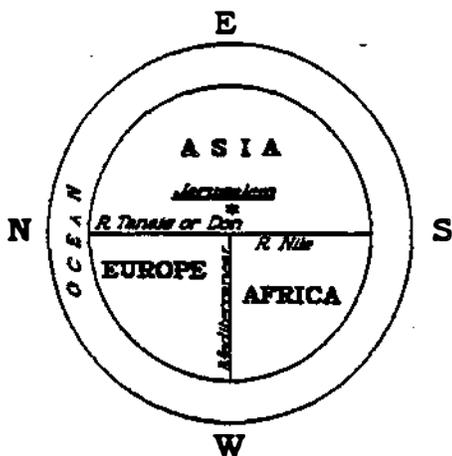
1. Zmaragdcentrism: The OZ Map
2. Theocentrism: The OT Maps
3. Ethnocentrism: Imperial China
4. Gnotocentrism: The Yurok Indians

C. Center vs. Periphery

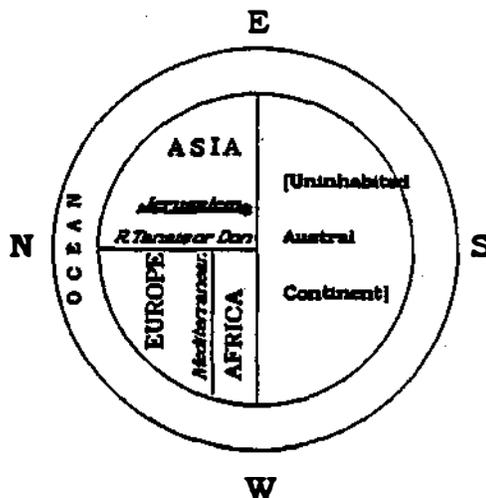
1. Comfy around Home
2. Strange at the Edge

VII. A Word of Caution: CODE

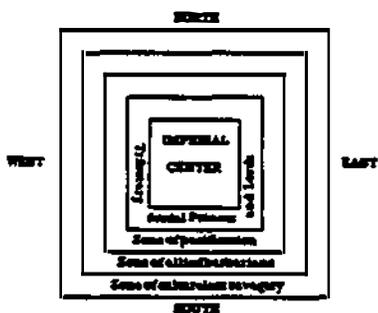
APPENDIX: Maps for VI.B above



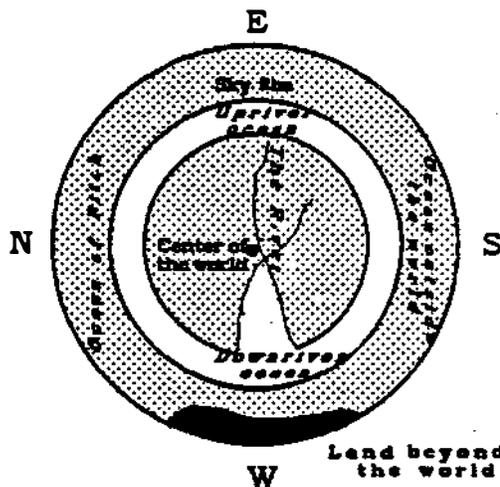
O/T Map #1



O/T Map #2



Ethnocentric Map of Imperial China



World of the Yurok Indians

Supplement:

# GUIDELINES

## FOR

### PARAGEOGRAPHIC ANALYSIS

First, a Pre-Point: AMBIANCE is the Important Thing. [*"What?"* I hear you cry.]

1. Where is it?
2. When is it?

#### PHYSICAL

3. Macro: Shape, size, implied map
4. Homogeneous or Heterogeneous?
5. Ratio of water to land
6. Climate
7. Micro: Features of featured landscape
8. Ratio of nature to artifice
9. Significant flora
10. Significant fauna

#### DENIZENS

11. Rational inhabitants
12. Homogeneous or Heterogeneous?
13. Race(s)
14. Sex(es)
15. Monsters
16. Spatial distribution

#### POLITICAL

17. Homogeneous or Heterogeneous?
18. Monomphalic or Polyomphalic? Archipelagic?
19. Type of government
20. Divisions
21. Relation of divisions to macroenvironment
22. Relation of divisions to microenvironment
23. Political stresses
24. Physical expression of political structure

#### RELIGIOUS

25. Homogeneous, Heterogeneous, or non-existent?
26. Significance
27. Rites
28. Relation to macroenvironment
29. Relation to microenvironment
30. Religious stresses



CIVILIZATION

31. Homogeneous or Heterogeneous?
32. Relative status to Now
33. Imbalances and Stresses
34. BUTTONS (or Drehdels, or McGuffins)
35. Physical expressions of civilization
36. Typical microenvironments
37. Stable or vectored?

CULTURE

38. Language(s)
39. Arts & Sciences
40. Law
41. Travel
42. Magic (i.e., manipulation of the paranormal)

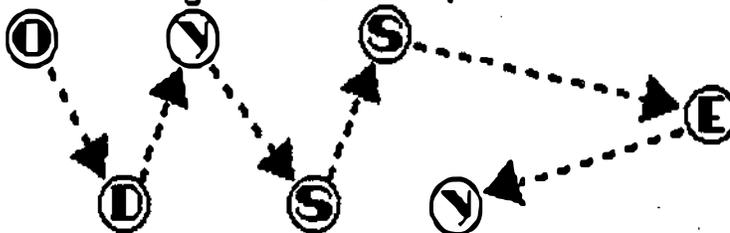
SOME TOTALLY UNSYSTEMATIC BUT QUITE IMPORTANT QUESTIONS

44. How is the place supported economically?
45. Does anachronism occur?
46. Does anatopism occur?
47. Can people affect (or effect, for that matter) landscape?
48. Is the world cogent and cohesive? If so, why? If not, why not?
49. Is there a pattern or patterns under all this?
50. Any parageographical world exists in some relationship(s) to the world (ours, that is) that produced it. What is this relationship—allegorical, ironical, what?
51. What is the effect of outsiders on the world? [this does not = 48 above]
52. Does the world end?
53. What is the general atmosphere [to speak metaphorically] of the place?
54. Is the world possible, in our terms? Is this significant?
55. How is the world apprehended?
56. Is motion in the world centripetal or centrifugal, or something else?
57. Is there a history to this place? Is this important?
58. Is this a nonce-world, or does it have continuation?
59. Agora-world or Claustro-world?
60. Of course: How does the nature of the place, or space, condition action? Is it, then, Moral Space?

...and just what, come the teeny-tiny voice, IS this MORAL SPACE to which you occasionally refer? Precisely, WHAT?

# PARAGEOGRAPHY

## 2. *ODYSSEY* 5-13: Hero On The Loose, or, Myth and Landscape in the



ἔνθεν δὲ προτέρω πλέομεν ἀκαχήμενοι ἦτορ,  
 ἄσμενοι ἐκ θανάτοιο, φίλους δ' ὀλέσαντες ἑταίρους...

- I. Over the Shoulder at the Creation: A Note on Hesiod's *Theogony*
  - A. Creating the Landscape = Peopling the Landscape
    1. From LARGE to small
  - B. Fundamental Opposition: Earth:Sky::Female:Male
    1. The Residents
    2. The Invaders
  - C. A Look at a Battle or Two
    1. Mountains and Titans
    2. Mountains and Giants
- II. Further Notes on the Indiana Syndrome...
  - A. You use what you got, or, Kirke in La Porte IN
  - B. No, she isn't there any more, but...
- III. ...Bringing Us to the *Apologia* of the *Odyssey*
  - A. Not right around town
  - B. A Note on the Periphery
  - C. Island-Hopping, or, "The Archipelago Effect"
  - D. Reasons for the Travelogue
- IV. Foci of Odysseus' Voyage: "True" Maps
  - A. Hecataeus I [Appendix One]: The Admission of Funk
  - B. Hecataeus II [Appendix Two]: The Insistence of Certainty
  - C. Joyce's Homer: Victor Bérard, *Les Phéniciens et l'Odysée*: The Grand Solution
- V. Foci of Odysseus' Voyage: Various Schematics of "Moral Space"
  - A. Profit-and-Loss Flowchart: The *Odyssey* as a Board Game: [Appendix Three]
  - B. Appetitive Voyaging
    1. East, West, Home's Best: The *Odyssey* as Grid [Appendix Four]
      - a. Of course, one fudges a bit

2. The Squat Towers of Ithaka: The *Odyssey* as Graph [Appendix Five]
  - a. Questions of Weighting: 50/50 is About Right
  - b. What about Thrinakie? or Skylla/Kharybdis?
- C. Beings and Nothingness: Approaching the Strange
- D. Some other Organizing Elements
  1. Eating[Eaten]-Changes
    - a. Lotophagoi: -ing lotos, to Craving/Lassitude
    - b. Kyklopes: -en by Giant, to Food
    - c. Laistrygones: -en by Giants, to Food
    - d. Kirke: -ing food, to Pigs
    - e. Land of Dead: -ing by Ghosts of blood, to substance
    - f. Skylla: -en by Monster, to Food
    - g. Thrinakie: -ing of Cattle, to Curse
  2. Caves
    - a. Kyklopes: Cave of Polyphemos
    - b. Skylla: Monster in Cave
    - c. Kalypso: Goddess in Cave
    - d. Ithaka: Cave of Nymphs by Shore
  3. Palaces
    - a. Aiolos: Palace w/ brazen wall on floating island
    - b. Kirke: House of wrought stone
    - c. Phaiakia: Palace of Alkinoos
    - d. Ithaka: Palace of Odysseus
  4. Pleasaunces
    - a. [Lotophagoi: Pleasaunce? at least it has lotos]
    - b. Kirke: Well-tended garden
    - c. [Kharybdis: there's an olive-tree in midsea]
    - d. Kalypso: Pleasaunce wilder than Kirke's, but birds, trees
    - e. Phaiakia: One of the most famous gardens in antiquity
    - f. Ithaka: Pleasaunce: Laertes' orchard
  5. Women
    - a. Laistrygones: Antiphates' daughter
    - b. Aiaia: Kirke
    - c. Land of Dead: Antikleia, plus the Catalogue
    - d. mid-sea: the Sirens
    - e. mid-sea: Skylla [feminine; not the sea-bird]
    - f. Thrinakie: the three daughters of the Sun
    - g. Ogygia: Kalypso
    - h. Skheria: Nausikaa
    - i. Ithaka: Penelope
  6. Nothing-Places
    - a. Lotophagoi [hardly anything]
    - b. Kyklopes [defined negatively: a non-place, a nowhere]
    - c. Aiaia [is this fair to Kirke?]
    - d. Kharybdis [the perfect oubliette]
    - e. Ogygia [that's what Kalypso's name indicates]

**UI. Places to Stay: Approaches to Paradise**

- A. Minimal Paradise: The Land of the Lotophagoi [p.147]

1. One big fact, and nothing else
- B. Wee Paradise: Ogygia, Kalypso's Island [p.83]
  1. Hermes goes into the garden [p.83]
  2. Minimal Goddess, or, What's in a Name?
  3. The Drawback
- C. Slightly Larger and Grander Paradise: Aiaia, Kirke's Island
  1. Through the Woods and into the PEACEABLE KINGDOM [p.171]
  2. Goddess, Witch, and Sole Proprietress: Kirke
  3. The Drawback
- D. The Five-Star Paradise, or Men Like Gods: Skherie & the Phaiakians
  1. Odysseus goes through the Palace and into the Garden [p.113-115]
  2. Inhabitants of this Delightful Spot: Alkinoos, Nausikaa, et al.
  3. The Drawbacks
    - a. Inside/Outside
    - b. Limited Limitlessness
- E. Impossible Paradises, but still, they're the logical conclusions
  1. Olympos [p.100]
    - a. Something about the Weather
    - b. The Drawback
  2. Elysion [p. 89]
    - a. Something about the Weather
    - b. The Drawback [curious, no?]
- F. Some Paradises Gone Wrong
  1. Pastoral Retreat: Thrinakie, the Island of the Sun's Daughters [p.213]
  2. And, of course, the Land of the Cyclopes, that Pastoral Retreat, but...
- G. Place/Proprietor: The Implied Relation

### III. Places to Avoid: Approaches to Hell

- A. Monsters along the Way I: The Sirens [pp. 210, 214]
- B. Monsters along the Way II: Skylla & Kharybdis [pp.211, 217]
- C. Monsters along the Way III: Cannibals I: The Laistrygones of Lamos [p. 168]
- D. Monster of Monsters: Cannibals II: The Land of the Kyklopes [esp.pp.148-150]
  1. Negative Space
  2. **Not Our Sort**
  3. The Frustrated Developer
  4. Inward, Ever Inward...to the Cave, and Then...
  5. Giant = Mountain...&Back to the Gigantomachy

### IV. Crossover Places: When Do Men And Gods Associate?

- A. The Floating Island of Aiolia, home of the Wind King [p.165]
  1. Unusual Architecture
- B. The Cave of the Nymphs on Ithaka [pp. 232-233]
  1. Unusual Structure
  2. Function in the Voyage, or, Getting Out Of It

### V. Interrelation of Place and Myth

- A. Place as a Projection of Person's Origin
  1. e.g., Polyphemos the Kyklops
- B. Person as Development of Place's Characteristics
  1. e.g., Kalypso the Concealer

## H. The ODYSSEY as Archetypal QUEST

- A. The Archetypal Places
  1. Enclosed Space: The Cave
  2. Enclosed Space: The Palace
  3. Semi-enclosed Space: The Garden
  4. Semi-enclosed Space: The Grove
  5. Semi-enclosed Space: The Bay
  6. Open Space: The Sea
  7. Other Space: Hell
- B. The Archetypal Situations
  1. Subcivilization
  2. Supercivilization
  3. Hostile Nature
  4. Seductive Nature
  5. Apocalypse: The Unveiling
- C. Characteristics of the Voyage
  1. Ec-centricity
  2. *Telos*: the overriding goal
  3. Danger
  4. Battle
  5. Decimation
  6. Prolongation
  7. Prophecy and Information
  8. Divine Intervention
  9. Storm
  10. R & R
  11. THE MARVELOUS
  12. Confusion Resolved

## HI. Last Remarks on the ODYSSEY, for a bit...

- A. Homer as Realizer, if not Adumbrator
- B. A Note from Lord Raglan on the Anatomy of Quests
- C. What's a *heisenberg?* or, Look, Jane, Look!
- D. A note on originality



From this time on—which is to say, from the beginning as we know it—Western Quest-literature is a series of footnotes and glosses on, and developments and expansions of, the Odyssey.



**Appendix 1: The Admission of Funk, or, What's Out There?**  
 Very, very simple delineation of the World's Borders, following Hecataeus of Miletus [VI BC]



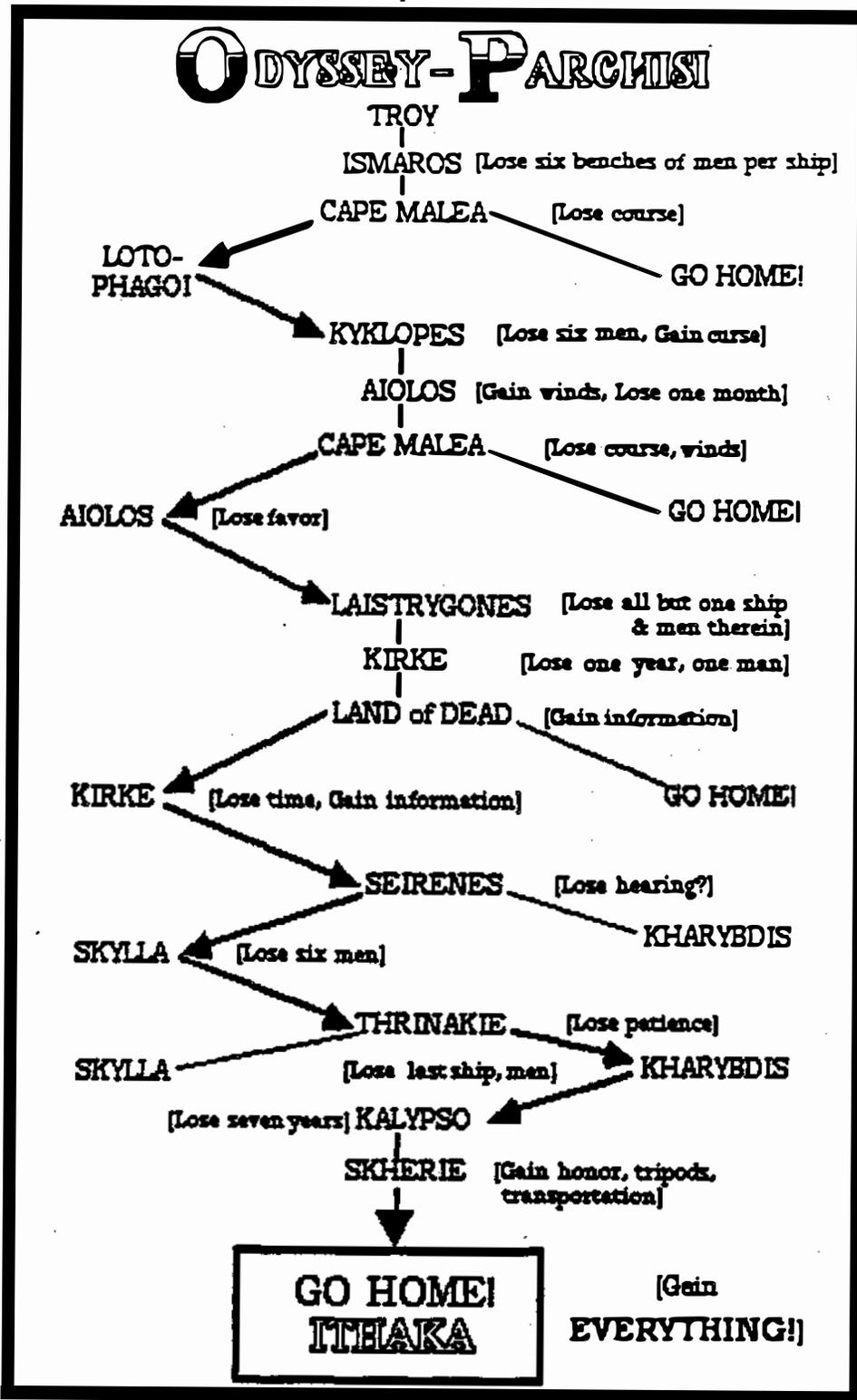
**Appendix 2: Where Are They Now? Where Were They Then?**

Odysean Landfalls and Passbys, with their Traditional RW<sup>1</sup> Equivalents, following—yup—Hecataeus again.

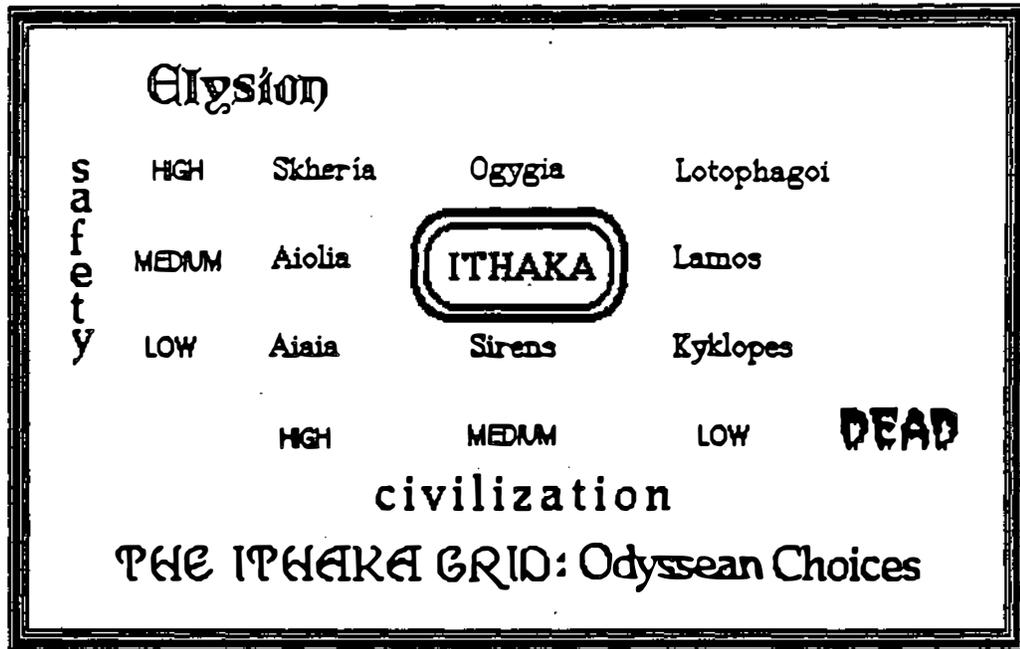
Homeric Name(s)	Inhabitants	Traditional Spot
Ismaros [Ismaros]	Kikones [Cicones]	[NE Thrace]
Land of Lotophagoi	Lotophagoi [Lotophagi]	N. African coast [Syrtis?]
Land of Kyklopes	Kyklopes [Cyclopes]	Sicily [near Etna?]; Stromboli in Lipari Is., N. of Sicily
Aioliê [Aeolia]	Aiolos [Æolus]	Sicily, S. Central Italy
Lamos [Lamos]	Laistrygoines [Laistrygones]	Monte Circeo, SW Italy
Aisiê [Aeaea, Eëa]	Kirke [Circe]	Far NW, outside Europe?
Land of Dead, House of Aides, Hades	The Dead	
Island of Sirens	Seirenes, Sirenes	
Plankrai, Wandering Rocks	[none]	Lipari Is.?
Skyllê/Kharybdis [Scylla/Charybdis]	Skyllê/Kharybdis	Straits of Messina
Thrinakiê [Thrinacia]	Heliades & Cattle of Sun	Sicily
Ogygiê [Ogygia]	Kalypso [Calypso]	Malta, Madeira
Skheriê [Scheria], Phaiakia [Phaeacia]	Skherians, Phaeacians	Corfu

<sup>1</sup> That is to say, *RealWorld*. This will be a standard abbreviation; commit it to memory now.

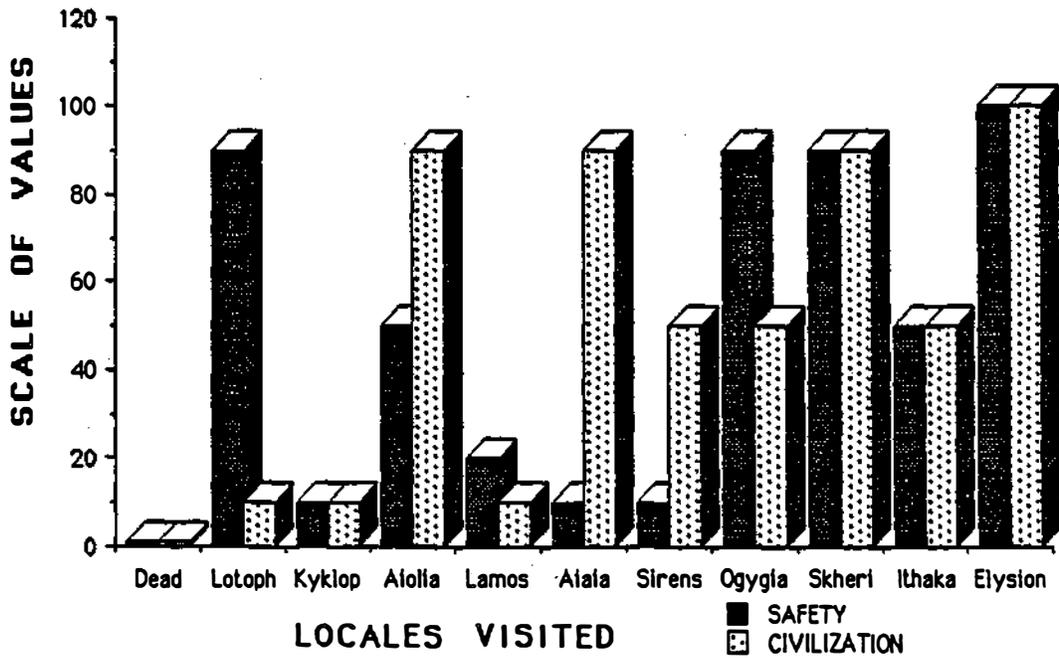
Appendix 3: Do Not Cross Go...: The Odyssey as Board Game



Appendix 4: E., W., Home's B.: Odyssey as Grid

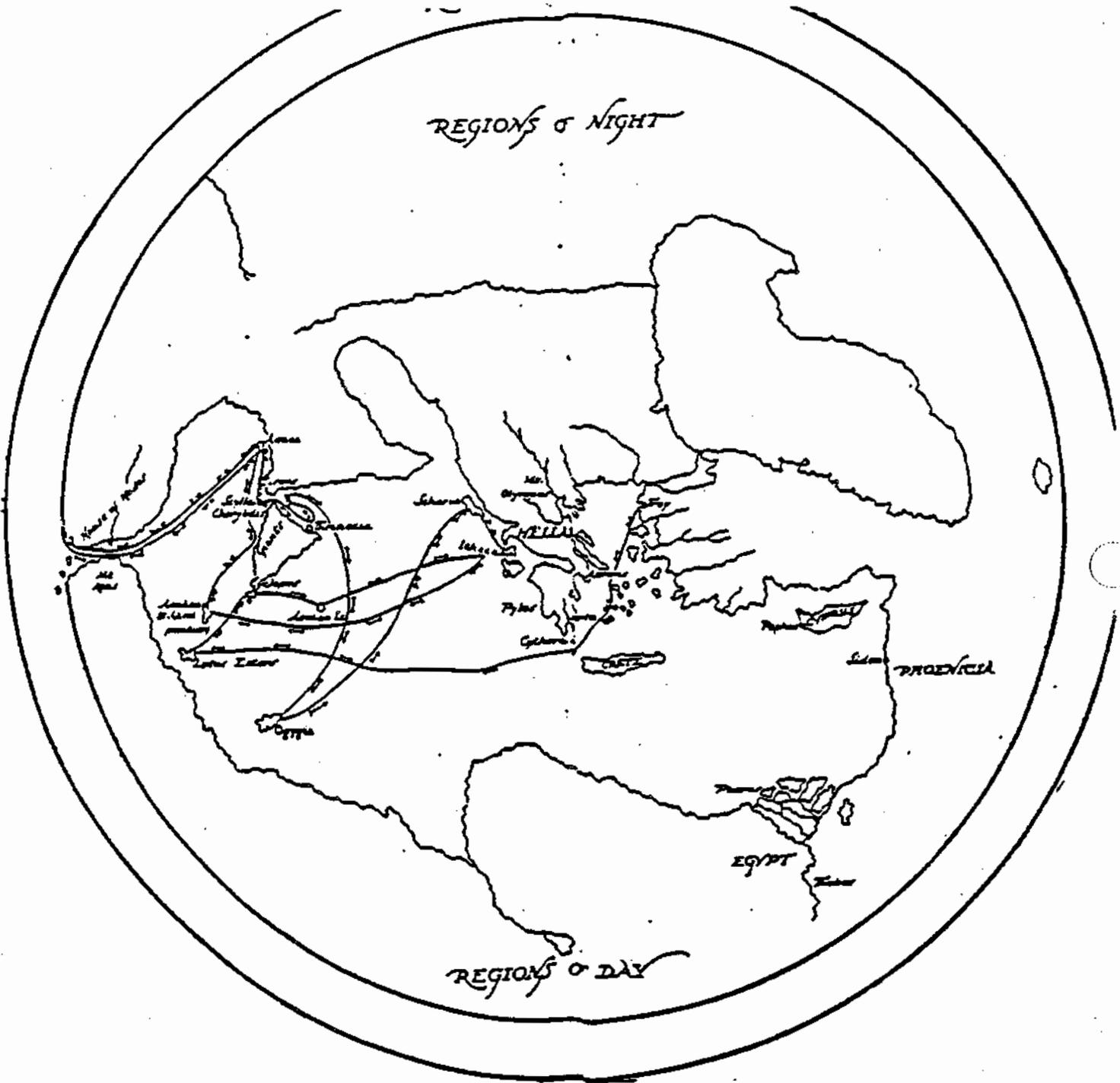


Appendix Five: The Squat Towers of Ithaka: The Odyssey as Graph



Attractions of Odysseus' Voyage

**Appendix 6: Let Me Revise And Extend My Remarks**  
Rather more sophisticated worldview, trying to be fairer to Hecataeus.



[10a]

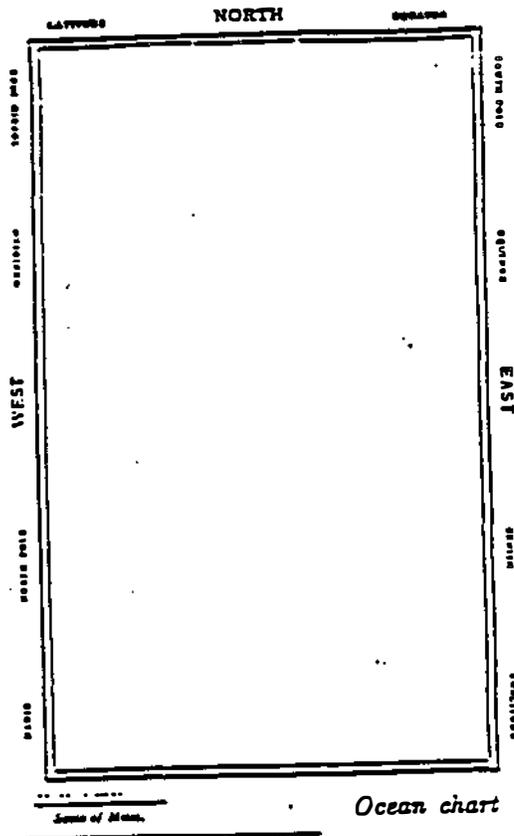
C. C. 322

**PARAGEOGRAPHY**

**3. Apollonius of Rhodes: *The Voyage of Argo,***  
 or,  
**There And Nearly Back Again,**  
 or,  
**Hitting the Hinterlands with Half a Hundred Hunks,**  
 or,  
**Cruise to the Crimea for Fun and Profit!**



**I. A Pithy Restatement of the Course's Aims and Procedures**



He had bought a large map  
 representing the sea,  
 Without the least vestige of land:  
 And the crew were much pleased  
 when they found it to be  
 A map they could all understand.

"What's the good of Mercator's  
 North Poles and Equators,  
 Tropics, Zones, and Meridian Lines?"  
 So the Bellman would cry:  
 and the crew would reply,  
 "They are merely conventional signs!

"Other maps are such shapes  
 with their islands and capes!  
 But we've got our brave Captain to thank  
 (So the crew would protest)  
 that he's bought us the best---  
 A perfect and absolute blank!"

-Lewis Carroll  
*The Hunting of the Snark, Fit II*

I. Apollonius of Rhodes and Parageographical Sophistication

A. Tradition and Reality as Limits

1. The *Odyssey* previsited
  - a. Aeaea [Aiaia] = Aea<sub>2</sub> [Rieu, p. 185]
  - b. The Sirens at Anthemoessa [171]
  - c. Scylla & Charybdis [Skylla & Kharybdis] [172]
  - d. Thrinacia [Thrinakiè] [173]
  - e. Wedding at Drepanè [=Skheria=Kerkyra=Corcyra=Corfù] [178]
2. Dealing with the Known: Phineus' Exhaustive Prophecy [79-84]
3. The Traveller's Guide to the Black Sea
  - a. The Thermodon River [99]
  - b. Missing the Amazons [100]
  - b. The Chalybes [100]
  - c. The Tibareni [101]
  - d. The Mossynoeci [102]
4. Dealing with the Unknown Known<sup>1</sup>: Book 4
  - a. Europe
  - b. Africa
5. And, as for the *Really* Unknown....

B. Etiology: TIME Gets Into Space

1. A Long Time Ago, In A Galaxy Far. . . .
2. Etistic Legends, e.g.:
  - a. The Apsyrtians [160]
  - b. The Temple of Concord on the Island of Thynias [92-3]
  - c. Callisté [104]
3. Forerunning the *Odyssey* [as in III.A.1 above]
  - a. Scheria once again. . . or, rather, once before
4. Curious Result: The temple-studded landscape

C. The Voyage Itself: Structure

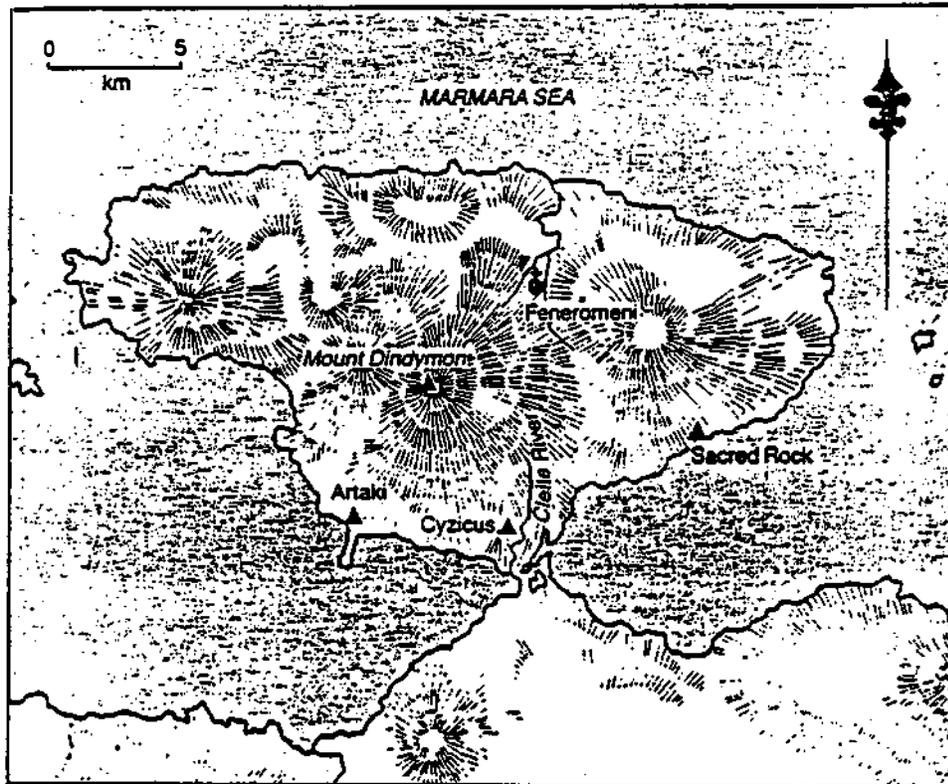
1. The Foci of the Ellipse: From Aea to Aea<sub>2</sub>
  - a. Well, actually, it's inaccurate to call them Foci
  - b. And it's rather as though there were *Two* Ellipses. . .
  - c. . . . better make that *Three*
2. Wunnerful, Wunnerful: The Incidence of Marvels
3. Unlikely Expansions
  - a. Po and Portage
    - [1] Into Darkest Europe
    - [2] Hoist that Boat!
  - b. Rechauffées
  - c. Technology
  - d. Mentalism

D. Knowing the Territory: Two Examples

1. The Syrtis Affair [pp. 180 ff.]
  - a. Confusion of Realms
  - b. Moral Space: The Effect of Landscape
2. The Distressing Affair at Bear Mountain [pp. 62-4]
  - a. The Other Side

<sup>1</sup> To distinguish it from Asia Minor, the Known Unknown.

- b. The Night Side
- c. Moral Space: The Effects of Landscape *and* Time



## Bear Mountain

2. My, that's a good map, Perfesser; where'd it come from?

### E. Variations on the Themes

1. *Améchania* and the anti-hero
2. *Amis de voyage*
3. Here there bee Dragons
4. The Garden of Aeëtes
5. *Confusion* compounded
6. Sex rears its many heads: (R & R)<sup>n</sup>
7. The landscape of Olympus
8. And what about Apollo?

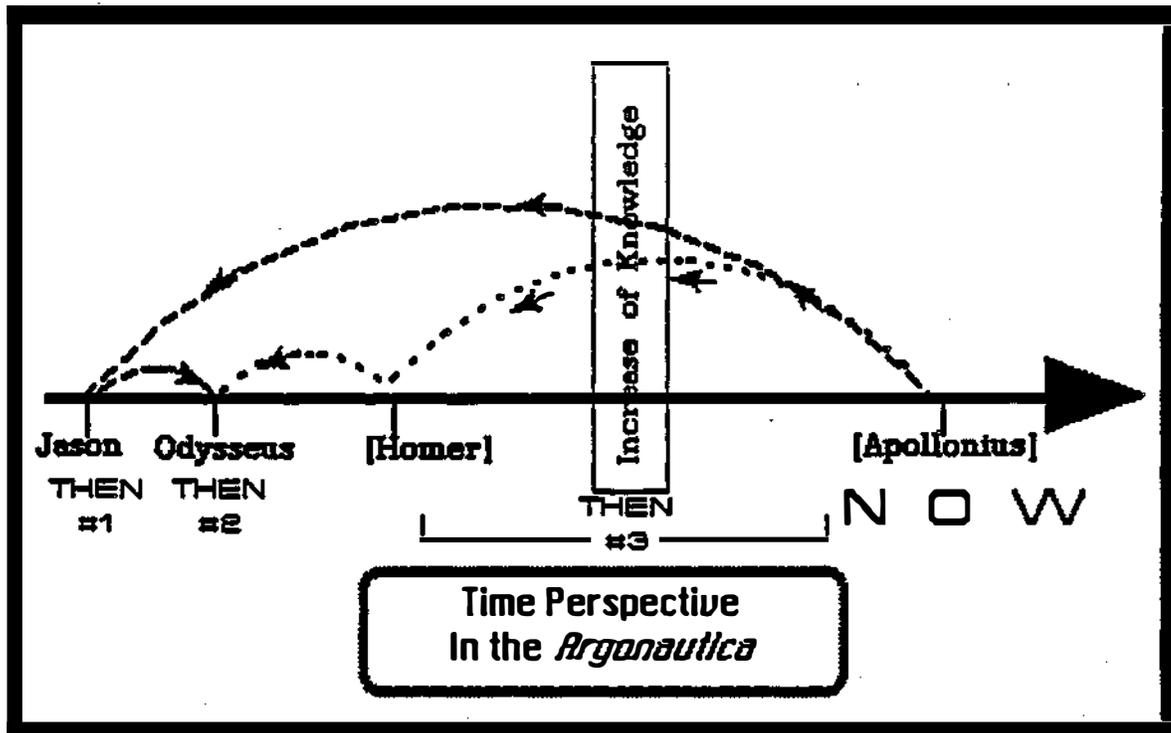
### F. ~~Not-so-brave-new-world~~

1. Altered Nature
2. . . . and more than Nature, *Art* [τέχνη]
3. Witchcraft
4. How beastly the bourgeois is. . . .

### G. Disturbing Limits: The World in a Bell Jar

1. The crack in the dome [181]
2. Happily Never After [195]

II. Looking Backward, 275 BC-1200 BC



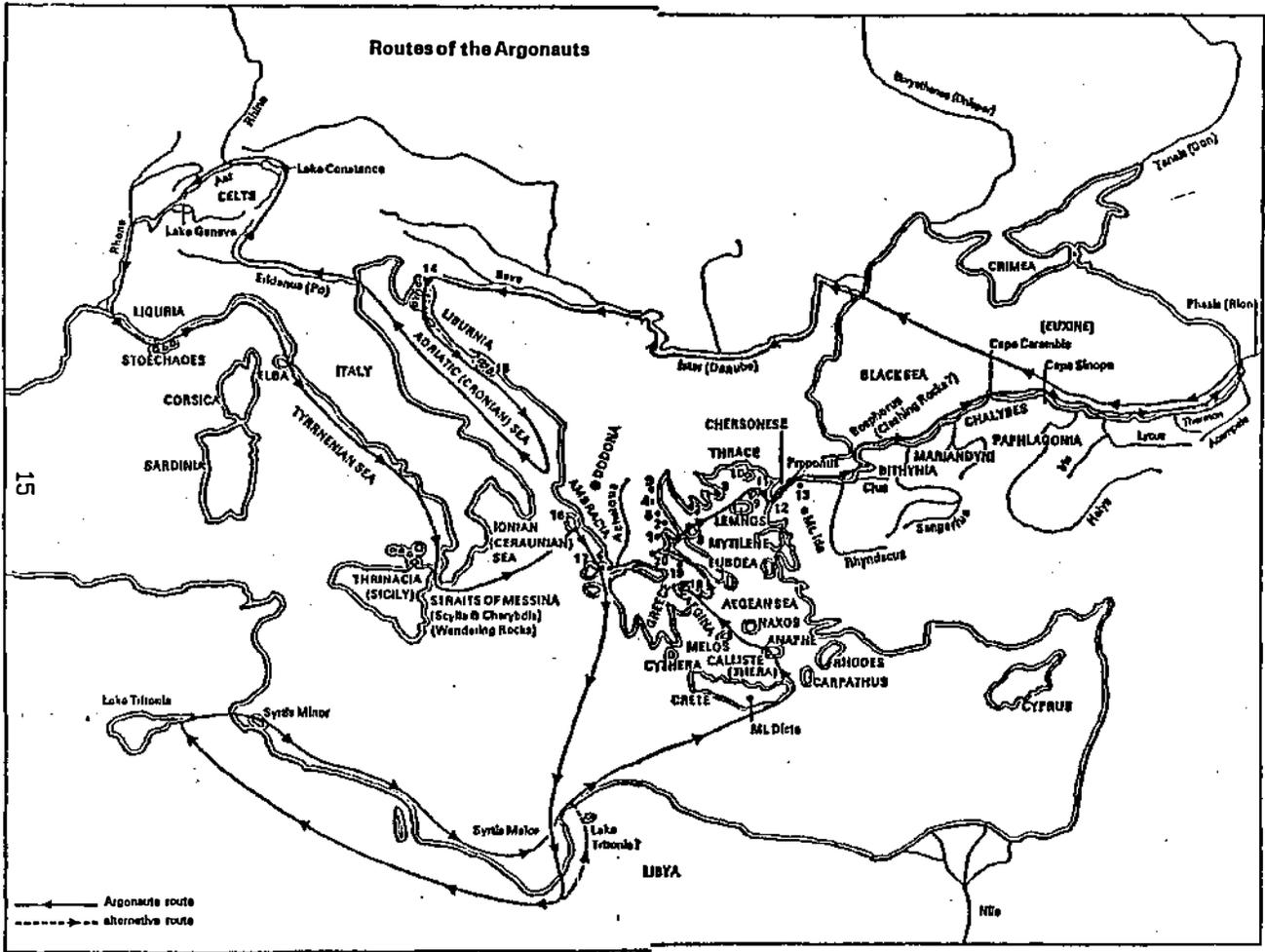
A. Fascinating Arcs, and all that, but what do they mean? [And why is the diagram opened, so to speak?]

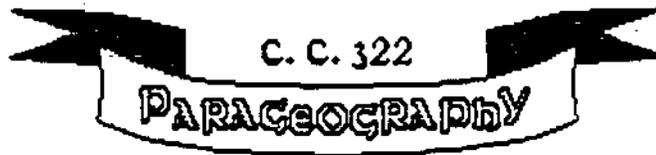
1. Treating the Mythic Past
  - a. The Past as Present
  - b. The Past as Future
  - c. The Future as Past
  - d. The Past as Non-Existent
  - e. The Past as Spectacle
2. The Role of NOW
3. Intertextual Complexities
4. And so, the not quite hermetically sealed Bell Jar:

*Happy, happy, happy pair,  
None but the brave,  
None but the brave,  
None but the brave deserve the fair....*

III. Some other versions of the ARGONAUTIKA for the curious

- A. Pindar, *Pythian IV* [5th BC]
- B. Valerius Flaccus, *Argonautica* [late 1st AD]
- C. "Orpheus," *Argonautika* [4th AD]
- D. William Caxton, *The Historye of Jason* [1470?]
- E. William Morris, *The Life and Death of Jason* [1887]
- F. Robert Graves, *Hercules, My Shipmate* [1945]
- G. John Gardner, *Jason and Medeia* [1973]
- H. Tim Severin, *The Jason Voyage* [1985]





4. P. Vergilius Maro: *Aeneid* 3-8,  
*or,*  
 Onward to

# !!! R O M E !!!

Wherever it may be  
 (not to mention *wherever!*)

*When our objectives become unclear,  
 we redouble our efforts.*

[misquoted and misapplied  
 from George Santayana]

I. The Hand-Tooled, Leather-Embossed *PATRIOTIC EPIC!*

II. The Defamiliarization of the Known

III. The Voyage: Through *CONFUSION* to *CERTAINTY*

A. *Italiam non sponte sequor...*

B. Landfalls of the Voyage: A Chart of Events/Places

Key: + = Founding; \* = surrogate Founding; P = Prophecy

- |                           |   |   |
|---------------------------|---|---|
| 1. <i>Aeneadæ/Aenea</i>   | + |   |
| 2. Delos                  |   | P |
| 3. Crete: Pergamum        | + | P |
| 4. Strophades             |   | P |
| 5. Leucata/Actium         |   |   |
| 6. Buthrotum              | * | P |
| 7. [Acro]Ceraunia         |   |   |
| 8. Castrum Minervæ        |   |   |
| 9. Sicily: Etna           |   |   |
| 10. Sicily: Drepanum      |   | P |
| 11. Carthage              | * |   |
| 12. Sicily: Segesta       | + | P |
| 13. Italy: Cumæ           |   | P |
| 14. Sub-Italy: Underworld |   | P |
| 15. Italy: Laurentum      |   |   |
| 16. Italy: Pallanteum     | * |   |

C. A not too legible MAP of The Wanderings of Aeneas



D. Prophecies

1. Creusa [Troy]
2. Apollo [Delos]
3. the Penates [Pergamum]
4. Celaeno [Strophades]
5. Helenus [Buthrotum]
6. Anchises I [Drepanum]
7. Sibyl [Cumae]
8. Anchises II [Underworld]
9. Aeneas' Shield [en route to Etruria]

E. The Impelled Voyage: Heaven's Workers

1. Juno
2. Venus
3. Jupiter
4. Neptune
5. Apollo
6. Mercury
7. the Sibyl

F. Names on the Land: Geographical Etiology [a sampling]

1. Palinurus
2. Misenus/Misenum
3. Caieta

G. The *Odyssey* Revisited...or Not, As the Case May Be

1. Ithaca & environs
2. Scylla & Charybdis
3. The Cyclopes
4. Circe

H. Patterns

1. Troy destroyed - Carthage destroyed - Carthage destroyed<sup>2</sup>
2. Troy restored - Pergamum [Crete] - Buthrotum - Acesta/Segesta  
- [eventually] ROME [the original] - [inevitably] ROMA NOVA
3. The Voyage as Labyrinth
  - a. The Troy Game on Sicily [Acesta]
  - b. The Doors at Cumæ
  - c. The Underworld
  - d. Hercules & Cacus beneath the Aventine

**IV. The Double Vision of Space in Time: Past = Present**

A. Thanks to Apollonius?

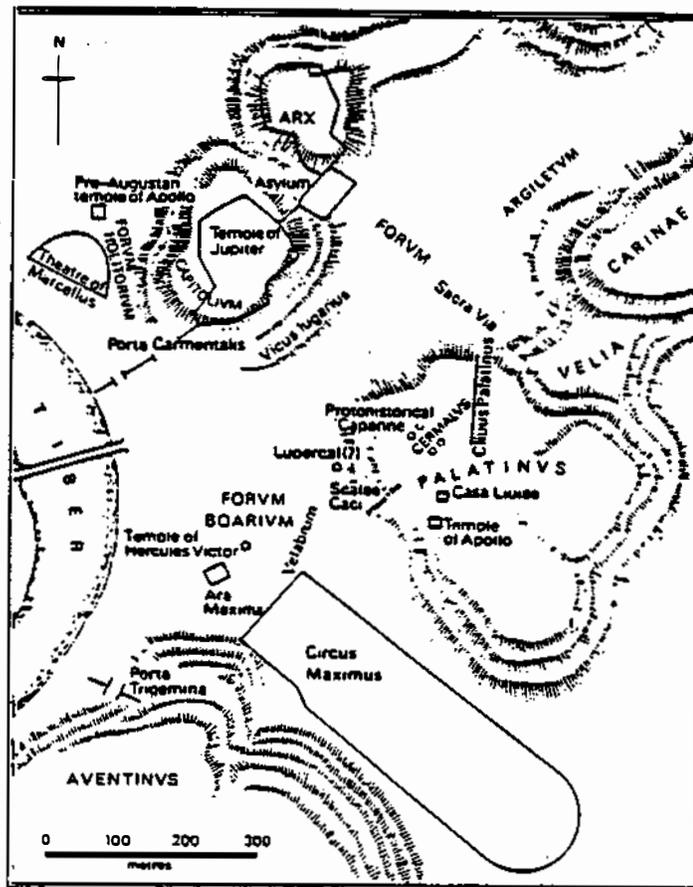
B. The Catalogue of Italians in Book Seven

C. Actium Previewed: Two Versions of a Watershed

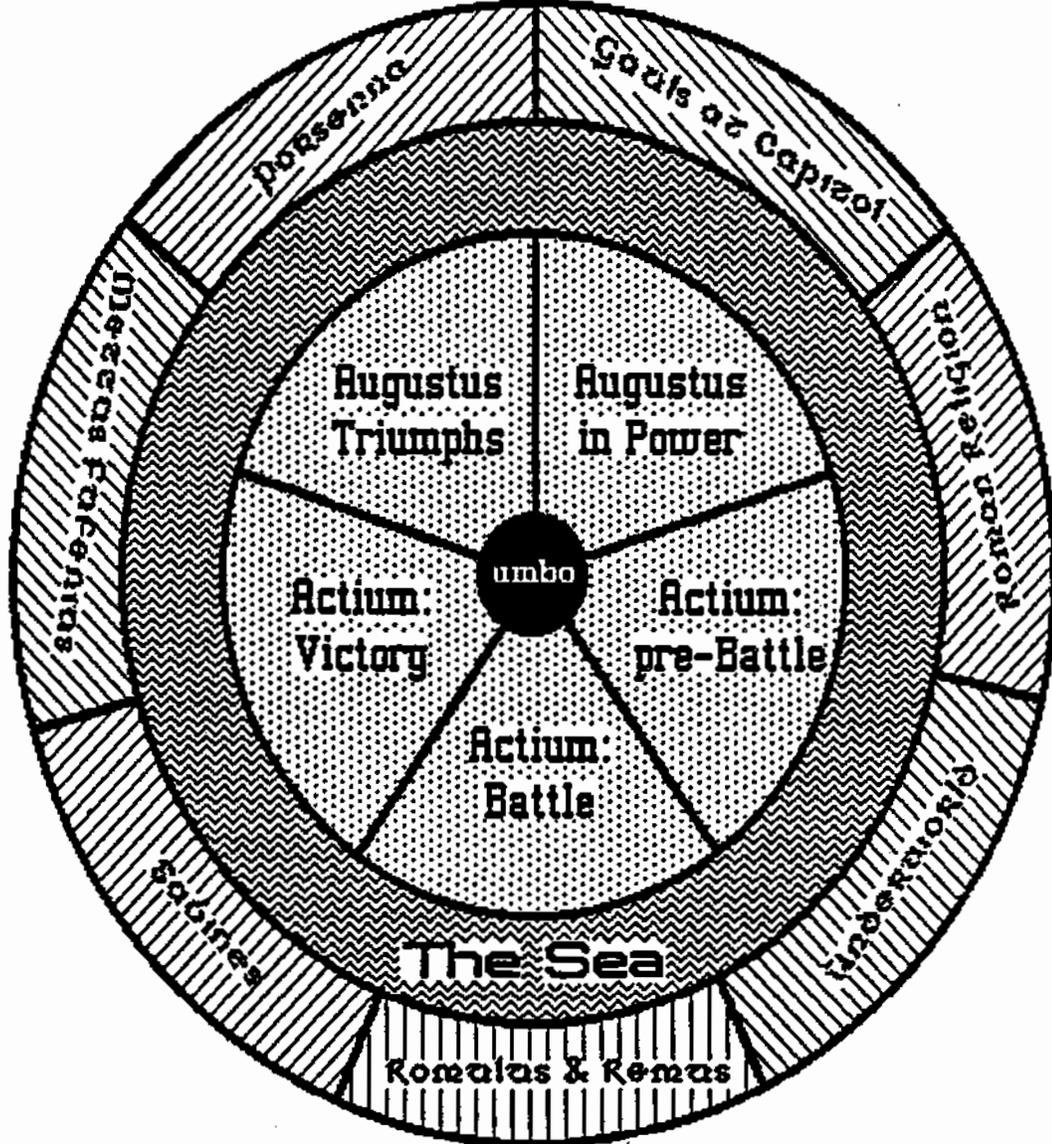
1. The Games in Three
2. The Shield in Eight [see U1 below]

D. Pallanteum: Aeneas at the site of Rome in Book Eight

1. A rather more legible **MAP** of Pallanteum/Rome

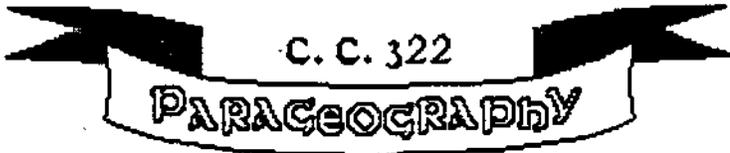


- U. The Love of Venus and Vulcan<sup>1</sup>
  - A. Where's the Net?
  - B. Gravitas and Decorum
- VI. With the Future on His Arm...
  - A. What's a Shield For?
  - B. Purpose and Prophecy
  - C. Ways of Winning
  - D. To Reiterate in Conclusion, THEN must - NOW



*This is hardly accurate; given the nature of the problem, it can't be. But it will illustrate what you might not regard initially as a form of ParaGeography. Nevertheless, that's what it is.*

<sup>1</sup> If not very ParaGeographical, this section does demonstrate certain of Vergil's problems and solutions. There is an analogy to be made; all it takes is a wee bit of determination in the application. It also sets up the next, more important item.



5. World of Order / **WORLD** of **MESS**  
 Two Hellenistic Voyages,  
 One South, One North

*being*

**Iambulus: *The Islands of the Sun***

*and*

**Antonius Diogenes: *The Wonders Beyond Thule***



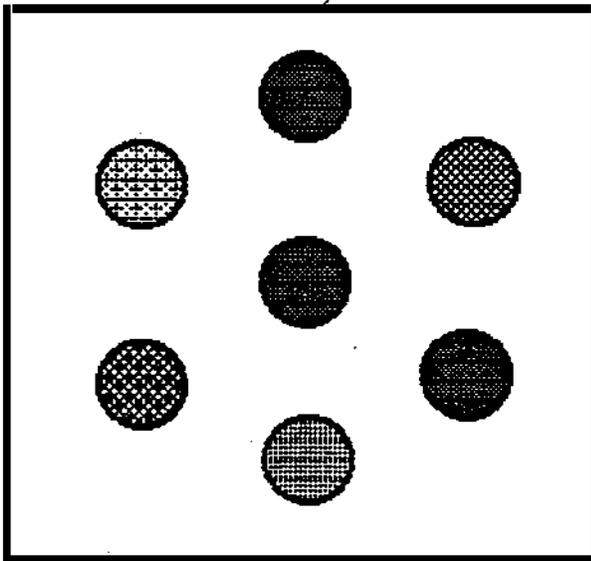
*...For given Man, by birth, by education  
 Imago Dei who forgot his station,  
 The self-made creature who himself unmakes,  
 The only creature ever made who fakes,  
 With no more nature in his loving smile  
 Than in his theories of a natural style,  
 What but tall tales, the luck of verbal playing,  
 Can trick his lying nature into saying  
 That love, or truth in any serious sense,  
 Like orthodoxy, is a reticence?*

—W. H. Auden,

“The Truest Poetry Is the Most Feigning”

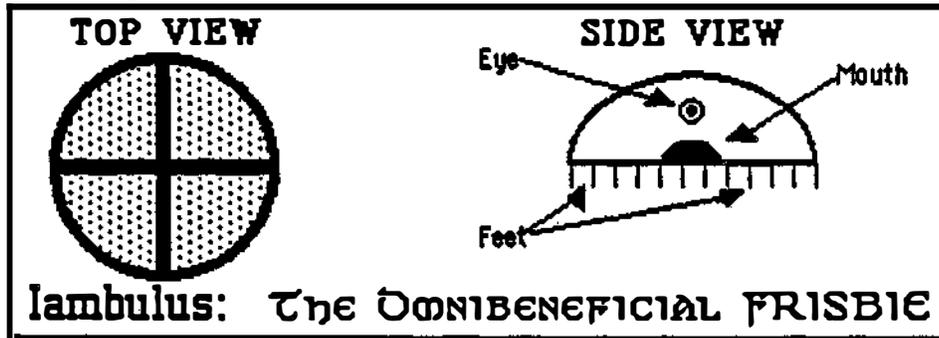
I. Varying the **ODYSSEY I**: Iambulus, *The Islands of the Sun*

OI  
 TOY  
 HAI OY  
 NHΣOI



THE  
 ISLANDS  
 OF THE  
 SUN

- A. Genre A: Geographical Fantasies
- B. Genre B: The verisimilitudinous *voyage extraordinaire*
- C. The Receding Periphery: *Terra Australis Incognita*
  - 1. ¿Sri Lanka? ¿the Seychelles?
- D. Hellenistic Utopianism: better, better, better. . . .
- E. Improving on Nature: Regular is Best
  - 1. Flora
  - 2. Fauna



- 3. Mores
- F. Odyssean Motifs
  - 1. Skheria<sup>2</sup>, or, Men Like Gods
  - 2. Ever the voyage
  - 3. The Excluded Hero
- G. *Law, say the gardeners, is the sun. . .* [Auden again]

II. Varying the ODYSSEY II: Antonius Diogenes, *The Wanders Beyond Thule*

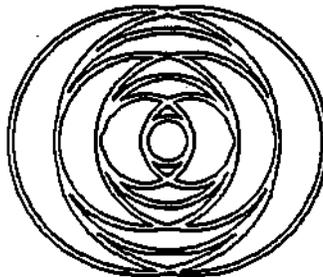
- A. Genre: The Greek Novel, or, The Voyage 'Round the Horny
  - 1. Boy, is this a sidzhuazhun!
  - 2. "Picaresque" is hardly the word
- B. The Receding Periphery: *Terra Septentrionalis Incognita*
  - 1. Known: The Achievement of Pytheas of Massilia
  - 2. But Not Well-Known: The Intransigence of the Old Adam
- C. How to Set Chaos in Order
  - 1. "«« What? » he said, » she said, » he said, » she said. . . .  
[Variant: "«« What? »»» she said. . . .]
  - 2. Theme, theme, who's got the theme? or, Life in Death
- D. The improbably missing kitchen sink
- E. Verisimilitude Above All
  - 1. The Paradox of Removal: The more handled, the more believable
  - 2. MS found in a chest [if not a bottle]..
- G. Odyssean Motifs
  - 1. The Enemy
  - 2. Subcivilizations
  - 3. The Underworld on Uppers
  - 4. Westward Ho! and, Off the Map! to Wonders
- H. Routes: *Roundabout and roundabout and roundabout I go. . . .*  
—A. A. Milne
- I. Geographical Space)(Textual Space, or, Lettered Labyrinth, or,

**HOW TO SKIN AN ONION**  
The frame-structure of Antonius Diogenes'  
*Wonders Beyond Thule*

- ANTONIUS DIOGENES to FAUSTINUS: [XI]  
I'm writing a story for my sister, and have proof: this letter I'm sending her:
  - ANTONIUS DIONGENES to ISADORA:
    - Dear sister: I have discovered an ancient letter: [XII]
      - BALAGROS to PHILE:
        - Dearest wife: While Alexander was in Tyre, some tablets were discovered in a curious graveyard. There were puzzling grave-markers, and also a set of tablets:
          - [◇ Tablets buried with DERKYLLIS... [X]
            - ◇ Covered with a version
              - written by ERASINIDES. of a. . . ]<sup>1</sup>
                - ◇ Tale told to KYMBAS (who kept a copy) [X]
                  - ◇ in the city of TYRE by DEINIAS
                    - ◇ A. DEINIAS' OWN STORY
                      - ◇ 1. The Circumnavigation:
                        - Arcadia to Tyre [II]
                      - ◇ B. DERKYLLIS' STORIES
                        - TOLD TO DEINIAS
                          - ◇ 1. Own: Tyre to Hell [III]
                          - ◇ 2. Own: Spain and Gaul [IV]
                          - ◇ 3. Own: Gaul, Sicily, Italy [V]
                            - ◇ 3a. Mantinias' Story [V]
                          - ◇ 4. Own: Thrace [VI]
                          - ◇ 5. Own: Thule [VII]
                        - ◇ C. AZOULIS' STORY [VIII]
                        - ◇ D. DEINIAS' OWN STORY AGAIN
                          - ◇ 1. The Wonders Beyond Thule [IX]
                          - ◇ 2. To Tyre: Winding it up [IX]
                          - ◇ 3. And writing it down [X]

III. Another Text:

- A. *What is truth, said jesting Pilate, and would not stay for an answer....*  
—Francis Bacon, *Of Truth*
- B. On the other hand, what is fiction?



<sup>1</sup>This is the logical place. As read—or, let us say, *encountered*—this parenthesis is the *last* item, D.3 *infra*.

C. C. 322

PARAGEOGRAPHY

B. *World of Bliss.*

A *Very* Christian Voyage in a More or Less Westerly Direction to

!!! THE PROMISED LAND !!!

*being the*

NAVIGATIO SANCTI BRENDANI



*They that go down to the sea in ships,  
that do business in great waters;  
These see the works of the Lord,  
and His wonders in the deep.*

—Psalm 107:23-24



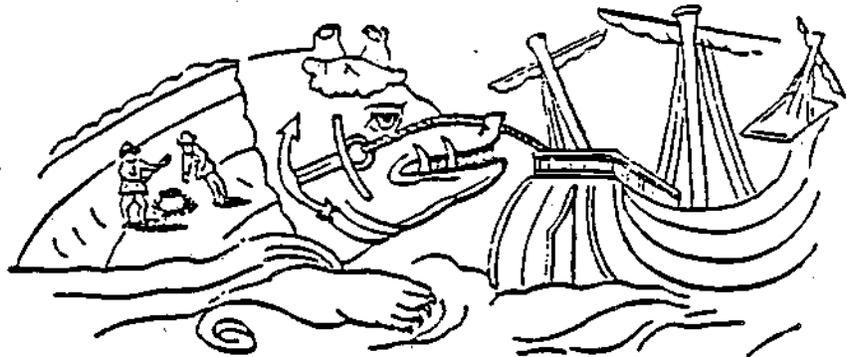
*...Whenever I find myself growing grim about the mouth; whenever it is damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet...then, I account it high time to get to sea as soon as I can.*

—Herman Melville, *Moby-Dick, or, The Whale*, Chapter 1

I. Varying the ODYSSEY III: The *Navigatio Sancti Brendani*

- A. Genre I: The Hagiographical Essay, or Saint's Biography
- B. Genre II: The *imram* [or *immram*]
- C. Structure I: The Christian Year and the Blessed Life [see Appendix I]
  - 1. NB: Look for the Loop
- D. Structure II: Island-hopping [see Appendix I]
- E. **The Voyage of Life**
  - 1. A Brace of Biblical Forebears
    - a. Jonah
    - b. St. Paul
  - 2. Sailing as Salvation
- F. Odyssean Motifs
  - 1. Curious Absence of the Great Opponent
  - 2. Decimation
  - 3. Supercivilization
  - 4. The wise man
  - 5. Divine aid

6. Hell
7. The GOAL
8. And, oh yes, **MONSTERS!**



*[There's a practical rule of seamanship in this picture...]*

- G. Wonders in the Deep
  1. Your Basic, Stripped-Down Wonder
  2. Your *Manish* Wonder
- H. Verisimilitude
- H. The Luck of the Irish and the Piety of the Church
- I. Some Tentative ID's [mostly from Tim Severin, *The Brendan Voyage*]
  1. Island of Sheep = Faroe Islands
  2. Island of Birds = Faroe Islands
  3. Island of Smiths = S. Iceland
  4. Fiery Mt. = S. Iceland [Hecla?]
  5. Jasconius = curious whales
  6. Column = pack ice
  7. Clotted sea = Sargasso Sea
  8. Land of Promise of Saints = Newfoundland or Canaries or Azores



APPENDIX I: Itinerary of the Voyage of St. Brendan

[*Barinthus*: 1. *Island of Delights (Mernoc)*; 2. *Land of Promise of Saints* ]

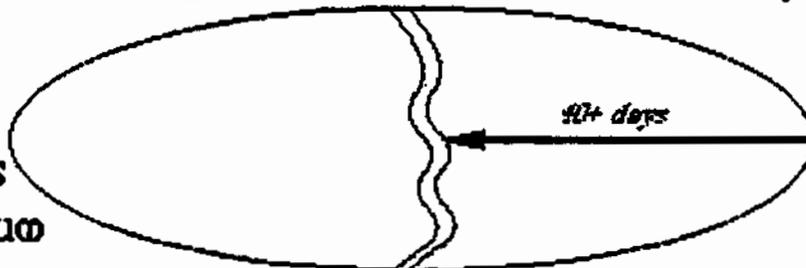
40-day fast

(Island of Enda)

40-day sail

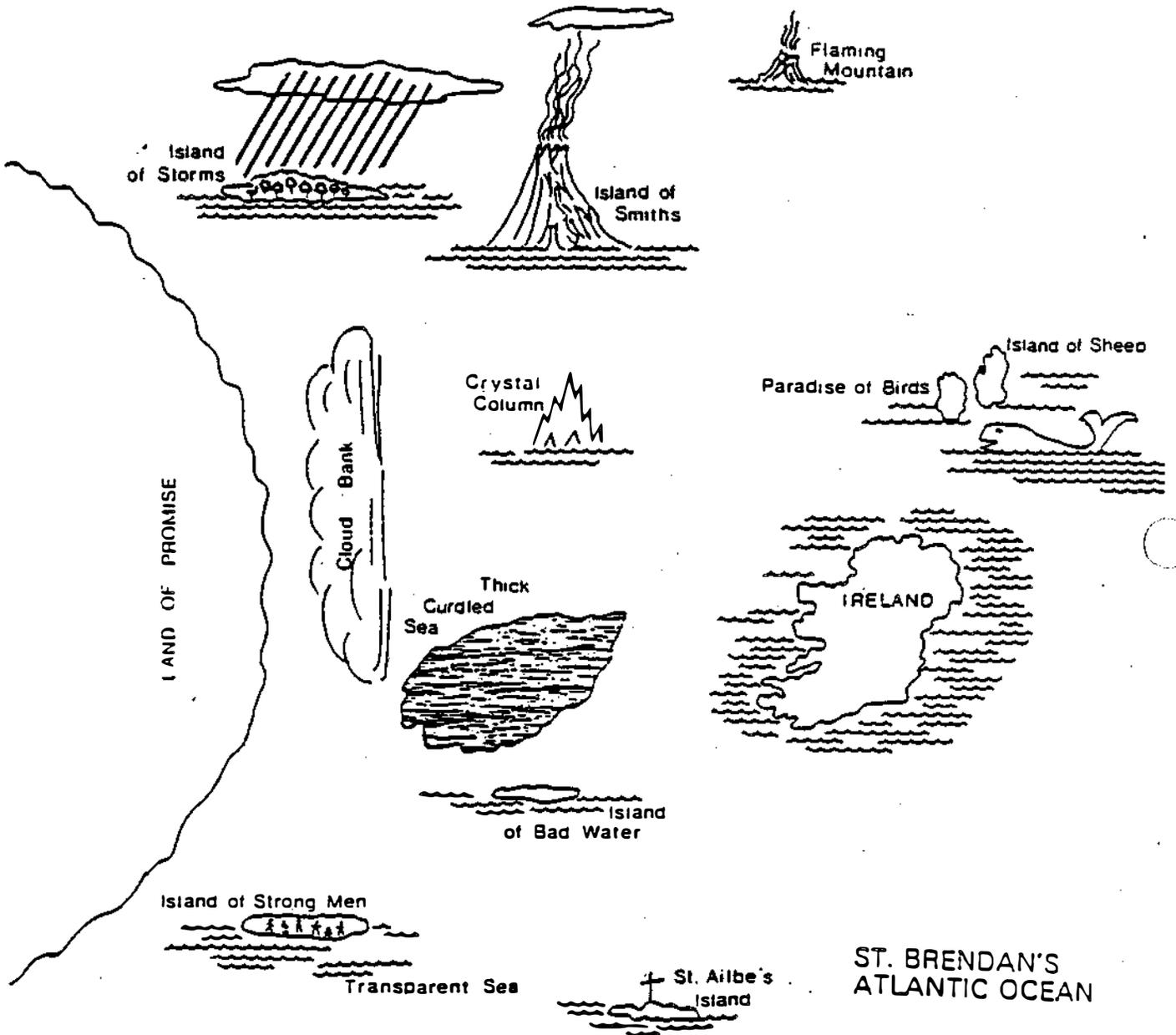
- |                     |  |                      |
|---------------------|--|----------------------|
|                     | 1. "WALLED ISLAND"                         | [ch. 8]              |
|                     | lose one monk                              |                      |
| <b>eASTER:</b>      |  |                      |
| <b>Thurs-Sat</b>    | 2. ISLAND OF ENORMOUS SHEEP                | [ch. 9]              |
| <b>Vigil</b>        | 3. JASCONTIUS                              |                      |
| [ch. 10]            |  |                      |
| <b>Easter to</b>    |  |                      |
| <b>Pentecost</b>    | 4. PARADISE OF BIRDS                       | [ch. 11]             |
| 3-month sail        |  |                      |
| <b>to CHRISTMAS</b> | 5. ISLAND OF THE COMMUNITY<br>OF ST. ALBE  | [ch. 12]             |
|                     | 6. ISLAND OF DRUGGED WATER;<br>CURDLED SEA | [ch. 13]<br>[ch. 14] |
| <b>eASTER</b>       | repeat 2, 3, 4                             | [ch. 15]             |
|                     | 7. ISLAND OF EATING THE SEA MONSTER        | [ch. 16]             |
|                     | 8. ISLAND OF ANCHORITES                    | [ch. 17]             |
|                     | lose second monk                           |                      |
|                     | 9. ISLAND OF GRAPES                        | [ch. 18]             |
|                     | GRYPHON                                    | [ch. 19]             |
| <b>CHRISTMAS</b>    | repeat 5                                   | [ch. 20]             |
|                     | CLEAR SEA: FISH "WARSHIP"                  | [ch. 21]             |
|                     | 10. ISLAND OF CRYSTAL COLUMNS              | [ch. 22]             |
|                     | 11. <b>hell I</b> : STONY ISLAND           | [ch. 23]             |
|                     | 12. <b>hell II</b> : MOUNTAINOUS ISLAND    | [ch. 24]             |
|                     | lose third monk                            |                      |
|                     | 13. <b>hell III</b> : JUDAS' ROCK          | [ch. 25]             |
|                     | 14. ISLAND OF PAUL THE HERMIT              | [ch. 26]             |
| <b>eASTER</b>       | repeat 2,3,4                               |                      |
|                     | 15. ISLAND OF PROMISE OF SAINTS            | [ch. 28]             |
|                     | 18. ISLAND OF DELIGHTS                     |                      |
|                     | HOME                                       | [ch. 29]             |

**TERRA  
Repro-  
MISSIONIS  
SANCTORUM**



[*The Land of the Promise of Saints from the Navigatio; just a space-filler* ]

APPENDIX II: A Ridiculously Foreshortened and Absolutely Useless Schematic Chart of the Voyage of St. Brendan



SUPPLEMENT:

Let's Play That Again In Another Key:

A Considerably Less Christian Voyage in a More or Less Westerly Direction

An' what might that be after bein', beggin' yer honor's parrdon, sirr?  
*Good question, that...Let me show you the*

IMMRAM CURAIG MAEL DÚIN—

The Boat-Voyage of Máel Dúin,

A Somewhat Secular Ripoff<sup>1</sup> and Expansion of the NSB

TEXT: A SUMMARY OF THE NARRATIVE

[Fairly Direct Borrowings/Adaptations Indicated by a Boldface Dot: •]

**Ia.** Birth and upbringing of the hero: his father was a warrior, his mother a nun, and he was brought up by a fostermother, the queen of the district. Ailill, Máel Dúin's father, was killed shortly before the hero's birth, and it is only when jealous playmates tell him that he is not really a prince that his foster-mother takes Máel Dúin to his own mother who informs him who his father was. Then he leaves for his paternal estate and his three brothers accompany him. When a poison-tongued man taunts Máel Dúin to revenge his father's death he asks guides how to reach the murderers, and they tell him that he can only find them by sea.

• **Ib.** Máel Dúin asks the advice of the druid of Corcomroe, and hears from him the days favorable for building a boat and for departure, and the number of the crew to accompany him. When Máel Dúin and his crew of seventeen have only just left the harbour his three fosterbrothers force him to take them with him.

**1** [= **Ic**]. *The Island of the Murderers.* The travellers reach the island of the murderers, but they are driven back into the ocean by a storm. Máel Dúin reproaches his fosterbrothers that it is because of their presence that he cannot reach his goal.

[Now the actual journey begins.]

**2.** *The Island of the Enormous Ants.* Ants as large as foals threaten to devour them and their boat.

• **3.** *The Island of the Large Birds.* Máel Dúin explores an island on which are large birds. They are not dangerous, and the travellers kill many of them for provisions.

**4.** *The Island of the Horselike Monster.* An animal like a horse but with feet like a dog's tries to devour them and their boat; when they flee, it throws pebbles after them.

**5.** *The Island of the Giants' Horse-race.* They find marks of hoofs as large as sails—when they flee they see a horse-race on the shore and hear crying giants which they think are demons.

**6.** *The Island of the House of the Salmon.* They enter an uninhabited house with food, liquor, and beds ready for them. Through a valve in the door the sea throws many salmon into the house.

<sup>1</sup> A harsh term, one that I don't really mean. But I like the sound of the phrase "secular ripoff."

• **7.** *The Island of the Wondrous Fruits.* When the travellers coast an island with high cliffs Máel Dúin picks a branch hanging down. After three days they see a cluster of apples on it which satisfy them for forty days.

• **8.** *The Island of the Revolving Beast.* A beast performs a strange trick: it turns its bones while its skin is at rest, or vice versa; another time it turns its upper part while its lower part is at rest, or vice versa.

• **9.** *The Island of the Fighting Horses.* Here are animals like horses tearing pieces out of each other's sides. The island is running with the horses' blood.

• **10.** *The Island of the Fiery Swine, the Birds, and the Golden Apples.* There is a wood with golden apples; during the day these are eaten by fiery swine living in underground caves. At night birds come to the island to eat the apples. The ground appears to be hot underfoot when the travellers disembark to collect some of the apples.

• **11.** *The Island of the Guardian Cat.* Again they find an uninhabited house with food, liquor, and beds ready for them. A little cat is playing on four pillars in the middle of the house. One of the fosterbrothers takes a nicklet from the wall; then the cat leaps through him like a fiery arrow and he burns to ashes.

• **12.** *The Island of the Conforming Sheep and Rods.* Another island, divided by a brazen rampart, with two herds of sheep—one white, one black—watched by a big herdsman. When he throws a black sheep among the white it becomes white, and vice versa. The travellers test whether the same happens to white and black rods, and as this is the case they do not disembark.

• **13.** *The Island of the Swine, the Burning River, and the Big Calves.* Here huge swine are discovered; they are so large that even a small pig cannot be cooked whole. The island is divided by a burning river; across the river they see a giant herdsman watching a herd of enormous calves.

• **14.** *The Island of the Mill.* They find an island with a mill; the miller tells them that he grinds everything that is begrudged in the world. The name of the mill is "The Mill of Imber Tre Cenand."

• **15.** *The Island of the Black Wailers.* The lot falls to the second fosterbrother of Máel Dúin to explore an island on which they see people in black garments who are wailing. As soon as the man touches the island he turns black and starts wailing as well. [A couple of men are sent to rescue him, but they too become like the inhabitants.] Then four men are sent, but Máel Dúin warns them not to breathe the air of the island and not to look around. So they rescue the [couple, but not the] fosterbrother.

• **16.** *The Island with the Four Fences.* The island is divided by four fences of gold, silver, brass, and crystal, within which are groups of kings, queens, warriors, and maidens. One of the maidens brings the travellers food and liquor. After three days of being entertained they wake up in their boat on the ocean and see neither the girl, nor the island.

• **17.** *The Island of the Glass Bridge.* A glass bridge leads to a fortress with a net over its spikes; from a well under the bridge a girl fills a pail, but she does not invite the travellers to enter. They are cast into sleep by the music of the net. On the third morning they are invited to enter, and are offered food and liquor. However, when they ask the maiden to sleep with Máel Dúin she refuses. Finally, she promises an answer to their suggestions, but the next morning they wake up in their boat on the ocean.

• **18.** *The Island of the Chanting Birds.* From afar birds are heard shouting and crying. When they approach the island they see birds of various colors in the trees.

• **19.** *The Island of the Lonely Pilgrim.* They find an island inhabited by a pilgrim

clothed in his own hair. He is surrounded by trees in which are white birds, the souls of his kindred. He tells that he has left Ireland floating on a sod which God has established under him and to which He adds a foot every year. They all receive food from the angels and liquor from a well, and then leave.

• **20.** *The Island of the Wondrous Fountain.* Another pilgrim lives on an island with a fountain that gives whey-water, milk, ale, and wine, depending on the day of the ecclesiastical year. Again they are fed by the angels, and they stay for three days with the hermit.

• **21.** *The Island of the Savage Smiths.* Giant smiths try to kill the travellers by throwing masses of glowing iron towards them, so that the sea burns and boils. They narrowly escape.

• **22.** *The Sea of Glass.* They cross a part of the ocean which is so clear that they can see the bottom; there are no animals.

**23.** *The Sea of Cloud.* Another part of the ocean seems like a cloud to them. They are frightened, particularly as they see fortresses and herds on the bottom. The latter are watched by a herdsman sitting under the trees. A monster hidden in a tree suddenly seizes one of the large oxen, and devours it. The herdsman flees.

**24.** *The Island of the Prediction.* This island—situated below sea-level—is surrounded by cliffs of water. When the inhabitants see the travellers they cry: 'There they are!' A woman throws large nuts at them which they collect. The text explain that the inhabitants were apparently afraid of a predicted invasion.

**25.** *The Island of the Water-Arch.* On this island a fountain spurts from the beach, and comes down at the other side of the island. On Sundays it is at rest. They walk under it, and pierce the stream so that the salmon tumble down.

**28.** *The Silver Column and the Silver Net.* From the top of a silver column a silver net is spread out. The travellers row through one of the meshes, and Diurán Leccerd cuts off a piece of the net. Afterwards he lays it on the altar of St. Patrick in Armagh.

**27.** *The Island on the Pedestal.* Apart from a door in the pedestal on which the island stands, they find no entrance, so that they do not disembark. On the top of the island they see a plough, however, though they neither hear nor see any human being.

**28.** *The Island of the Women.* They reach an island inhabited by a queen and seventeen daughters. After three months—it seemed three years to them—Máel Dúin's crew wishes to leave in spite of the pleasant life they are living, and in spite of the eternal youth that is promised to them. The queen, however, prevents them from leaving by throwing a clew that clings to Máel Dúin's hand. The same happens thrice, but the third time another member of the crew catches the clew, and his hand is cut off.

• **29.** *The Island of the Intoxicating Fruits.* Máel Dúin drinks the juice of berries, and thereafter sleeps for twenty-four hours. Then they dilute the juice and take much of it with them.

• **30.** *The Island of the Monk of St. Brendan of Birt, and the Eagle.* A third pilgrim whom they meet is the last survivor of fifteen pilgrims of the community of Brendan of Birt. On his island they see how an eagle is cleaned by two smaller eagles. The men eat of the berries which the eagle has brought, like the birds, and when it appears that the eagle 'renews its youth' by bathing in a lake into which some of the juice of the berries has been dropped, Diurán, too, bathes in the lake.

**31.** *The Island of the Laughers.* Máel Dúin's third fosterbrother disembarks to explore this island inhabited by joyous, happy people; immediately he becomes like the inhabitants. They leave him there.

**32.** *The Island of the Revolving Rampart of Fire.* This is a small island surrounded

by a rampart of fire. As the rampart revolves they are able to look into the island each time the opening passes them. They see joyous, happy people, and hear their drinking-music.

• **33.** *The Island of the Hermit of Tory.* The fourth pilgrim whom the travellers meet is a monk from Tory who has set out to do penance. He tells them about his life, and how he is kept alive by an otter who has brought him a salmon every day for seven years. Now he is fed by the angels, and receives half a loaf and a morsel of fish daily. The travellers, too, are fed by the angles, and they leave after the hermit has told them that they will all reach their country. He also warns Máel Dúin not to kill his father's murderer, but to make peace with him.

**34.** *The Island of the Murderers; Return.* Then the travellers see a falcon, like the falcons of Ireland, and by following its flight they reach the island of the murderers. They are made welcome, and Máel Dúin makes peace with the murderers. Thereafter they return to Ireland.

[whewwwww....]

**ANALYSES:**            **IMDRAM MAEL DUIN** Plotted, or,  
ONWARD THROUGH THE FOG !

**I. Frame: REVENGE!**

- 1a. Murder
- 1b. Druid's Prophecy: Take seventeen men...  
Fosterbrothers: Add three more
- 1. Island of Murderers: The Goal Missed
  - 11. Island of Guardian Cat: Lose one fosterbrother
  - 15. Island of Black Wailers: Lose second fosterbrother
  - 31. Island of Laughters: Lose third fosterbrother
  - 33. Island of the Hermit of Tory: Prophecy: No killing
- 33. Island of Murderers: Goal, Welcome, and Peace

**II. MONSTERS: A truly marvelous voyage**

- 2. Island of Enormous Ants
- 3. Island of Large Birds
- 4. Island of Horselike Monster
- 5. Island of Giants' Horserace
- 8. Island of Revolving Beast
- 9. Island of Fighting Horses
- 10. Island of Fiery Swine, Birds, & Golden Apples
- ? 12. Island of Conforming Sheep
- 13. Island of Swine, Burning River, & Big Calves
- 18. Island of Chanting Birds [scarcely monsters, I agree]
- 21. Island of Savage Smiths

**III. WONDEROUS STRUCTURES, NATURAL AND OTHERWISE**

- 13. Island of Swine, Burning River, & Big Calves
- 16. Island with Four Fences
- 17. Island of Glass Bridge
- 22. Sea of Glass
- 23. Sea of Cloud

- 24. Island of Prediction
- 25. Island of Water-Arch
- 26. Silver Column & Silver Net
- 27. Island on Pedestal
- 32. Island of Revolving Rampart of Fire

**IV. DANGER!**

- [Monsters on 2, 3, 4, 5, 9]
- 11. Island of Guardian Cat
  - 12. Island of Conforming Sheep & Rods
  - 13. Island of Swine, Burning River, & Big Calves
  - 15. Island of Black Wailers
  - 21. Island of Savage Smiths
  - 23. Sea of Cloud
  - 28. Island of Women
  - 31. Island of Laughters

**V. PILGRIMS: M.O. visits achieved Christian otherworld**

- 19. Island of Lonely Pilgrim
  - 20. Island of Wondrous Fountain
  - 30. Island of Monk of St. Brendan
  - 33. Island of Hermit of Tory
- Query: What about fish-eating?*

**VI. PAGAN OTHERWORLD: EXCLUSIONS & APPROACHES**

Avoided:

- 12. Island of Conforming Sheep?
- 13. Island of Swine, Burning River, & Big Calves?
- 15. Island of Black Wailers
- 31. Island of Laughters

Approached:

- 18. Island with Four Fences
- 17. Island of Glass Bridge
- 27. Island on Pedestal
- 28. ISLAND OF THE WOMEN [3 mos. = 3 yrs.]
- 32. Island of the Revolving Rampart of Fire

**VII. FOOD, FOOD, GLORIOUS FOOD: Through Surprising Agencies**

- 6. Island of House of Salmon [fish thru valve in door]
- 7. Island of Wondrous Fruits
- 10. Island of Fiery Swine, Birds, & Golden Apples [apples]
- 11. Island of Guardian Cat [deserted house; table set]
- 19. Island of Lonely Pilgrim [angels; liquor from well]
- 20. Island of Wondrous Fountain [4-flavored fountain; angels]
- 24. Island of the Prediction [nuts]
- 25. Island of Water-Arch [salmon]
- 29. Island of Intoxicating Fruits
- 30. Island of St. Brendan [berries by eagle]

VIII. Something Like a Layout, Showing Clutches

- 1a. Mael Duin's Lineage
- 1b. PROPHECY •: FOSTERBROTHERS

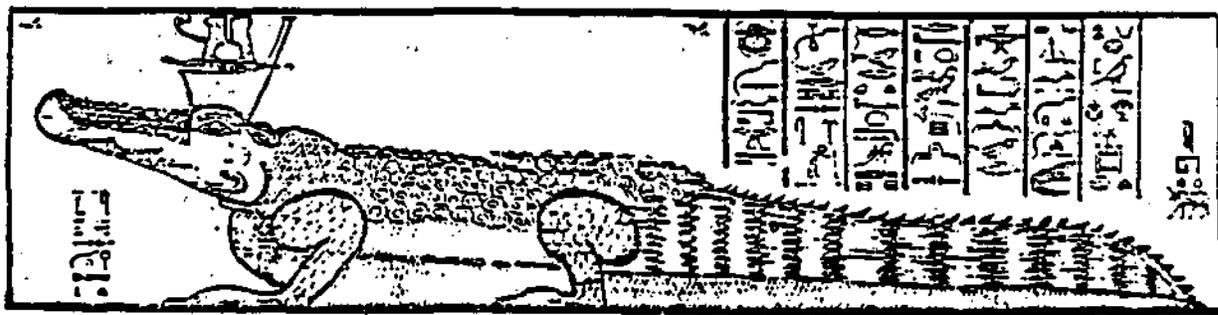
| ISLAND &c                 | Monsters                             | Danger | Wonders | Food | Otherworlds |      |     |
|---------------------------|--------------------------------------|--------|---------|------|-------------|------|-----|
|                           |                                      |        |         |      | Out         | Near | In  |
| 2. Enorm. Ants            | M                                    | !      |         |      |             |      |     |
| 3. Large Birds •          | M                                    | !      |         |      |             |      |     |
| 4. Horselike Monst.       | M                                    | !      |         |      |             |      |     |
| 5. Giants' Horserace      | M                                    | !      |         |      |             |      |     |
| 6. House of Salmon        |                                      |        |         | F    |             |      | ⊗   |
| 7. Wondrous Fruits •      |                                      |        |         | F    |             |      |     |
| 8. Revolving Beast        | M                                    |        |         |      |             |      |     |
| 9. Fighting Horses        | M                                    | !      |         |      |             |      |     |
| 10. Fiery Swine, &c •     | M                                    |        |         |      |             |      |     |
| 11. Guardian Cat [1FB] •  |                                      | !!     |         | F    |             |      | ⊗   |
| 12. Conforming Sheep      | M?                                   | !      |         |      |             |      |     |
| 13. Swine, &c.            | M                                    | !      |         |      |             |      |     |
| 14. Mill                  | ***** WHAT IS THIS DOING HERE? WHAT? |        |         |      |             |      |     |
| 15. Black Wailers [2FB] • |                                      |        | W       | F    |             |      | ☞   |
| 16. Four Fences           |                                      |        | W       | F    |             |      | ☞   |
| 17. Glass Bridge          |                                      |        | W       | F    |             |      |     |
| 18. Chanting Birds •      | m                                    |        |         |      |             |      |     |
| 19. Lonely Pilgrim •      |                                      |        |         | F    |             |      | ⊗   |
| 20. Wondrous Fount •      |                                      |        | W       | F    |             |      | ⊗   |
| 21. Savage Smiths •       | M                                    | !!     | W       |      |             |      |     |
| 22. Sea of Glass •        |                                      |        | W       |      |             |      |     |
| 23. Sea of Cloud          |                                      |        | W       |      |             |      |     |
| 24. Prediction            |                                      |        | W?      | F    |             |      |     |
| 25. Water-Arch            |                                      |        | W       | F    |             |      |     |
| 26. Silver Column         |                                      |        | W       |      |             |      |     |
| 27. Pedestal              |                                      |        | W       |      |             |      |     |
| 28. Women                 |                                      | !!     |         | F    |             |      | ☞☞☞ |
| 29. Intox. Fruits •       |                                      |        |         | F    |             |      |     |
| 30. Monk of St. Brendan • |                                      |        |         | F    |             |      | ⊗   |
| 31. Laughers [3FB]        |                                      | !!     |         |      |             |      | ☞☞  |
| 32. Rampart of Fire       |                                      |        | W       |      |             |      | ☞☞  |
| 33. Hermit of Tory •      |                                      |        |         | F    |             |      | ⊗   |
| 34. Murderers             | PROPHECY; FORGIVENESS                |        |         |      |             |      |     |

[KEY: ⊗ = Christian Otherworld; ☞ = Pagan Otherworld; • = more or less direct borrowing from *Navigatio*]

C. C. 322

**PARAGEOGRAPHY**

7. Herodotus and the *Strangest* Neighbors  
*or,*  
 I Have Seen the Future, and It Works  
 (in a very *very* peculiar fashion)  
*and,*  
 I HAVE SEEN THE PAST, TOO  
 (AND IT IS ENOUGH TO TURN YOUR STOMACH)



- I. Sources of **THE OTHER**, or, Who Put the *Odd* in *Odyssey*?  
 (Inevitably, building the world from a small Indiana town, ca. 1935)
- A. *Place*: The Dark at the Bottom of the Stairs
  - B. *Time*: The Horsehair Sofa in the Parlor
  - C. *Size*: The Visit to the Metropolis
  - C. *Them*: The Other Side of Town
  - D. *Me?*: The Face in the Mirror

II. Xenography and Xenology: The Herodotean Spectrum

| <b>OLDER</b>                     | <b>NOW</b> | <b>YOUNGER</b>                    |
|----------------------------------|------------|-----------------------------------|
| <b>EGYPT</b>                     | Greece     | <i>Scythia</i>                    |
| Decadence<br>Immemorial<br>Fixed |            | Savagery<br>Non-memorial<br>Nomad |

III. Slight Remark: Why This Gross Irruption of (*shudder!*) TRUTH into the Domain of the Hypothetical—i.e., this course?

- A. Come down to it, why *Para*-?
- B. The Necessity for Wonder, or, Why Invent When It's Already There?
- C. "What is fiction?" said jesting Herodotus, but would not stay for an answer.
- D. "But I digress..."
- E. The Anecdotal Approach...
- E. ...leavened by, wherever possible, *Autopsy*

IV. **Egypt**: Mars Down the Block

- A. *Vivent les différences!*
  - 1. *Initial Image*: Determining The Origin of Language
  - 2. There and Here
    - a. Effluvium
    - b. Alluvium
  - 3. Ways and Means
    - a. Root Mores: Some street scenes
      - i. The simplest functions
    - b. Priestly Behavior: Hemmed in in linen
  - 4. Flora and Fauna
    - a. Linen, Cotton, Papyrus
    - b. On not beating a Sacred Cow
    - c. Kitty Litters
    - d. **MONSTERS!** [of a sort...]
      - i. Y<sup>e</sup> Corkadrill
      - ii. Y<sup>e</sup> RiverHorse
      - iii. Y<sup>e</sup> *Phoenix*?
  - 5. Love and Death—or, better, Death and Love
    - a. Mummification
      - i. Sears' Good, Sears' Better, Sears' Best...
      - ii. A Disturbing Precaution Against Necrophilia
    - b. Monumentification
      - i. The Pyramids
        - a. How to build one
        - B. How your daughter can build one
    - c. Sex-Lives of the Rich and Famous
      - i. I Must Have Been Blind...
      - ii. Give Me Your Hand, Dearie...
  - 6. Wet and Dry
    - a. Strange Behavior of the Nile...
    - b. ...leading to Strange Behavior of, say, the Farmers...
    - c. ...and, indeed, of Everyone Else
  - 7. Old and New
    - a. The Importance of Documentation
    - b. What was that figure again? 11,340 years?
  - 8. Them and Us

- a. Egypt as **SOURCE**
  - i. Religion: Does Syncretism = Genealogy?
- b. Egypt as **GOAL**
- c. Egypt as Current Co-Tenant of the Eastern Mediterranean
- 9. Notes and Queries
  - a. A Wonder: The Labyrinth at Moeris
  - b. I Wonder: The Handless Statues
  - c. Infinite Variety: The Island of Ashes
- B. *Reportage I*: The Sceptical Mode
  - 1. "That's a crock!"<sup>1</sup>
  - 2. "In two words: Im—possible!"<sup>2</sup>
- C. *Reportage II*: The Pious Mode
  - 1. "WOW!"
  - 2. "I'd rather not talk about it."<sup>3</sup>

#### U. *Scythia*: The Alley Men<sup>4</sup>

- A. N.O.S. [recall the Kyklopes and Negative Space]
  - 1. *Initial Image*: Blinded Prisoners Milk A Mare [A Mare?]
  - 2. There and Here, or, Something About the Weather
    - a. The Ground is Hard...
    - b. ...and So is Life...
    - c. ...which is Thus Highly Unfixed...
    - d. ...especially since there's nothing to hang on to
  - 3. Loathesome to Look At...
    - a. Consider the Agrippaei
  - 4. ...Disgusting to Know
    - a. And it's not just the method of getting mare's milk
    - b. Saturday Night on the Steppes
    - c. My, that's a nice handkerchief; where'd you get it?
    - d. A certain disregard for the civilized niceties
  - 5. Blame It On My Youth<sup>5</sup>...or, rather, Theirs
    - a. Heracles and the Snake-Lady
      - [i. A parenthetical reference to *Mefusina*, or *Mélusine*]
    - b. High-spirited, and all that
      - i. A fondness for violence
  - 6. Honor Among
    - a. Of course, it takes peculiar forms

<sup>1</sup> Your Guide would apologize for this, but he's not really sorry about it. *Never Resist the Obvious*. [DSP's Rule of Life #1]

<sup>2</sup> Attributed to movie mogul (I love that epithet) Samuel Goldwyn, a good source.

<sup>3</sup> With thanks to my elder daughter, who used the phrase, I thought, rather too frequently in her formative years.

<sup>4</sup> Title of a long-ago esseff story by Philip José Farmer, to whom all laud and honor.

<sup>5</sup> Title of a lovely, forgotten popular song by the late pianist and wit, Oscar Levant. [This attribution bit is getting out of hand.]

- i. Burying [I guess] a king
  - ii. Preserving the integrity of the race: Poor Scylas
- 6. The periphery of the periphery
  - a. *Anything* can happen out there
    - i. e.g., the Arimaspians...
    - ii. ...and the Hyperboreans...
    - iii. ...not to forget griffins, and goatfoots, and narcolepts
- 7. Love and death and table manners
  - a. The prudery of the wild
  - b. Say one thing for Dad: he had good taste
  - c. Let this cup pass from me<sup>6</sup> ...*quick!*
- 8. Minimal Culture
  - 1. Writing? *Ha!*
  - 2. Monuments? *Tchah!*
  - [3. Parenthetical Reference to *our* Present: 3 Moves = 1 Fire]
- 8. Them and us
  - 1. What were we like?
  - 2. What *are* we like, come to think of it?
  - 3. Sad results of cultural intermingling
- 9. Notes and queries
  - 1. The importance of Savagery to non-Savages
  - [2. Parenthesis on Growing Up With Margaret Mead, or, I'll  
Take Samoa<sup>7</sup>]
- B. *Reportage I: The Sceptical Mode*
  - 1. "*Verry interesting...*"
- C. *Reportage II: The Pious Mode*
  - 1. "*Urrrgh!*"

## VI. Impingements, or, Getting a Fix on Greece<sup>8</sup>

- A. The Egyptian Sages
  - 1. Verify Your References—where possible.
- B. Anacharsis the Scythian, or, the Noble Savage
  - 1. High Thoughts
  - 2. But a rather low fate

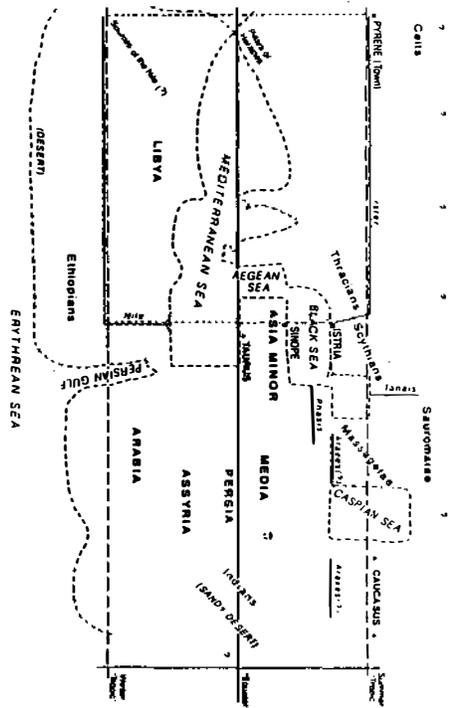
## VII. What Was That About Fiction?

<sup>6</sup> A quote in extremely bad taste, if not actually blasphemous; I include it only to show the depths to which an attachment to *The Word* can make a Guide sink. Matthew 26:39.

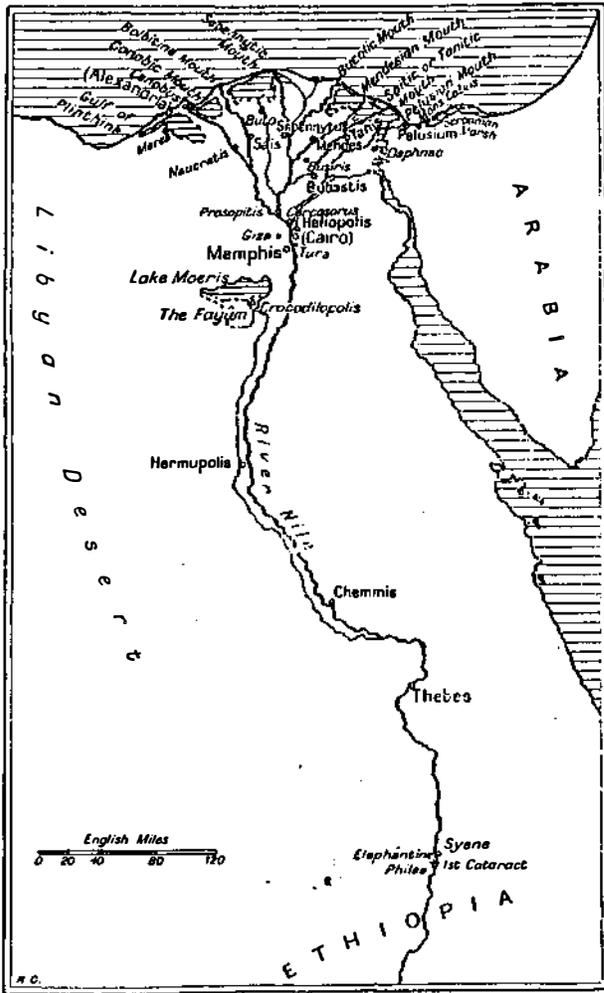
<sup>7</sup> Absolutely unspeakable. Really. Your Guide has no shame. None at all.

<sup>8</sup> In this connection, let me call to the attention of the interested a new book, François Hartog's *The Mirror of Herodotus: The Representation of The Other in the Writing of History* (Berkeley: U Calif Press, 1989). There's been a lot done on Herodotus and the Egyptians, but this is the first searching investigation of his examination of the Scythians. It's fascinating—if you fascinate in that direction.

Appendix One: THE WORLD OF HERODOTUS

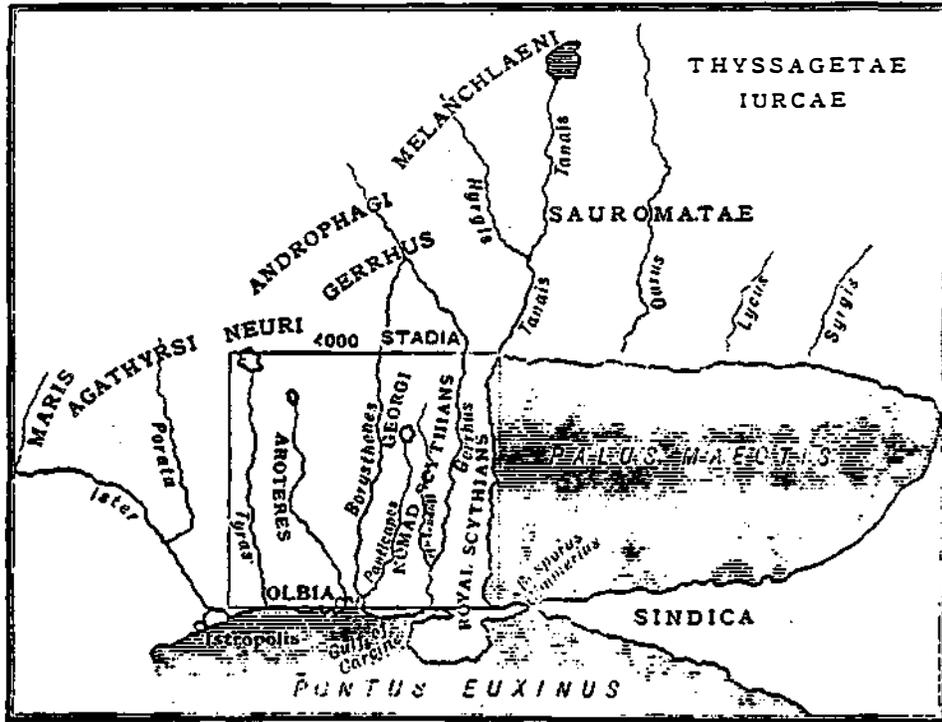


Appendix Two: THE EGYPT OF HERODOTUS

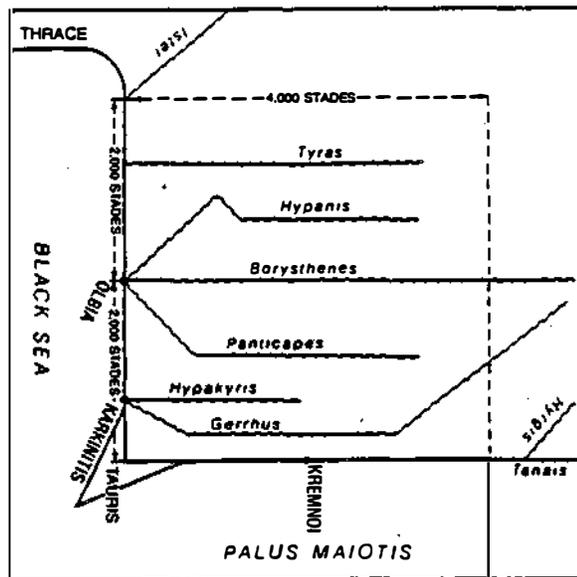


MAP OF EGYPT

Appendix Three: THE SCYTHIA OF HERODOTUS [Two Versions]



Scythia as conceived by Herodotus, according to Sir E. H. Bunbury.





## PARAGEOGRAPHY

## B: MONSTERS!

or,

Some *Things* Out There...

or,

"Men Whose Heads Do Grow Beneath Their...."

## I. Yet Again An Iteration Upon Otherness

A. Attraction

B. Repulsion

## II. Your Basic Monster

A. Types<sup>1</sup>

1. Abarimon
2. Albanians
3. Amazons
4. Amyctyrae
5. Androgini
6. Anthropophagi
7. Antipodes
8. Artibatirae
9. Astomi
10. Bearded Ladies
11. Blemmyae
12. Bragmanni
13. Conception at Age Five
14. Cyclopes
15. Cynocephali
16. Donestri
17. Epiphagi
18. Ethiopians
19. Garamantes
20. Giants
21. Gorgades (Gegetones, Gorgones)
22. Hairy Men & Women
23. Himantopodes
24. Hippopodes
25. Horned Men (Cornuti, Gegetones)
26. Icthiophagi
27. Maritime Ethiopians
28. Monoculi
29. Pandae
30. Panotii



<sup>1</sup> Largely, but not wholly, *per* C. Plinius Secundus Sr., "Pliny the Elder." See Appendix.

31. Pygmies
32. Raw-Meat-Eaters
33. Redfooted Men
34. Sciopodes
35. Sciritae
36. Shining-Eyed Men
37. Speechless Men
38. Straw-Drinkers
39. Troglodytes
40. Wife-Givers

- B. Barriers Burst, or, How Other?
- C. Habitats, or, The Price of Progress
- D. Purposes
  1. The meaning of *Monster*
  2. The cunning of Nature/God
  3. The penalty of Cain
  4. The piety of creation
  5. The noble savage again
    - a. The Hyperboreans
    - b. St. Christopher
  6. Projection, or, even in Indiana...



- E. Sources
  1. Pliny the Elder, *Historia Naturalis* VII
  2. Ktesias, Megasthenes, et al.
  3. The "Alexander Romance"
  4. The Letter of Prester John
  5. Sir John Mandeville's *Travels*

### III. Equal Time for Some Four-Footed Friends

#### A. Samples from a *bestiary*

1. **Dr Dragon<sup>2</sup>**



<sup>2</sup> Actually, of course, the Dragon here shown [from Topsell's bestiary] is *two*-footed, but the principle—2 feet, human; 4 feet, not—holds. Somehow. Exception proves the Rule. Et cet.

2. De Lamia



3. De Manticore



III. Bibliographical Notes<sup>3</sup> for the Interested:

Barlowe, Wayne Douglas, & Ian Summers & Beth Meacham. *Barlowe's Guide to Extraterrestrials: Great Aliens from Science Fiction Literature*. [NYC: Workman, 1979 (ed. 2, 1987)]<sup>4</sup>

<sup>3</sup> This does not include anything from the plethora of gaming guides, which mushroom in number and price far beyond Your [self-] Impoverished Guide's resources. He has one or two from the early 80's, but that's ancient history as monsters go these days, and, besides, he can't get at them as he types this. If in need of a more-than-vanilla Monster, consult your local DM.

<sup>4</sup> I throw this in as a sop to the esseff types. It's hardly complete (no book could be) but it's pretty. As pretty as BugEyed Monsters can be. Which isn't very.



B. New Periphery, New Monsters: A. A. Milne, *Winnie-the-Pooh*, Chapter IX:

[Pooh] was at the East Pole, and it was a very cold pole with the coldest sort of snow and ice all over it. He had found a bee-hive to sleep in, but there wasn't room for his legs, so he had left them outside. And Wild Woozles, such as inhabit the East Pole, came and nibbled all the fur off his legs to make nests for their young...

APPENDIX: PLINY on FAUNA [*Historia Naturalis* 7.1-2] [tr. H. Rackham]<sup>5</sup>

I...about the human race as a whole we have in large part spoken in our account of the various nations. Nor shall we now deal with manners and customs, which are beyond counting and almost as numerous as the groups of mankind; yet there are some that I think ought not to be omitted, and especially those of the people living more remote from the sea; some things among which I doubt not will appear portentous and incredible to many. For whoever believed in the Ethiopians before actually seeing them? or what is not deemed miraculous when first it comes into knowledge? how many things are judged impossible before they actually occur? Indeed the power and majesty of the nature of the universe at every turn lacks credence if one's mind embraces parts of it only and not the whole. Not to mention peacocks, or the spotted skins of tigers and panthers and the colourings of so many animals, a small matter to tell of but one of measureless extent if ordered on is the number of national languages and dialects and varieties of speech, so numerous that a foreigner scarcely counts as a human being for someone of another race! Again though our physiognomy contains ten features or only a few more, to think that among all the thousands of human beings there exist no two countenances that are not distinct—a thing that no one could supply by counterfeit in so small a number of specimens! Nevertheless in most instances of these I shall not myself pledge my own faith, and shall preferably ascribe the facts to the authorities who will be quoted for all doubtful points: only do not let us be too proud to follow the Greeks, because of their far greater industry or older devotion to study.

II. We have pointed out that some Scythian tribes [*Anthropophagi*], and in fact a good many, feed on human bodies—a statement that perhaps may seem incredible if we do not reflect that races of this portentous character have existed in the central region of the world, named Cyclopes and *Læstrygones*, and that quite recently the tribes of the parts beyond the Alps habitually practised human sacrifice, which is not far removed from eating human flesh.

But also a tribe is reported next to these, towards the North, not far from the actual quarter when the North Wind rises and the cave that bears its name, the place called *ῥῆς κλειθρον* [the Earth's Deadbolt]—the *Arimaspi* whom we have spoken of already, people remarkable for having one eye in the center of the forehead [hence *Monoculi*]. Many authorities, the most distinguished being Herodotus and Aristæus of Proconnesus, write that these people wage continual war around their mines with the griffins, a kind of wild beast with wings, as commonly reported, that digs gold out of mines, which the creatures guard and the *Arimaspi* try to take from them, both with remarkable covetousness.

<sup>5</sup> I have put in here the principal discussion of monstrous tribes. You will note that, though doing India fairly thoroughly, Pliny touches on Ethiopia/Africa only incidentally; the reason is that he's touched on the nonstandard types there in his discussion of said location[s] back in Book VI. But this should give you the flavor. I've boldfaced items from the list above, and broken up the paragraphing a bit.

But beyond the other Scythian cannibals, in a certain large valley in the Himalayas, there is a region called **Abarimon** where are some people dwelling in forests who have their feet turned backward behind their legs, who run extremely fast and range abroad over the wild animals. It is stated by Baeton, Alexander the Great's route-surveyor on his journeys, that these men are unable to breathe in another climate, and that consequently none of them could be brought to the neighboring kings or had ever been brought to Alexander. According to Isogonus of Nicæa the former cannibal tribes whom we stated to exist to the north, ten days' journey beyond the river Borysthenes [i.e., Dnieper], drink out of human skulls and use the scalps with the hair on as napkins hung round their necks.

The same authority states that certain people in **Albania** are born with keen grey eyes and are bald from childhood, and that they see better by night than in the daytime. He also says that the **Sauromatae**, thirteen days' journey beyond the Borysthenes, always take food every two days.

Crates of Pergamum states that there was a race of men round Parium on the Dardanelles, who he calls **Ophiogenes**, whose custom it was to cure snakebites by touch and draw the poison out of the body by placing their hand on it. Varro says that there are still a few people there whose spittle is a remedy against snakebites. According to the writings of Agatharchides there was also a similar tribe in Africa, the **Psylli**, named after King Psyllus, whose tomb is in the region of the greater Syrtes. In their bodies was engendered a poison that was deadly to snakes, and the poison of which they employed for sending snakes to sleep, while they had a custom of exposing their children as soon as they were born to the most savage snakes and of using that species to test the fidelity of their wives, as snakes do not avoid persons born with adulterous blood in them. The tribe itself has been almost exterminated by the **Nasamones** who now occupy that region, but a tribe of men descended from those who had escaped or had been absent when the fighting took place survives today in a few places. A similar race lingers on in Italy also, the **Marsi**, said to be descended from the son of Circe and to possess the natural property on that account. However, all men contain a poison available as a protection against snakes: people say that the snakes flee from contact with saliva as from the touch of boiling water, and if it gets inside their throats they actually die; and that this is especially the case with the saliva of a person fasting.

Beyond the **Nasamones** and adjacent to them Calliphanes records the **Machlyes**, who are **Androgyni** and perform the function of either sex alternately. Aristotle adds that their left breast is that of a man and their right breast is that of a woman.

Isogonus and Nymphodorus report that there are families in the same part of Africa that practise sorcery, whose praises cause meadows to dry up, trees to wither and infants to perish. Isogonus adds that there are people of the same kind among the **Triballi** and the **Illyrians**, who also bewitch with a glance and who kill those they stare at for a longer time, especially with a look of anger, and that their evil eye is most felt by adults; and that what is more remarkable is that they have two pupils in each eye. Apollonides also reports women of this kind in **Scythia**, who are called the **Bitiae**, and Phylarchus also the **Thibii** tribe and many others of the same nature in **Pontus**, whose distinguishing marks he records as being a double pupil in one eye and the likeness of a horse in the other, and he also says that they are incapable of drowning, even when weighed down with clothing. Damon records a tribe not unlike these in **Ethiopia**, the **Pharmaces**, whose sweat relieves of diseases bodies touched by it. Also among ourselves Cicero states that the glance of all women who have double pupils is injurious everywhere. In fact when nature implanted in man the wild beasts' habit of devouring human flesh, she also thought fit to implant poisons in the whole of the body, and with some persons in the eyes as well, so that there should be no evil anywhere that was not

present in man.

There are a few families in the Faliscan territory, not far from the city of Rome, named the Hirpi, which at the yearly sacrifice to Apollo performed on Mount Soracte walk over a charred pile of logs without being scorched, and who consequently enjoy exemption under a perpetual decree of the Senate from military service and all other burdens. Some people are born with parts of the body possessing special remarkable properties, for instance King Pyrrhus in the great toe of his right foot, to touch which was a cure for inflammation of the spleen; it is recorded that at his cremation it proved impossible to burn the toe with the rest of the body, and it was stored in a chest in a temple.

India and parts of Ethiopia especially teem with marvels. The biggest animals grow in India: for instance Indian dogs are bigger than any other. Indeed the trees are said to be so lofty that it is not possible to shoot an arrow over them, and [the richness of the soil, temperate climate, and abundance of springs bring it about] that, is one is willing to believe it, squadrons of cavalry are able to shelter beneath a single fig-tree; while it is said that reeds are of such height that sometimes a single section between two knots will make a canoe that will carry three people. It is known that many of the inhabitants are more than seven feet six inches high, never spit, do not suffer from headache or toothache or pain in the eyes, and very rarely have a pain in any other part of the body—so hardy are they made by the temperate heat of the sun [the Bragmanni]; and that the sages of their race, whom they call Gymnosophists, stay standing from sunrise to sunset, gazing at the sun with eyes unmoving, and continue all day long standing first on one foot and then on the other in the glowing sand.

Megasthenes states that on the mountain named Nulus there are people with their feet turned backwards and with eight toes on each foot [cf. the people of Abarimon above],

while on many of the mountains there is a tribe of human beings with dogs' heads [Cynocephali], who wear a covering of wild beasts' skins, whose speech is a bark and who live on the produce of hunting and fowling, for which they use their nails as weapons; he says that they numbered more than 120,000 when he published his work. Ctesias writes that also among a certain race of India the women bear children only once in their life-time, and the children begin to turn grey directly after birth;

he also describes a tribe of men called the Monocoli [NB: not Monoculi] who have only one leg, and who move in jumps with surprising speed; the same are called the Umbrella-foot tribe [Sciopodes], because in the hotter weather they lie on their backs on the ground and protect themselves with the shadow of their feet; and that they are not far away from the Cave-dwellers [Troglodytes];

and again westward from these there are some people without necks, having their eyes in their shoulders [rather like Blemmyae—who occur in Libya, however, with faces on chests].

There are also satyrs [the Artibatirae?] in the mountains in the east of India (it is called the district of the Catarcludi); this is an extremely swift animal, sometimes going on all fours and sometimes standing upright as they run; because of their speed only the old ones or the sick are caught. Tauron gave the name of Choromandae to a forest tribe that has no speech but a horrible scream, hairy bodies, keen grey eyes and the teeth of a dog.

Megasthenes tells of a race among the Nomads of India that has only holes in the place of nostrils, like snakes, and are bandy-legged; they are called the Sciritae.

At the extreme boundary of India to the East, near the source of the Ganges, he puts the Astomi tribe, that has no mouth and a body hairy all over; they dress in cotton and live only on the air they breathe and the scent they inhale through their nostrils; they have no food or drink except the different odours of the roots and flowers and wild apples, which they carry with them on their longer journeys so as not to lack a supply of scent; he says they can easily

be killed by a rather stronger odour than usual.

Beyond these in the most outlying mountain region we are told of the Three-span men and Pygmies, who do not exceed three spans, *i.e.* twenty-seven inches, in height; the climate is healthy and always spring-like, as it is protected on the north by a range of mountains; this tribe Homer has also recorded as being beset by cranes. It is reported that in springtime their entire band, mounted on the backs of rams and she-goats and armed with arrows, goes in a body down to the sea and eats the cranes' eggs and chickens, and that this outing occupies three months; and that otherwise they could not protect themselves against the flocks of cranes that would grow up; and that their houses are made of mud and feathers and eggshells. Aristotle says that the Pygmies live in caves, but in the rest of his statement about them he agrees with the other authorities.

The Indian race of Cyrni according to Isogonus live to 140; and he holds that the same is true of the long-lived Ethiopians, the Chinese and the inhabitants of Mount Athos—in the last case because of their diet of snakes' flesh, which causes their head and clothes to be free from creatures harmful to the body. Onesicritus says that in the parts of India where there are no shadows there are men five cubits and two spans [*i.e.* ca. 9 feet] high, and people live a hundred and thirty years, and do not grow old but die middle-aged. Crates of Pergamum tells of Indians who exceed a hundred years, whom he calls Gymnetae, though many call them Long-livers [*Longaevi*].

Ctesias says that a tribe among them called the Pandae, dwelling in the mountain valleys, live two hundred years, and have white hair in their youth that grows black in old age; whereas others do not exceed forty years, this tribe adjoining the Long-livers, whose women bear children only once. Agatharchides records this as well, and also that they live on locusts, and are very swift-footed. Clitarchus gave them the name of Mandi; and Megasthenes also assigns them three hundred villages and says that the women bear children at the age of seven and old age comes at forty.

Artemidorus says that on the Island of Ceylon the people live very long lives without any loss of bodily activity. Duris says that some Indians have union with wild animals and the offspring is of mixed race and half animal;

that among the Calingi, a tribe of the same part of India, women conceive at the age of five and do not live more than eight years,

and that in another part men are born with a hairy tail and extremely swift, while others are entirely covered by their ears [*Panotii*].

The river Arabis is the frontier between the Indians and the Oritae. These are acquainted with no other food but fish [and hence are *Icthiophagi*], which they cut to pieces with their nails and roast in the sun and thus make bread out of them, as is recorded by Clitarchus.

Crates of Pergamum says that the Cavemen beyond Ethiopia are swifter than horses; also that there are Ethiopians more than twelve feet in height, and that this race is called the Sybortae. The tribe of the Ethiopian nomads along the river Astragus towards the north called the Menismini is twenty day's journey from the Ocean; it lives on the milk of the animals that we call dog-headed apes, herds of which it keeps in pastures, killing the males except for the purpose of breeding.

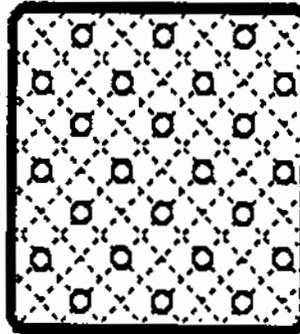
In the deserts of Africa ghosts of men suddenly meet the traveller and vanish in a moment.

These and similar varieties of the human race have been made by the ingenuity of Nature as toys for herself and marvels for us. And indeed who could possibly recount the various things she does every day and almost every hour? Let it suffice for the disclosure of her power to have included who races of mankind among her marvels...

## 9 The Pleasance, Neatly Wrapped

Quid quincunx speciosius,  
 qui, in quamcumque partem  
 spectaveris, rectus est?

—Quintilian



What is there that's  
 prettier than a quincunx?  
 No matter which way  
 you look at it, it's  
*regular.*

### I. Ideal Nature on the Page

#### A. Places: Terminology

1. More or less general
  - a. *Locus amoenus*
  - b. Garden
  - c. *Pleasance*
2. Shepherds and such
  - a. The pastoral setting
  - b. Arcadia [= Arden]
  - c. The green world
  - d. *Le cabinet vert*
3. UnSimply Divine
  - a. Eden
  - b. Paradise
4. The best of humanity
  - a. The Golden Age
  - b. Elysion
  - c. The Earthly Paradise



#### B. Places: Odyssean Archetypes

1. Kalypso's Garden [5.55-74]
2. Alkinoos's Garden [7.81-132]
3. Ideal retreats
  - a. Elysion [4.581-589]
  - b. Olympos [6.41-47]
4. The pastoral setting

(Fitzgerald, p. 83)  
 (pp. 113-115)

(p. 89)  
 (p. 100)

- a. The Kyklopes' Land [9.108-141,181-191] (pp. 148-150)
- b. Thrinakia [12.127-138] (p. 213)
- 5. The Cave of the Nymphs [13.93-112] (p. 232-233)
- 6. Laertes' Orchard [24.244-247, 338-344] (pp. 452-455)
- C. Places: Some Precipitates
  - 1. Corrupted Nature: Aietes' Garden  
[*Argonautica* 3.213-258] (= VQA p. 115)
  - 2. The Philosophical Pleasance: *Discours sur l'herbe*  
[Plato, *Phaedrus* 227, 229, 230]
  - 3. Cyrus's Quincunzial Orchard: Order as Honor  
[Xenophon, *Oeconomicus* 4.18-25]
  - 4. A Practical Garden: Nature and Art  
[Longus, *Daphnis and Chloe* 4.2-3]
  - 5. Encysted Specificities: Recipe for a Pleasance  
[Tiberianus, "*Annis ibat inter arva*"]
  - 6. Uncorrupted Nature: The Theological Garden  
[Dracontius, *De Laudibus Dei* 1.178-205]

## II. The Pastoral (or Bucolic, or Eclogue, or Idyll) *an sich*

- A. Principal Practicioners
  - 1. Theocritus
  - 2. Vergil
- B. Locales
  - 1. Sicily and Cos
  - 2. Italy
  - 3. Arcadia → "Arcady"
- C. Personnel [necessary, if few]
  - 1. Herdsmen [+ , of course, animals to herd]
  - 2. Nymphs
  - 3. Resident deities
  - 4. A Cyclops
  - 5. Sojourners
- D. Viewpoints
  - 1. Urban at rural
  - 2. Complex at simple
  - 3. Present at past
  - 4. Hard at easy
  - 5. Corrupt at pure
- E. Subjects
  - 1. Love
  - 2. Death
  - 3. Art
  - 4. Politics
  - 5. Religion
  - 6. Pastoral
  - 7. etc.
- F. Signs of recognition: **KNOW THY PASTORAL!**
  - 1. Allegory
  - 2. Competition
  - 3. Dialect

4. Dialectic
5. Discontinuance
6. Dislocation
7. The *Adynaton*

## APPENDIX ONE: Shorter Texts

### 1. Corrupted Nature: *Argonautica* 3.213-238

As soon as [the Argonauts] had come in from the country and reached Aietes' palace, Hera dispersed the mist.

At the entrance they paused for a moment to marvel at the king's courtyard with its wide gates, the rows of soaring columns round the palace walls, and high over all, the marble cornice resting on triglyphs of bronze.

They crossed the threshold of the court unchallenged.

Nearby, cultivated vines covered with greenery rose high in the air and underneath them four perennial springs gushed up. These were the work of the god Hephaestus. One flowed with milk, and one with wine, the third one swam with fragrant oil, the fourth was a fountain of water which grew warm when the Pleiades set, but changed when those stars rose, and bubbled up out of the hollow rock as cold as ice.

Such were the marvels contrived by the great Engineer Hephaestus to deck the palace of Aietes of Cytalis.

He had also made him bulls with feet of bronze, and mouths of bronze from which the breath flamed out in terrible blazing. And more: he had forged a plough without seam or joint from a piece of breakless steel.

This he had made as a gift to Helios, in thanks for his rescue at Phlegra, made in the Sun-god's chariot when Hephaestus sank in exhaustion.

There was also an inner court with folding doors that led to various rooms, and richly adorned galleries left and right. And on both sides of this court, at angles, higher buildings stood....

### 2. The Philosophical Pleasance: Plato, *Phaedrus* 227 ff.

**SOCRATES:** Whence come you, friend Phaedrus, and whither are you bound?

**PHAEDRUS:** I come from Lysias, the son of Cephalus, and I am going for a walk outside the walls; I've been sitting with him for quite a long time—in fact, ever since daybreak. I take my walks in the open air, Socrates, on the advice of Acumenus, your friend and mine; he tells me that the roads are more refreshing than the covered promenades.

SO: And right he is, my friend...

[229] PH: Socrates, I confess; you have dashed the hope I was entertaining of practicing my memory on you. But where would you like us to sit down and read the speech?

SO: Let's turn aside here, and go down by the River Ilissus, and then, wherever we find a spot we like, we'll sit down and rest.

PH: How lucky that I happened to come out without my shoes—and you, Socrates, we know you never wear them. So our easiest plan is to walk along the stream with our feet in the water, and we shall find it by no means disagreeable, considering the season of the year, and the hour of the day.

SO: Come on, then, and keep at the same time a lookout for a place to sit.

PH: Do you see that towering plane-tree over there?

SO: Of course I do.

PH: Well, there we shall find shade and a gentle breeze, and grass enough for a seat, or, if we prefer, to lie on.

SO: Let's walk towards it.

PH: Tell me, Socrates, wasn't it from somewhere around here on the Ilissus that Boreas, the North Wind, is supposed to have carried away the girl Orithyia?

SO: So the story goes.

PH: I think it must have been from this spot right here. The water's so beautiful here, so clear and transparent...you can just imagine girls loving to play beside it.

SO: No, not here. About a quarter of a mile further down—just where we cross over to the temple of Artemis the Huntress. Unless I'm mistaken, there's an altar on the spot to Boreas.

PH: I've never noticed it...

SO: By the bye, Phaedrus, wasn't this the tree you were leading me to?

PH: The very one.

SO: Well, really, this *is* a glorious resting place. This plane-tree, as I find, is thick and spreading, as well as tall, and the size and shadiness of the agnus castus here is very beautiful; it's in full flower, and will certainly make our retreat most fragrant. How fascinating, too—this spring trickling under the plane-tree...and the water's quite cold, to judge by my foot. And here we have images and votive offerings; the place must be sacred to some nymphs and river-god. There's no telling how lovely and enjoyable the airiness of this place is. Summer-like and clear, there rings an answer to the chorus of the cicadas. But the most charming thing of all is this abundant grass, with its gentle slope just made for the head to fall back on luxuriously. Phaedrus, you are really a most admirable guide.

PH: And you, Socrates, are a most unaccountable being. In fact, as you say, you are just like a stranger who is being shown the beauties of the place, and not at all like a native of this country. I suppose this comes from your never leaving the city, not to cross the frontier or even, I'm sure, for so much as a walk outside the city walls.

SO: You must bear with me, Phaedrus—I'm so fond of learning. Now trees, you know, and fields won't teach me anything, but men in the city will. But you would appear to have discovered the charm that can entice me outside. Shepherds draw their hungry flocks after them by shaking leafy branches or grain just ahead of their eyes; in the same fashion, I imagine that you could make me follow you all around Attica, or anywhere else you choose, simply by holding a written speech in front of me as bait. And, since we have reached this spot on the present occasion, I cannot do better than lay me down to listen. You, of course, may choose whatever posture you think most convenient for reading, and begin the speech....

### 3. Cyrus's Quincunciall Garden: Xenophon, *Oeconomicus* 4.18-25

"By Zeus," said Socrates; "I think that Cyrus [the Younger, of Persia] would have made an excellent sovereign, if he had lived. Her furnished a number of proofs of that, not least when he made the expedition to fight his brother for the kingdom. They say that no one deserted Cyrus for the King, but thousands and thousands deserted the King and went over to Cyrus. And this, to my way of thinking, is another substantial proof of a ruler's excellence, that people willingly put themselves under his command and then choose to stay by his side in extreme danger. His friends fought by him when he lived, and then, when he died, fought by his body and died by him, all of them—except Arizus, who had been assigned to the left wing. Well, the story goes that once, when [the Spartan general] Lysander came and brought him gifts from the Allies, this same Cyrus, among other testimonials of friendship [the source for this is Lysander himself, who told the story to his host when he was visiting in Megara], showed Lysander himself his *paradesis* in Sardis.

"Lysander conceived great admiration for it: how beautiful the trees were, planted equal distances apart; and the lines of trees were straight; and everything was arranged beautifully, at regular angles; and the many attractive odors accompanied them as they walked around it. He expressed his admiration aloud: 'I tell you, Cyrus, I marvel at all this for its beauty, but I admire much more the man who designed and arranged it.' Cyrus was pleased to hear this, and said, 'Well, Lysander, I designed all this and arranged it, and there are even some trees,' he added, 'that I planted myself.'

"And Lysander reported that he looked carefully at Cyrus, and, beholding the beauty of the garments he was wearing, and noticing the beauty of his scent, and the beauty of the necklaces and the bracelets and all the other adornment he was wearing, he remarked, 'What do you mean, Cyrus? That you planted part of this with your own hands?' And Cyrus replied, 'Does this surprise you, Lysander? I swear to you by Mithra that, when I am in good health, I never dine without working up a sweat by engaging in some labor related to war or farming, or by the consistent pursuit of some single object of ambition.' And Lysander related that, on hearing these words, he grasped Cyrus by the right hand and said, 'Rightly do you appear to me to be happy, Cyrus, since your happiness is due to your virtue.'<sup>1</sup>

### 4. A Practical Garden: Longus, *Daphnis and Chloe* 4.2-3

This garden was indeed a very beautiful place even by comparison with a royal garden. It was two hundred yards long, lay on high ground, and was about a hundred yards wide. It was not unlike a long field. It contained all sorts of trees, apple trees, myrtles, pear trees, pomegranate trees, fig trees, and olives. On one side there was a tall vine that grew over the apple trees and pear trees; its grapes were turning dark, as if ripening in competition with the apples and the pears. So much for the cultivated trees; but there were also cypresses and laurels and plane trees and pines. All these were overgrown, not by a vine, but by ivy; and the clusters of ivy berries, which were big and beginning to turn black, looked exactly like bunches of grapes.

The fruit trees were in the middle, as if for protection, and the other trees stood round them, as if to wall them in; but these in their turn were encircled by a narrow fence. Each tree grew separate and distinct from all its neighbors, and there were spaces between trunk and trunk. But overhead the branches met each other and interlaced their foliage; and though it happened naturally, this too gave the impression of having been done on purpose. There

<sup>1</sup> NB: The standard interpretation of "everything was arranged beautifully, at regular angles, is: "all [trees] were set out straight in the form of a quincunx." See Cicero, *On Old Age* 17.59. Also, see especially the curious (in all senses of the word) essay of Sir Thomas Browne, *The Garden of Cyrus, Or, The Quincunciall Lazenge, or Net-Work Plantations of the Ancients, Artificially, Naturally, Mystically Considered* [1658].

were also flowerbeds, in which some of the flowers were wild and some were cultivated. The cultivated ones were roses, hyacinths, and lilies; the wild ones were violets, narcissi, and pimpinels. And there was shade in summer, and flowers in springtime, and fruit in autumn, and delight all the year round. From that point there was a fine view of the plain, where you could see people grazing their flocks, and a fine view of the sea, where you could watch people sailing past, and this too contributed to the charm of the garden.

In the very middle of the length and breadth of the garden were a temple and an altar sacred to Dionysus. The altar was surrounded with ivy and the temple with vine-shoots. Inside the temple were some paintings on subjects connected with Dionysus—Semele giving birth to him, Ariadne asleep, Lycurgus in chains, Pentheus being torn to pieces. There were also pictures of Indians being conquered and Tyrrhenians being turned into dolphins. Everywhere Satyrs were treading down grapes and everywhere Bacchants were dancing. Nor was Pan forgotten, for he was there too, sitting on a rock and playing his pipe as if to provide a musical accompaniment for both the treaders and the dancers.

5. Recipe for a Pleasaunce: Tiberianus. "Amnis ibat inter arva."

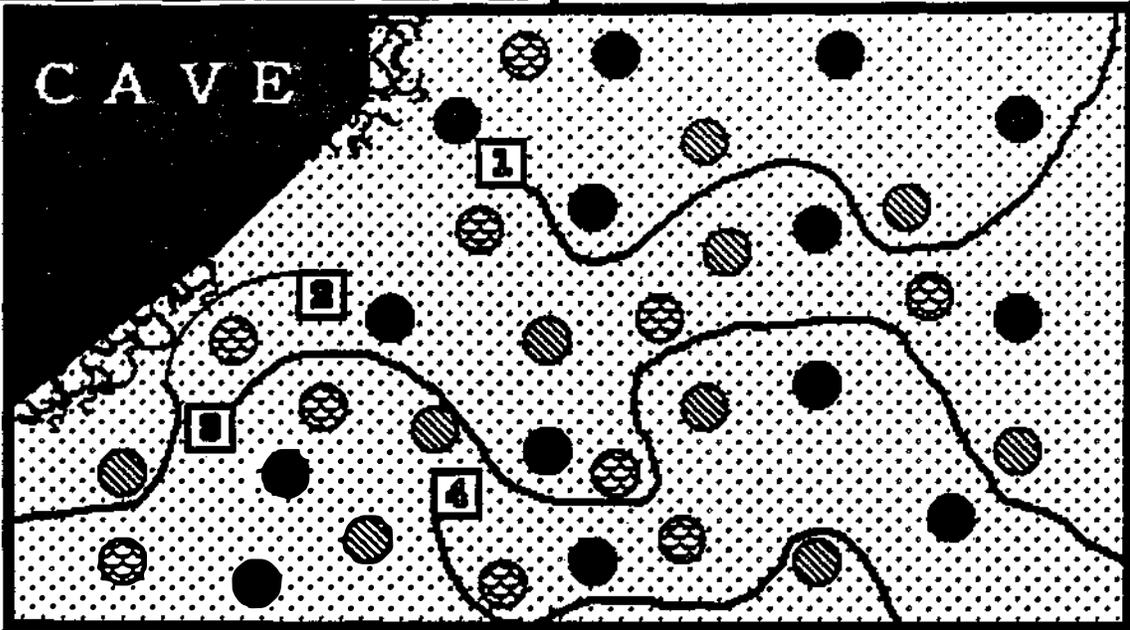
Through the fields there went a river  
   down the airy glen it woud,  
 Sailing mid its radiant pebbles,  
   decked with flowery plants around.  
 Dark-hued laurels waved above it  
   close by myrtle greeneries,  
 Gently swaying to the whispers  
   and caresses of the breeze.  
 Underneath grew velvet greensward  
   with a wealth of bloom for dower,  
 And the ground, a gleam with lilies,  
   coloured 'neath the saffron-flower,  
 While the grove was full of fragrance  
   and of breath from violets.  
 Mid such guerdon of the springtime,  
   mid its jewelled coronets,  
 Shone the queen of all the perfumes,  
   Start that loveliest colours shows,  
 Golden flame of fair Dione,  
   passing every flower—the Rose.  
 Dewsprent trees rose firmly upright  
   with the lush grass at their feet:  
 Here, as yonder, streamlets murmured  
   tumbling from each well-spring fleet.  
 Grottoes had an inner binding  
   made of moss and ivy green,  
 Where soft-flowing runlets glided  
   with their drops of crystal sheen.  
 Through those shades each bird, more tuneful  
   than belief could entertain,  
 Warbled loud her chant of spring-tide,  
   warbled low her sweet refrain.

Here the prattling river's murmur  
to the leaves made harmony,  
As the Zephyr's airy music  
stirred them into melody.  
To a wanderer through the coppice,  
fair and filled with song and scent,  
Bird and river, breeze and woodland,  
flower and shade brought ravishment.

8. The Theological Garden: Dracontius. *De laudibus dei* l.178-203

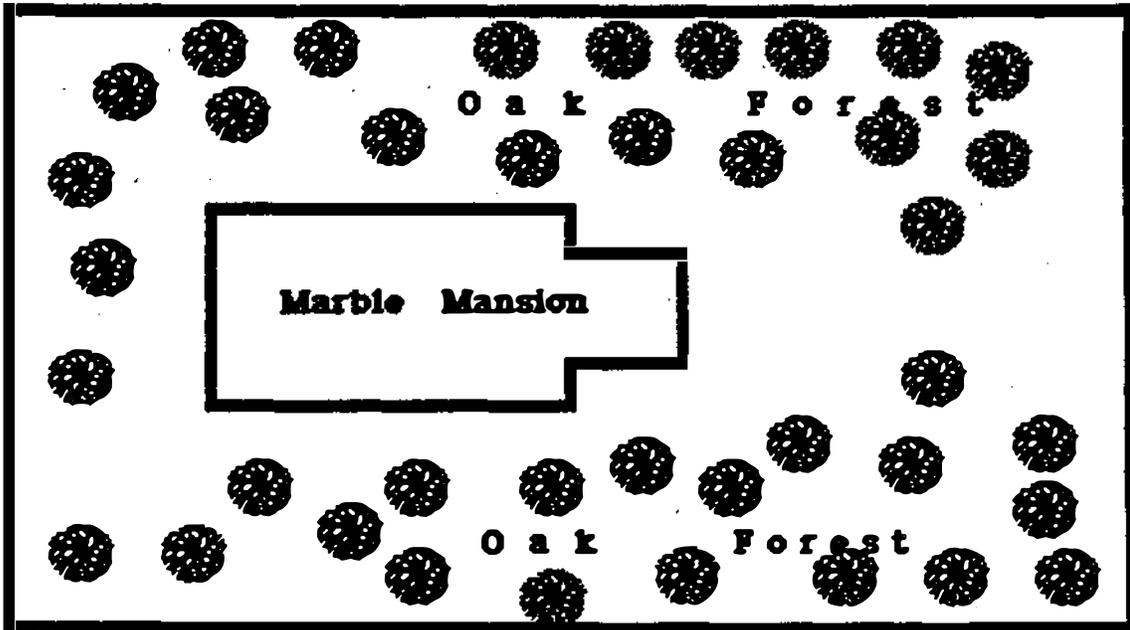
A place there is diffusing rivers four,  
With flowers ambrosial decked; where jewelled turf,  
Where fragrant herbs abound that never fade,  
The fairest garden in this world of God.  
There, fruit knows naught of season, only year;  
There, ever blossoms earth's eternal spring.  
Fair vesture clothes the trees, a goodly band;  
With leaves and sturdy branches well entwined  
A ~~dense~~-grown wall arises; from each tree  
Depends its store, or lies in meadows strewn.  
In sun's hot rays it burneth not, by blasts  
Is never shaken, nor doth whirlwind rage  
With fierce-conspiring gales; no ice can quell,  
No hailstorm strike, nor under hoary frost  
Grow white the fields. But there are breezes calm,  
Rising from softer gust by gleamings springs.  
Each tree is lightly stirred; by this mild breath  
From moving leaves the tranquil shadow strays;  
All charms go bobbing; hanging apples nod.  
There, unending spring puts brake and check  
On every wanton breeze, to keep the leaves  
Uninjured, and to bring all fruits to ripeness.  
No need is there for bees to strain at forming  
Cells from wax: Heavenly-scented honey  
Drips forth from tree and hangs from leaf,  
Soon to become the cup that cheers; and down  
There also hangs the quickening medicine  
Of health, desired by all. To what hangs there,  
Ingenious painting donates shape and beauty....

APPENDIX Two: GARDEN Maps

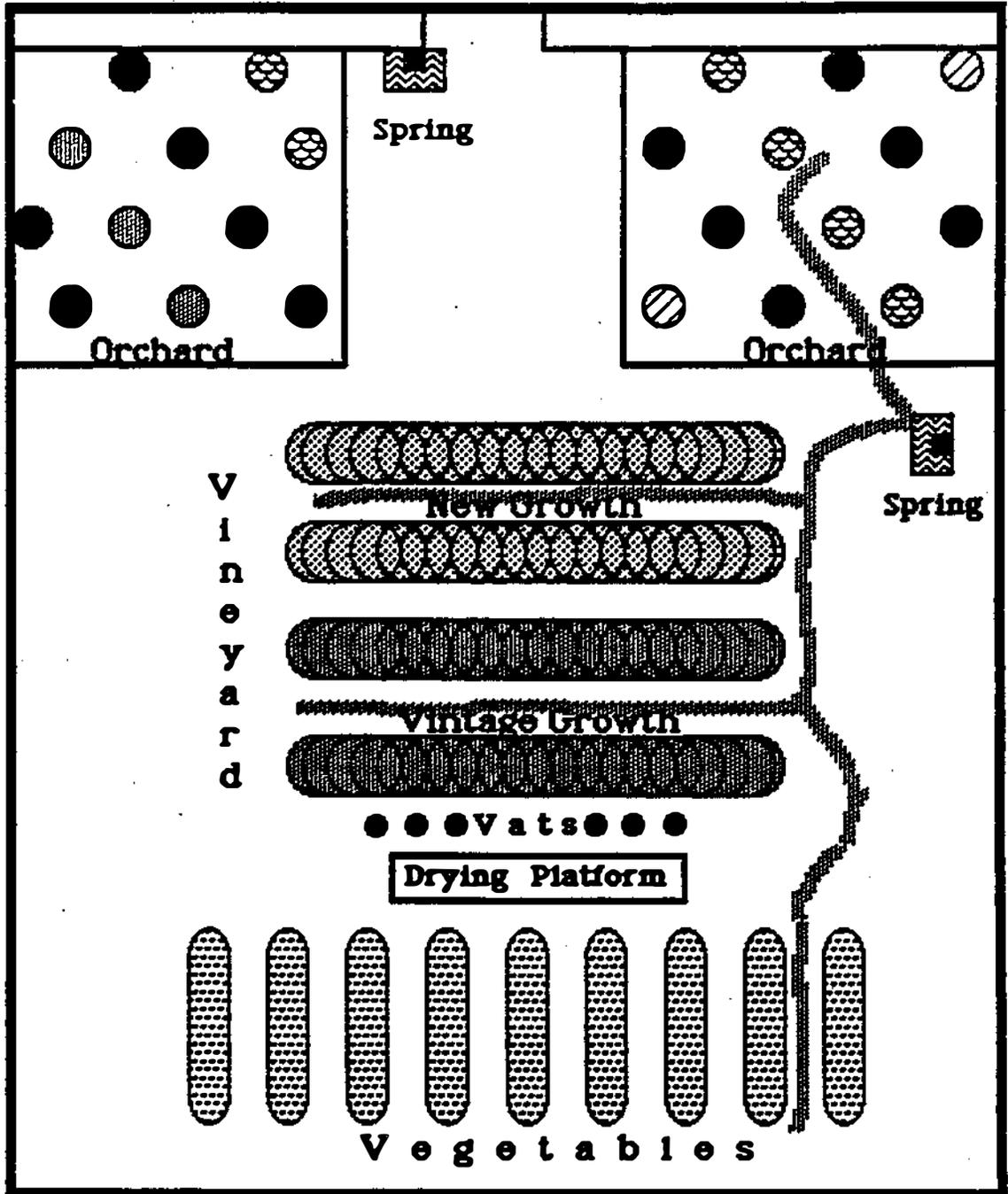


- Black Poplar
- ▨ Alder
- ⊙ Cypress
- ⊠ Spring
- ▨ Violets & Parsley
- ⌘ Vine

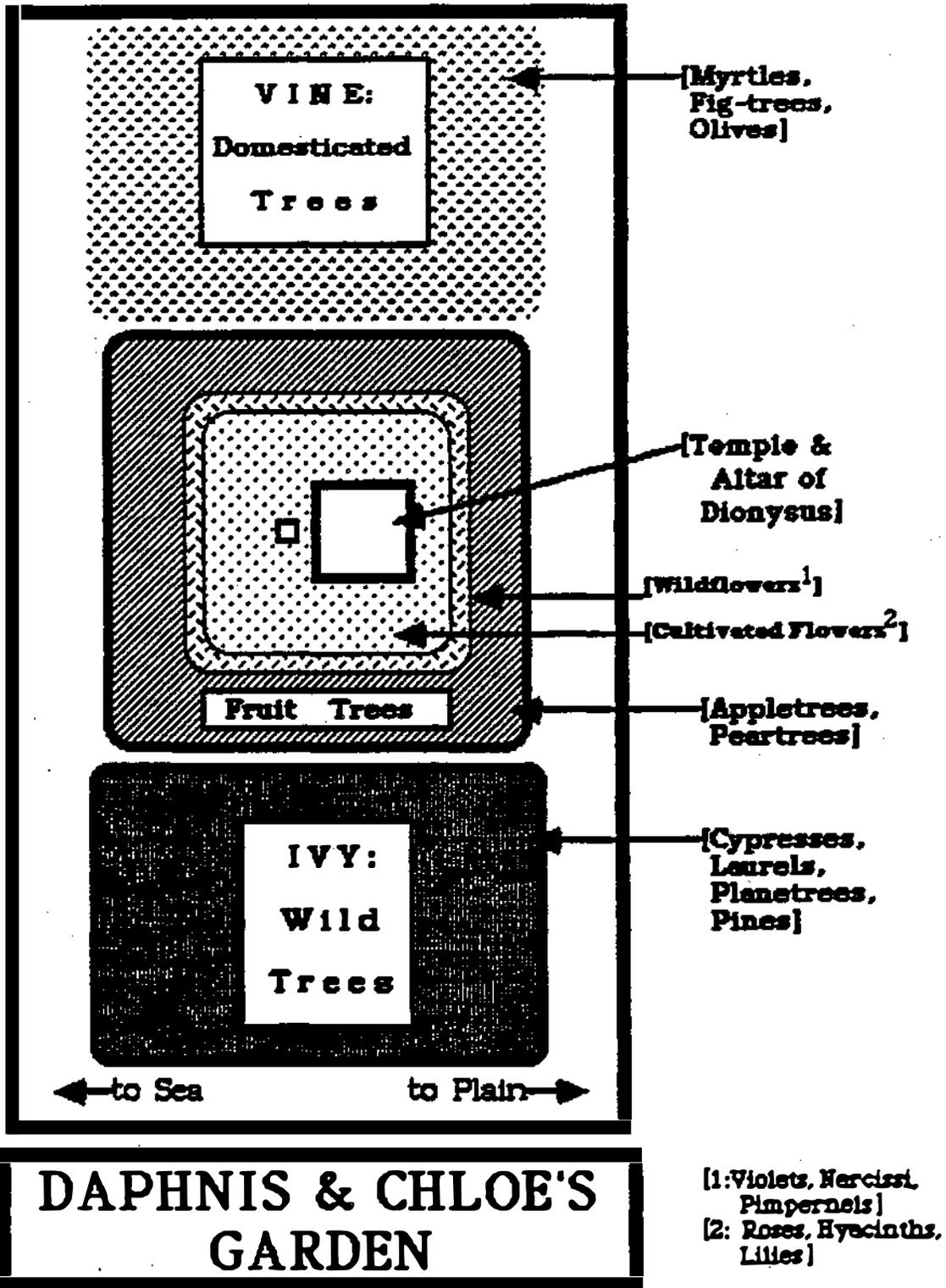
**KALYPSO'S GARDEN**



**KIRKE'S GLADE**



**ALKINOOS' GARDEN**



## 10. Gardens in Fusion

**R<sub>X</sub>**: [Tiberianus' Prescription for a Pleasaunce]

sic euntem per vipecta pulchra odora et musica  
*thus to-the-goer through greenery fair with odor and music*  
 ales, amnis, aura, lucus, flos, et umbra iuverat.  
*bird, river, breeze, grove, flower, and shade gave pleasure*

Unpacked slightly, this yields the following cepogonic requisites:

- |                           |   |
|---------------------------|---|
| 1. Trees                  | 5. Breeze [preferably the Spring zephyr]      |
| 2. Flowers [& low plants] | 6. Birds                                      |
| 3. Grass                  | 7. Cave/Grotto                                |
| 4. Water, running         | 8. Viewer/hearer/smeller [etc.?] = Heisenberg |

We shall now proceed to see what can be made from this handy kit:

## I. The Pagan Pastoral

A. Theocritus, *Idyll I*: Music, Love...and Death...and Goats

1. Scenery and Persons Fused: The "Pathetic Fallacy"
2. Impossibilities: The "Adynaton"
3. Telling the Singer from the Song
4. Plenitude and Plenty

a. From the end of Theocritus' Seventh *Idyll*:

*Larks and linnets*

*sing, and the turtledoves made moan, and the bees  
 zoomed around and about the fountains. All things  
 smelled of a rich harvest and fruiting—abundance  
 of pears by our feet and apples rolled at our side,  
 and branches burdened with damsons earthward drooped.  
 A cask of four-year-old wine was opened.*

## 5. Leaving

B. Vergil, *Eclogue IV*: Backward, Oh Time, In Thy Flight....

1. Something Different
2. The Golden Age: Beginning Again
3. Rustic Plenty
4. Impossibilities Realized: *Adynata Dynata*
5. The New World's Birthday
6. The Pleasaunce Transcended
7. Allegory, of course—but *What?*

II. The Christian Pastoral

- A. Eden: *Genesis 1-3*
1. How many Trees are enough? Elohist vs. Yahwist
  2. Beginnings
  3. Plenitude
  4. Allegory to be Allegorized
  5. The Four Rivers
  6. Separation from the World: The Wall
  7. Separation from the Garden: Leaving
- B. The Hortus Conclusus: *The Song of Songs which is Solomon's*
1. A Wedding Ceremony?
  2. The Allegorizing of Symbolism
  3. Bride - Garden
  4. Garden - Eden
  5. The Wall: The Enclosed Garden
  6. The Actualizing of Allegorizing of Symbolism: Solomon & Sheba?
  7. The Wedding of Mary and God

III. Fused Garden #1: The R & R Retreat Replays *The Fall*-

A Note on the Assimilation of Sexist Hortularism

*Come into the Garden.*

-Maud

- A. Pagan Gardens: **Gather Be Rosebuds, But Watch Be Step...**
1. Kalypso on Ogygia: The Back of Beyond
  2. Kirke at Aea: The Drug Experience
  3. Nausikaa in Skheria: The Gambit Declined
  4. Hypsipyle on Lemnos: Business Deferred
  5. Dido at Carthage: Enemy-at-Love
- B. Christian Gardens: **By the Waters of Babylon**
1. Eve: The Cause of the Fall
  2. Sheba: The Princess from Egypt
- C. Pagan/Christian Gardens: **The Wickedest Grove in the West...**
1. Alcina's Garden [Ariosto, *Orlando Furioso* 6-7]
  2. Armida's Bowre [Tasso, *Gerusalemme Liberata* 14-18]
  3. Acrasia's Bowre of Blisse [Spenser, *Faerye Queene* 2.12]
- D. Put Them Together And: **Not Exactly Your Basic Garden...**
1. Artifice
  2. Ambiguity
  3. Unreality
  4. Vistas of Variety
  5. Opulence
  6. Exoticity
  7. A Woman's Hand
  8. The Moral Arena
- E. **Male and female Created He Them**
1. The Witch in the Wood
  2. Woman as Garden
  3. Oh, Hero, Spare That Tree!

#### IV. Fused Garden #2: Milton Designs an Eden

##### A. John Milton, *Paradise Lost* 4.131-357; 9.385-472

1. By Satan perceived
2. The prescription filled
3. The scriptures observed
4. The classics surpassed
5. The garden peopled
6. The learning displayed
7. The Wall
8. Pastoral: The rural retreat
9. Eve: Woman's place is in the Garden...or *is* the Garden...

#### V. Fused Garden #3: The Voyage *of* and *to* the Earthly Paradise

##### A. God's Holy Mountain

1. How did it come about?
2. Where is it?
3. What's it like?
4. What's it *for*?

##### B. The Building of the Garden

1. Filling the Prescription
2. Adding just a bit....
3. And just a bit more
4. And changing the whole thing

##### C. Noted Visitors

[pre-1: ~~Odysseus~~??? See Dante, *Inferno* 28]

1. Alexander the Great
2. Seth
3. Dante Alighieri
4. John Mandeville, Knight
5. One Astolfo, a Wizard
6. *¿*Samuel Taylor Coleridge, Poet?
7. *¿*One Ishmael, later from the whaling ship *Pegquod*?  
[See "A Bower in the Arsacides, *Moby Dick*, Chap. 102]

#### VI. Fused Garden # 4: *¿*Marvell's Mind in an Earthly Paradise?

##### A. Andrew Marvell, "The Garden"

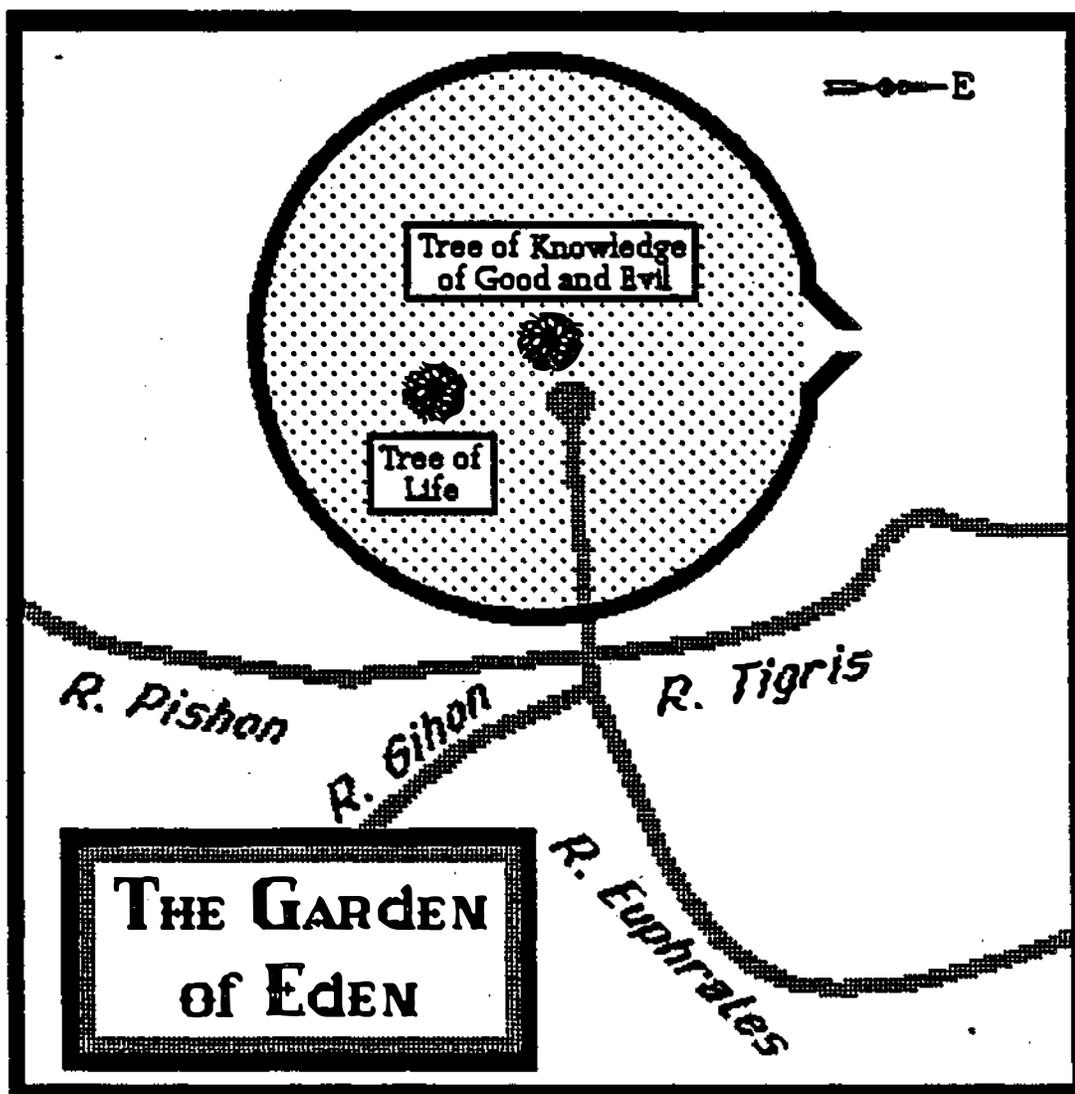
1. The classical pastoral: Love Undone
2. Eden: The Fall Repaired
3. Body and Soul
4. The meditating Soul rises upwards  
[a ridiculously inadequate summary]
  - I. Retreat from society
  - II. Vegetable solitude
  - III. Fleahly love...
  - IV. ...abandoned [along with the pagan classics]
  - V. The Body recapitulates the Fall
  - VI. The Mind/Soul turns inward
  - VII. The Soul rises tentatively
  - VIII. Prelapsarian Eden achieved
  - IX. The Prospect: From Time to Eternity

VII. Concluding Disturbing Example: On Coming to the Garden Alone,  
While the Dew is Still on the Roses.... *found in the Oxford Book of English Verse*

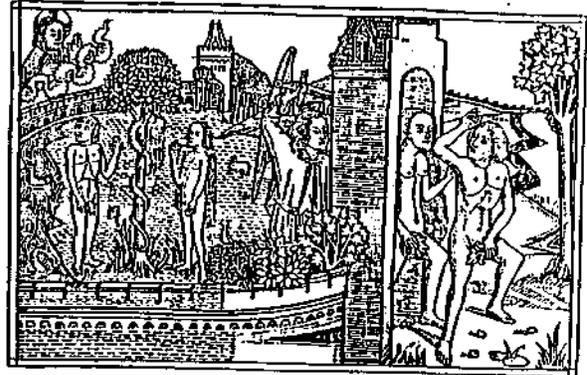
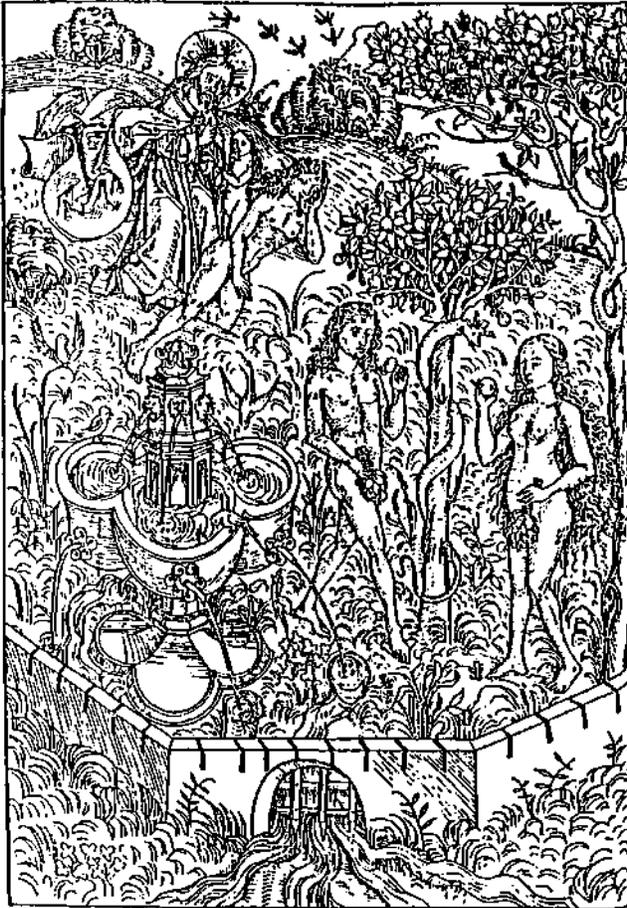
MY GARDEN, by T. E. Brown

A garden is a lovesome thing, God wot!  
Rose plot,  
Fringed pool,  
Ferned grot—  
The veriest school  
Of peace, and yet the fool  
Contends that God is not—  
Not God! in gardens! when the eve is cool?  
Nay, but I have a sign;  
'Tis very sure God walks in mine.

Appendix: A Very Useless Map



Another Appendix: The Iconography of EDEN and SOLOMON'S GARDEN

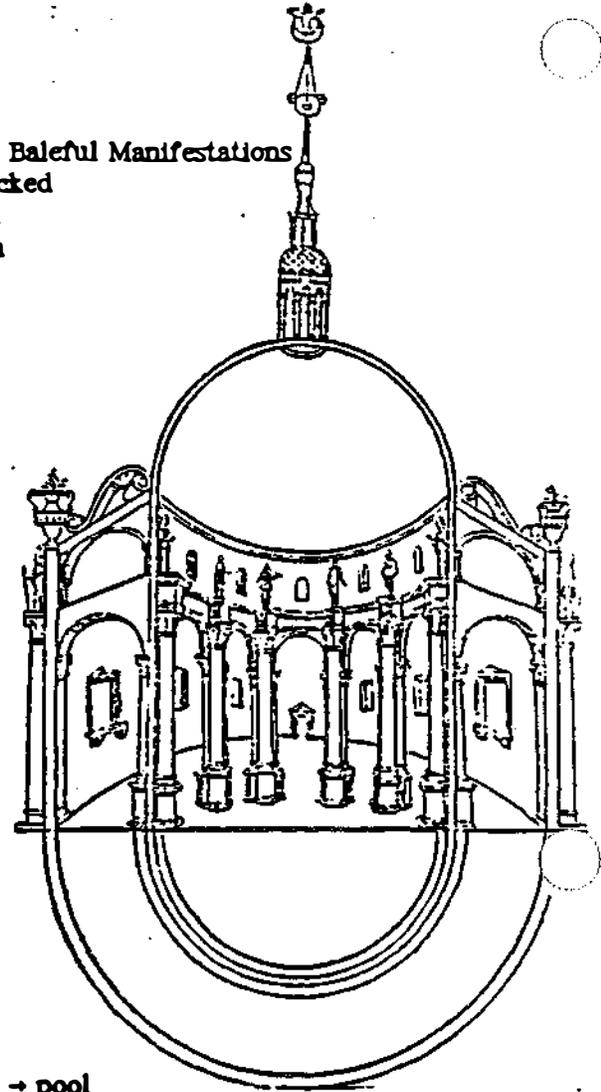


Vertical scroll on the left: *Ortus conclusus est, soror mea, sponsa, ortus conclusus, flos signatus 4.12*  
 Upper horizontal scroll: *Fons hortorum, puteus aquarum viventium, quae fluunt impetu de Libano 4.15*  
 Lower horizontal scroll: *Surge, squillo, et veni, auster; perfla hortum meum, et fluant aromata illius 4.16]*

59a



- a. The XII Morall Vertues
  - b. Temperance
  - c. *Fin de voyage*
2. **Models**
- a. The Odyssean Voyage
  - b. The Pleasance, Especially Its Baleful Manifestations
  - c. The Arthurian Quest, Sidetracked
  - d. From Ariosto: Alcina's Island
  - e. From Tasso: Armida's Garden
3. **Methods**
- a. The Stanza
  - b. Disciplined Diffusion
  - c. Exploration
  - d. Cross-Cutting
4. **Metaphor**
- a. The Analyzed Allegory
  - b. The Synthesized Allegory
  - c. The Emblem
5. **Motion**
- a. Centrifugality: The Quest
  - b. *En avant!*
  - c. Generated Geography
  - d. Recurrent Ticks
8. **Modes**
- a. The Heroic
  - b. The Sensual
  - c. The Moralistic
  - d. The Makerly
  - e. The Prodigal
7. **Mutations**
- a. "They'll love it twice"
  - b. Mutated Models: Kharybdis<sup>2</sup>
  - c. Inner Variation: bowl → cup → pool
  - d. Products of Pattern: sea → mist → sound → song
  - e. Temptation as Generation
8. **Multiversity**
- a. The Nineteen Steps
  - b. A Plussage of Gardens<sup>1</sup>
    - (1) Phaedria's Island Paradise [2.8.12ff.]
    - (2) Proserpina's Garden [2.7.51 ff.]
    - (3) The Garden of Adonis [3.8.29 ff.]
    - (4) Mt. Acidale [8.10.8 ff.]
9. **System**
- a. The Confluence of Patterns
  - b. Art on Art and Nature
  - c. All Together, Now....



<sup>1</sup> For an outline guide to these items, see Appendix Two.

III. TURN THESE TIPS TO YOUR

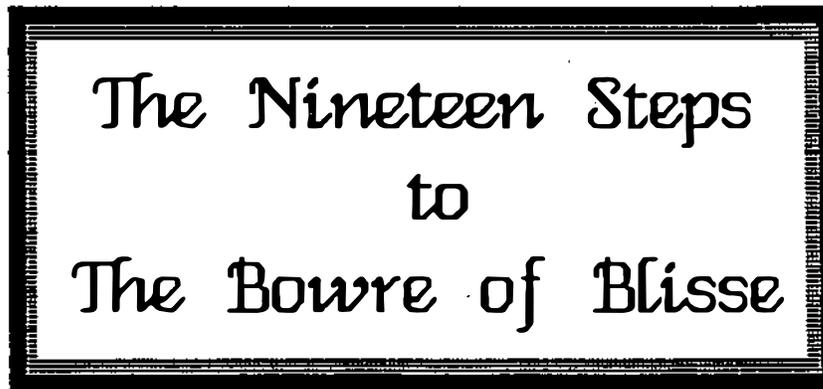
# PRACTICAL ADVANTAGE!

- A. Patterns That Have Stood Tyro Contractors in Good Stead
1. The IV Seasons
  2. The Quincunx
  3. The VII Liberal Arts
  4. The VII Virtues [III Christian, IV Cardinal]
  5. The VII Deadly Sins
  6. The Zodiac [XII Houses, and that's only the beginning]
  7. The XIV Stations of the Cross
- B. A Source for Inspiration When All Else Has Failed
1. Thompson, Stith: *Motif-Index of Folk Literature*<sup>2</sup> [Bloomington IN 1955], especially rubrics F0-F889

IV. And One Last **M** [not treasured by Spenser, but adored by your Guide]

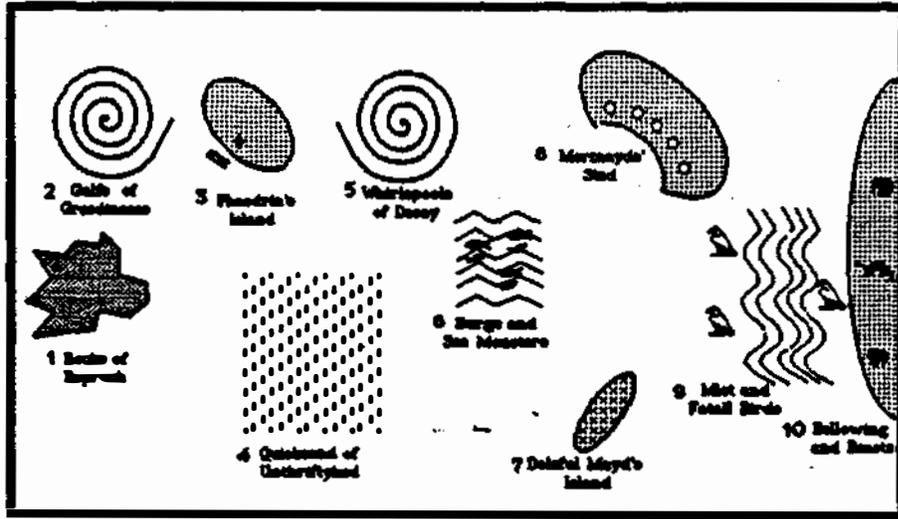
A. Maps

In witness whereof, Your Guide here presents, overleaf,

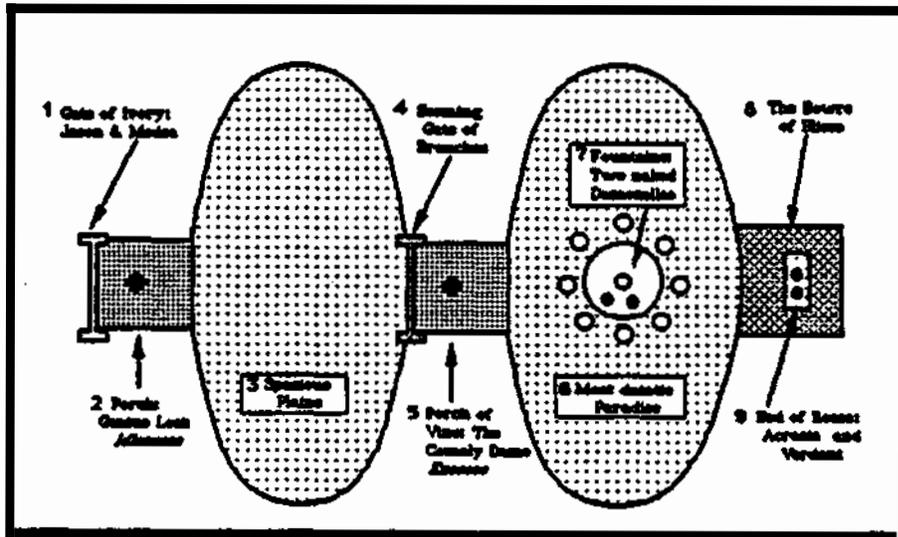


aka:

APPENDIX ONE:



*Acrasia's Bowre of Blisse I:*  
 The Outer Approaches  
*P. Q. 2121-41*



*Acrasia's Bowre of Blisse II:*  
 The Inner Approaches  
*P. Q. 212.42-80*

## APPENDIX TWO: Spenserian Supplement

[NB. What follows here is an outline of some few points that I may cover if time permits. In any case, they should be useful as a guide to your reading.]

### III: Yet A Few More Spenserian Gardens

—Come out of the Garden, DSP

- I. A Bargain-Basement Prelude to The Bowre of Blisse:
  - The Garden of Phaedria** [FQ 2.6.12 ff.]
    - A. Fecundity [stanza 12]
    - B. The Assault on the Senses [13]
    - C. The Undoing: Cymocles swerved from his purpose [14]
    - D. The Sermonette on the Plaine [15-17]
      1. Scriptural Parody (esp. Matthew 6:28-29)
      2. The Landscape Gives the Lesson
    - E. The Instant Replay: Phaedria as Garden [24-25]
    - F. The Un-Undoing: Guyon *not* swerved from his purpose by Mirth [28]
- II. A High-Roller Prelude to The Bowre of Blisse:
  - The Garden of Proserpina** [2.7.51-86]
    - A. Fecundity Inverted [51-52]
    - B. Capitalist Fruit: The Golden Apples [53-55]
    - C. A Hell of a Tree [58]
    - D. The Undoing: Tantalus [57-60]
    - E. Hard Questions
      1. ¿Why the silver chair? [54, 63]
      2. ¿Why Pontius Pilate? [61-64]
- III. The Source:
  - The Garden of Adonis** [3.6.29-50]
    - A. ¿Why "Adonis"?
      1. Venus & Adonis
      2. Hence, - a "Yorcing-bed"
      3. But: "Adonis" < "Eden"
      4. Hence, we have: Ephemerality)(Eternity
    - B. An Eden
      1. Fecundity
      2. Wall—no, *Walls*; ¿Why?
      3. The Birth of All Things
    - C. A Philosophical Garden
      1. The Forms [with thanks to Plato][and to Vergil, who owed Plato, too]
        - a. Exit to Matter
        - b. Return to Rebirth
      2. The Problem of Time [39-41]
    - D. The Heart of the Heart of the Country, or, Eden's Eden [43-50]
    - E. Adonis: *Cicere* in *Mutabilitie*

IV. A Quick Gander at the Earthly Paradise:  
 Mount Acidale [6.10.5-18]

- A. Eden
  - 1. Fecundity
  - 2. Height
  - 3. Seasonlessness
  - 4. Care-lessness
- B. A Pagan Pleasaunce
  - 1. Venus
  - 2. The Dance
  - 3. Nymphs & Graces
  - 4. *Primavera*

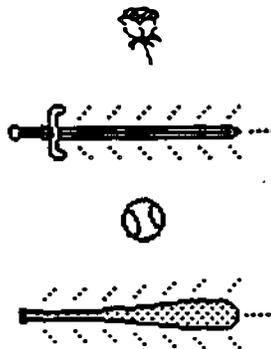
U. A Non-Spenserian, But Possibly More Palatable, Eden for those in Need

Unlike any other business in the United States, sports must preserve an illusion of perfect innocence. The mounting of this illusion defines the purpose and accounts for the immense wealth of American sports. It is the ceremony of innocence that the fans pay to see—not the game or the match but the ritual portrayal of a world in which time stops, in which everybody present can recover the blameless expectations of a child, where the best man always wins, and the forces of light always triumph over the powers of darkness.

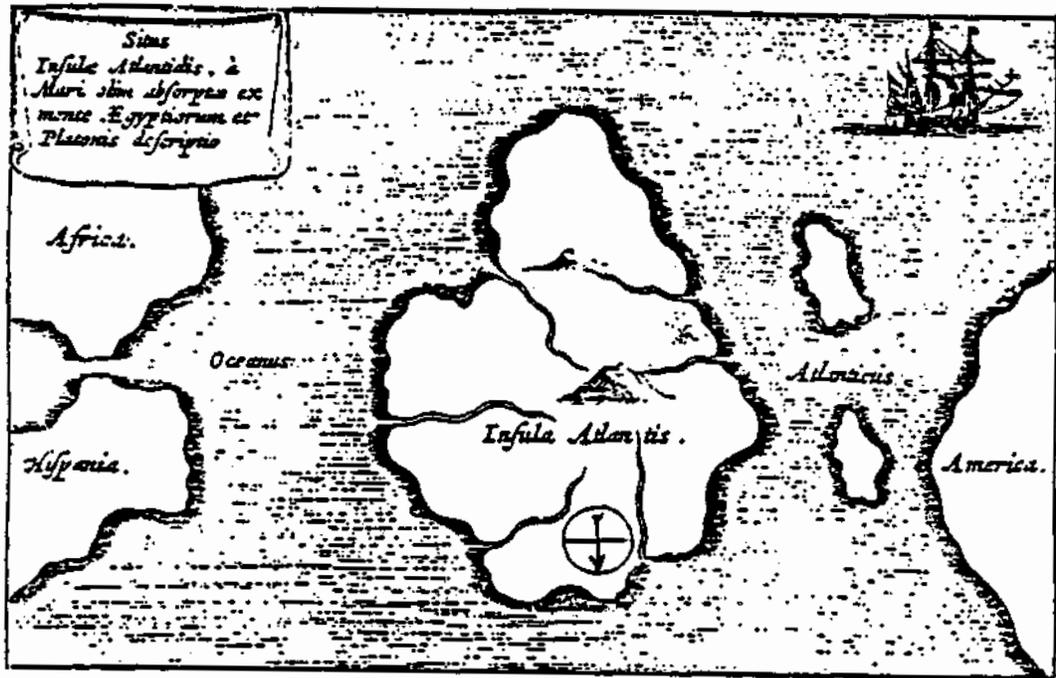
The playing field is the holiest of American places, more sacred than the stock exchange, more blessed than the Lincoln Memorial or the vaults at Fort Knox. The diamond and the gridiron—and, to a lesser degree, the court, the rink, and the track—embody the American dreams of Eden.

On the other side of the left-field wall the agents of death and time go about the dismal work of the world's corruption. Wars come and go; the family business fails and somebody's boyfriend wrecks the car; widows and orphans fall prey to lying insurance salesmen; banks foreclose on farm mortgages; children die of bone cancer. But inside the park the world is as it was at the beginning. The grass is as green as it was; nobody grows old, and if only the game could last another three innings, or maybe forever, nobody would ever die.

—from Lewis Lapham, "Notebook: Social Hygiene"  
*Harper's*, November 1988, p. 9



## 12. The World In Order I: ATLANTIS *Up and Under, but Not Out*



—from: Athanasius Kircher,  
*Mundus Subterraneus* [1641]

### I. Just a look at Ruden: "Atlantis" [1941]

### II. Plato's Atlantis: *Timaeus* 20c-27c, *Critias* [ca.355 BC?]

#### A. Building Atlantis

##### 1. Goals

- a. The Gold-Plated Philosophical Vehicle
- b. The Entertainment

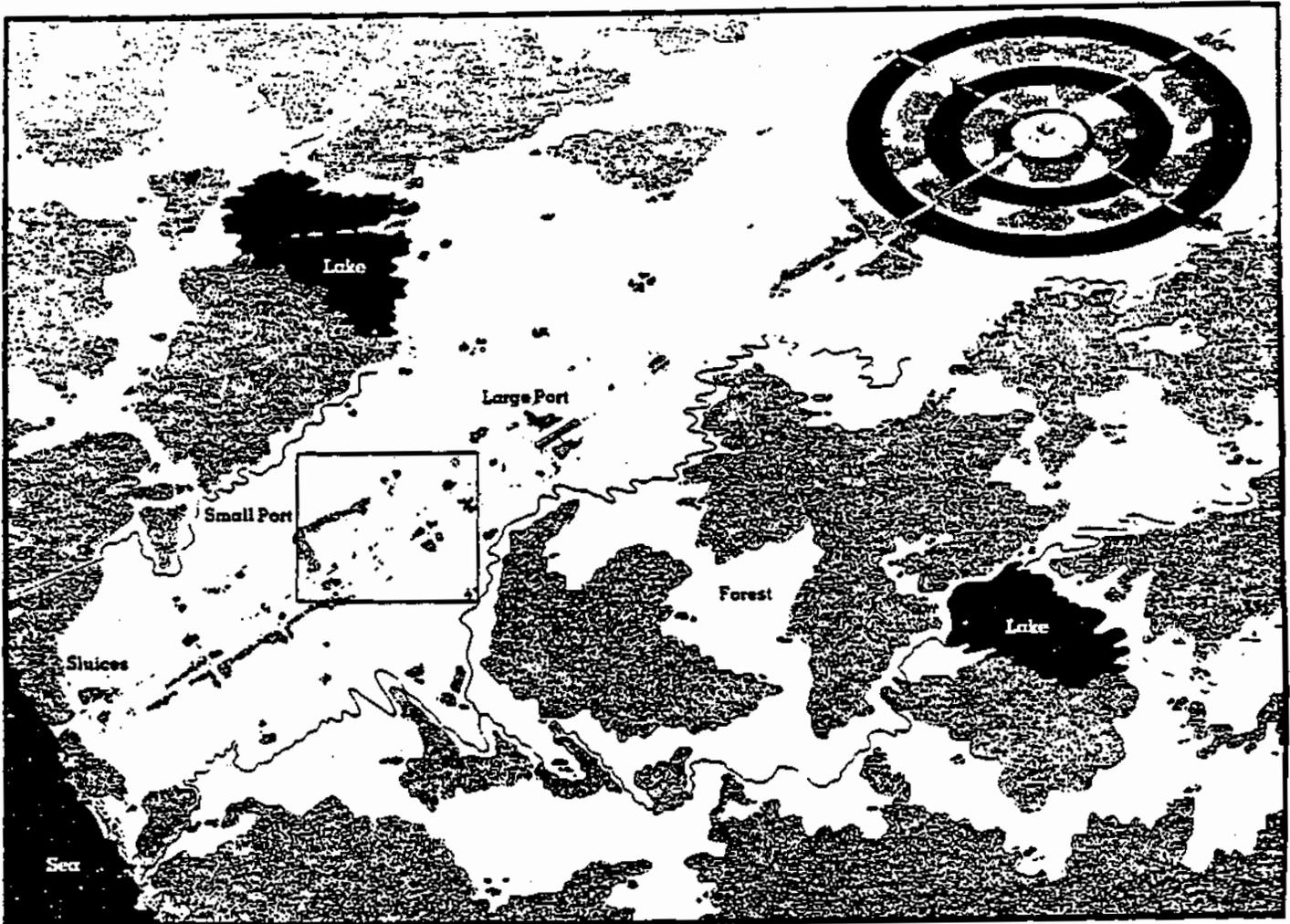
##### 2. Models

- a. Homer, *Odyssey* 6-8: Skheria and the Phaiakians
- b. Homer, *Iliad* 18: The Two Cities on the Shield
- c. Greece: The Two Cities on the Peninsula
- d. Sicily: The Golden West
- e. And somewhere else...
  - (1) Crete
  - (2) Tartessus

(3) Or...?

3. Methods
  - a. The εἰκὼς λόγος [*eikōs logos*, "likely story"]
  - b. The veraciousse historie
  - c. The fictional narrative
  - d. The family chronicle
  - e. The detailed presentation
  - f. Not to forget, of course, the dialogue
4. Metaphors
  - a. The Golden Age
  - b. Embodied Decadence
  - c. Order Triumphant: Triads & Decads & Such
  - d. The Change in Scale
  - e. Emblems: Elephant & Castle & Cataclysm
5. Motions
  - a. The holographic approach
  - b. The approaching end
  - c. Divine Intervention: The Founding, the Council
  - d. Potentialities: The Military
  - e. Something About Drawing Lines
6. Modes
  - a. The makerly
  - b. The patriotic
  - c. The familial
  - d. The priestly
  - e. The Herodotean
  - f. The shift...
7. Mutations
  - a. Scale: From garden to plain
  - b. Scale: From palace to megalopolis
  - c. Internal: From hill to plain
  - d. External: From ten to ten
  - e. Whatever became of the late unpleasantness?
8. Multiversity
  - a. A quote for *Intolerance*
  - b. A note on the absence of multiversity...
  - c. ...and its consequent presence
9. System
  - a. The Well-Articulated Ruin
  - b. The Well-Ruined Articulation
- B. Unbuilding Atlantis
  1. *"Nothing in its life became it like its leaving it"*
  2. The Double Deconstruction
  3. Oooh, what a Lovely Gap!
- C. Rebuilding Atlantis
  1. The enthusiast: Ignatius Donnelly
  2. The mystic: Helena Petrovna Blavatsky
  3. The opportunist: Richard S. Shaver
  4. The archaeologists: Spyridon Marinatos & A.G. Galanopoulos
  5. And a host of others

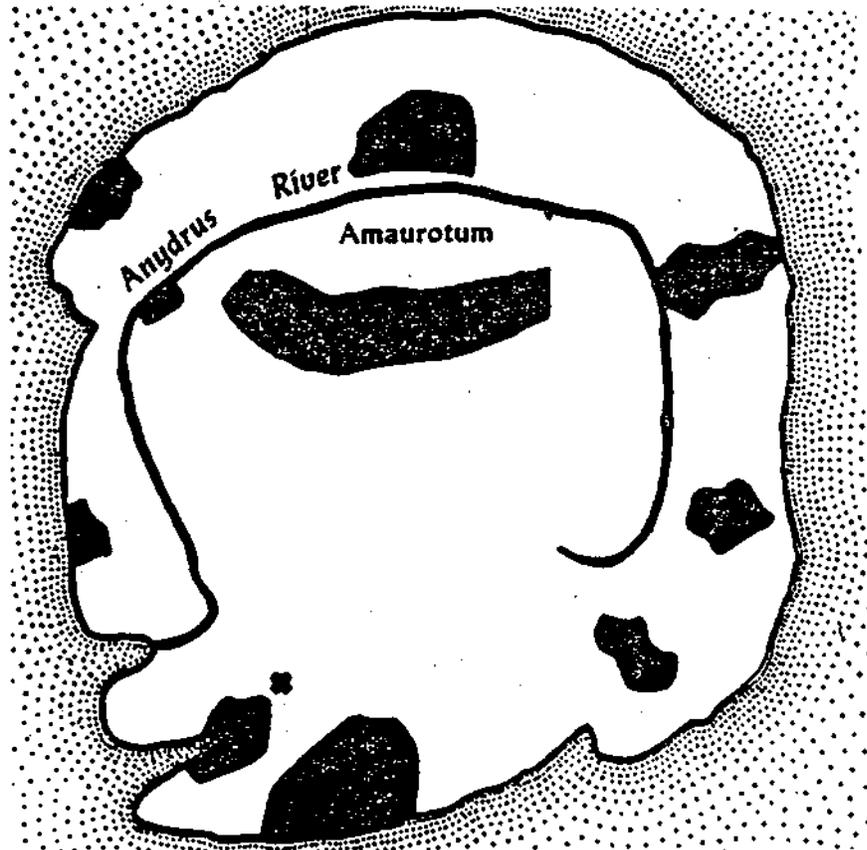
III. Your Atlantis and Mine, or, Not Quite Anything Goes



**SOME FURTHER READING:**

- deCamp, L. Sprague: **Lost Continents** [NYC 1954; repr. 1970]  
Forsyth, Phyllis Young: **Atlantis: The Making of Myth** [Montreal 1980]  
Stahel, H. R.: **Atlantis Illustrated** [NYC 1982]

**13. The World in Order II: *Utopia***  
*Everything In Its Place, and a Place for Some Things*



*A Map of Utopia, diffidently based on the 1516 frontispiece*

**I. Thomas More, St. or Sir**

**II. His *Utopia* [1516, 1518]**

**A. Terminological Utopia**

1. *OU*topia or *EU*topia?
2. And what about *DYS*topia?

**B. Topographical Utopia**

1. Insularity: The repeated paradigm
2. Isolation
3. Dislocation

4. Fertility
5. Systematicity and Regularity

C. Economic Utopia

1. Communism
2. Aplutia
3. Self-Sufficiency
4. Agriculture
5. Industry
6. Technology (!)

D. Moral Utopia

1. Goodness
2. Virtue
3. Puritanism
4. Hedonism
5. Levelling
6. Busy-ness
7. Hierarchy

E. Inconsistent Utopia

1. Moving Day
2. The Inspection Rite
3. Mercenaries
4. Friends and allies
5. Enforcement: The Death Penalty

F. Verisimilitudinous Utopia

1. The covering letter
2. The naive memoir
3. The contained conversation
4. The personal passions
5. The effect of Latin

G. Influential Utopia

1. For a convenient, up-to-date treatment of the whole matter, at least its more serious aspects, see: Manuel, Frank E., and Fritzie P. Manuel, *Utopian Thought in the Western World* [1978] [handy, too—878 pp.]
2. Or, you might look at most of, subset Future World, that's been published since the end of WW II.
3. Or, if you have less time to spend, you might do well to consider W. H. Auden again. His poem "Vespers" (from *Horae Canonicae*) is an authoritative statement on the difference between Arcadia/Eden and Utopia/New Jerusalem. It is shorter than most of novels, and much, *much* shorter than the Manuels' manual—and handier, being among the *TEXTS*.

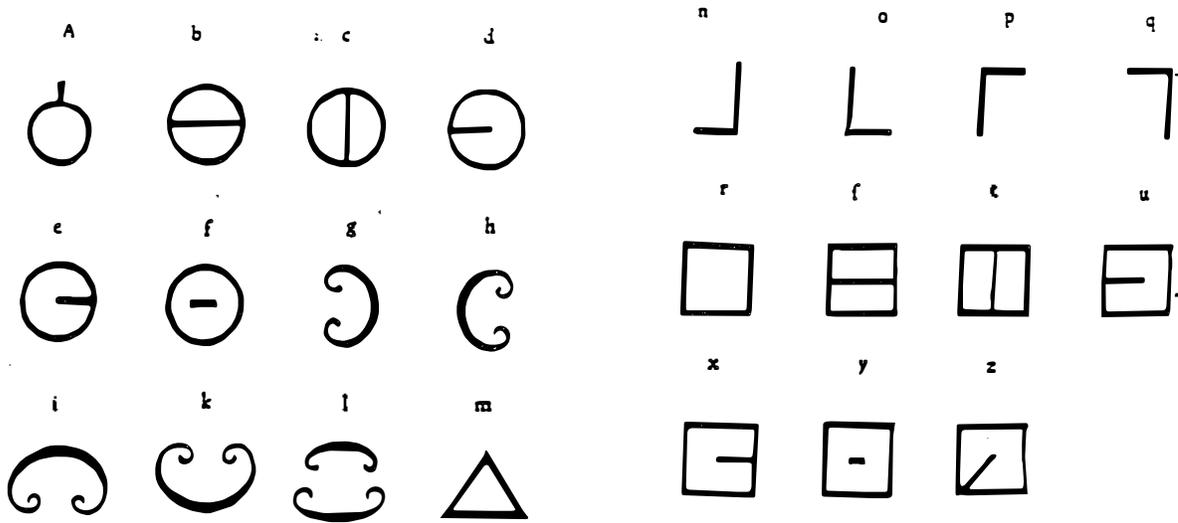
H. Linguistic Utopia

1. A note from Iambulus?  
*"They use letters which, according to the value of the sounds they represent, are 28 in number, but the characters are only seven, each one of which can be formed in four different ways."*
2. More: 22 letters [no J, no V, no W, no Z], 5 shapes:



3. VTOPIENSIUM ALPHABETVM: THE UTOPIAN ALPHABET

Version by the Calligrapher Geofroy Tory of Bourges, in his *Champ Fleury*. [Paris, 1529; repr. Dover, 1967]



4. TETRASTICHON VERNACVLA VTOPIENSIUM LINGVA:  
QUATRAIN IN THE UTOPIAN VERNACULAR

Vtopos ha Boccas peuia chama  
 EMLGLE GO ELWDBE GEBBO WGOAO  
 polta chamaan  
 GLBBO WGOAOOJ.  
 Bargol he maglomi baccan  
 EOPGLE GE AOBELAO EOBBOJ  
 sorna gymnosophaon  
 ELAO EBΔJLELGOJ.  
 Agrana gymnosophon labarem  
 OBPDAO EBΔJLELGL EOBBOGA  
 bacha bodamilomin  
 EOBGO ELBOAQBLAGJ.  
 Voluala barehin heman la  
 ELBBOBO EOBBOGQJ GBAOJ BO  
 lauoluola dramme pagioni.  
 BOELBELBO EBOAAG GQBELJQ.

5. More's [or Giles'] Latin Version of the Quatrain:  
*Vtopus me dux ex non insula fecit insulam.*  
*Vna ego terrarum omnium absque philosophia*  
*Ciuitatem philosophicam expressi mortalibus.*  
*Libenter impartio mea, non grauatim accipio meliora.*

[Literal Translation: *Utopos, my ruler, converted me, formerly not an island, into an island./Alone of all lands, without the aid of abstract philosophy, I have represented to mortals the philosophical city./Ungrudgingly do I share my benefits with others; undemandingly do I adopt whatever is better from others.* ]



## DIGRESSION: NOTES ON MIDDLE HIGH UTOPIAN

### I. The Language of the Quatrain

[probably the creation of Peter Giles]

#### VERBS

- barchin:** *impartio*, "I share" verb, pres 1st sing ind act  
[from Lat. *partio, parcio*, "apportion, share"?)
- dramme:** *accipio*, "I take, adopt" verb, 1st sing, pres ind act  
[from Gk. *drân*, "do, accomplish"?)
- labarem:** *expressi?*, "I have represented" verb, perf 1st sing ind act  
[best guess: from Lat. *laboro*, "work out, elaborate, form"; others: from Lat. *labrum*, "lip", or from Heb. *lô*, "not" and Gk. *berein*, "weigh down, burden"]
- polta:** *fecit*, "(he) made" verb, perf 3 sing ind act  
[from Gk. *poiein*, "make, do"?)

#### NOUNS

- agrama:** *ciuitatem*, "city, state" noun, acc. sing [fem?]  
[from Gk. *agora*, "marketplace, assembly"?)
- baccan:** *terrarum*, "of lands" noun, gen pl [fem?]
- Boccas:** *dux*, "Leader, Ruler" noun, nom. sing masc  
[from Sem. *brkh*, "leader"; cf. Punic "Barca"?)
- chama:** *insulâ*, "island" noun, abl sing [fem?]  
**chamaan:** *insulam*, "island" noun, acc. sing [fem?]  
[from Gk. *khamai*, "on the ground"?)
- gymnosophaon:** *philosophiâ*, "philosophy" noun, gen or abl sing [or pl, as Grk?]  
[as loanword from Greek: "naked-wise", cf. the *gymnosophists*]
- NB: **gymnosophon:** *philosophicam*, "philosophical" adj, acc sing [fem?]
- Utopos:** *Utopos*, proper name: noun, nom sing masc.  
[as noted below, from Gk *ou* "not", *topos* "place"]

PRONOUNS

- he: *ego*, "I" pronoun I, nom sing  
 ha: *me*, "me" pronoun I, acc. sing. [masc.?, fem?, neut? common?]  
 heman: *mea*, "mine" pronominal adj., acc. pl. [neut?]  
 [cf. Gk. *hēmân*, "of us", or *hēmas*, -ē, -an, "our"]

ADJECTIVES

- bargol: *una*, [sola?], "one, only" adj, nom sing [fem]  
 bodamilomin: *mortalibus*, "mortals" noun/adj, ℓdat? pl  
 gymnosophon: *philosophicam*, "philosophical adj, acc sing [fem?]  
 [as loanword from Greek—see *gymnosophaon* above]  
 maglomi: *omnium*, "of all" adj, gen pl [fem?]  
 pagloni: *meliora*, "better [things]" noun/adj, acc pl  
 peula: *ex non?* = *nullâ?* "from no" ℓadj, gen or abl sing [fem?]  
 [ℓfrom Gk. [a]po, "from"; and Heb. *lô*, "not" ?]

PREPOSITIONS

- bacha: [no ref?], "to" ℓprep [= Eng "to", Gk *pro*], gov. dat.??  
 soma: *absque*, "without" prep [gov abl?]  
 [ℓ from Lat. *sine*, "without" ?]

ADVERBS

- la: *non*, "not" adverb  
 [from Heb. *lô*, "not"]  
 lauoluola: *grauatim*, "hard-ly, under duress" adverb  
 [obviously, the negation of *uoluola* below: "not willingly"]  
 uoluola: *libenter*, "willingly" adverb  
 [cf. Lat. *volo* "wish, want"]

II. Names, Largely Greek Puns

[These by More, in the body of the text]  
 [\* indicates non-Utopian referend]

PLACES and PEOPLES

- Abraxa: [Gk. name of the 365th heaven of Basilides the Gnostic, or Gk. "Trouserless"] the primeval name of Utopia  
 Achoria: [Gk. "No-Country"] country on the mainland, SSE of Utopia  
 Alaopolitans: [Gk. "People-less-City-dwellers"] inhabitants, presumably, of Alaopolis, a nation which once engaged in war against the Utopians' allies, the Nephelogeates [less probably, Gk for "Blind-City-dwellers"]  
 Amaurotum: [Gk. "dim, shadowy"] central city, and hence something like capitol, of Utopia [one interpretation: "Dreamtown"; another, "Dimtown"  
 -cf. a modern North-of-England term for London: "The Smoke"]

- Anemolians:** [Gk. "*Windy people*"]: inhabitants of a country a good distance from Utopia, whose ambassadors once made a horrid gaffe [one translator gives "*Flatulentines*", which is rather nice]
- Anhydrus:** [Gk. "*Waterless*"] principal river of Utopia
- Macarians:** [Gk. "*Happy Ones, Blessed Ones*"] people not very distant from Utopia, whose king was decidedly noncapitalistic
- Nepheletes:** [Gk. "*Cloud-born ones*"], a neighboring nation friendly to Utopia
- \*Polylerites:** [Gk. "*Those possessed of much nonsense*"] a people in Persia
- Utopia:** [Gk. "*Nowhere*"] the great country, founded by **Utopus**
- Zapoletans:** [Gk. "*Great-Salesmen*"], nation 500 miles E of Utopia, a principal source for mercenaries

**OFFICIALS, ETC.**

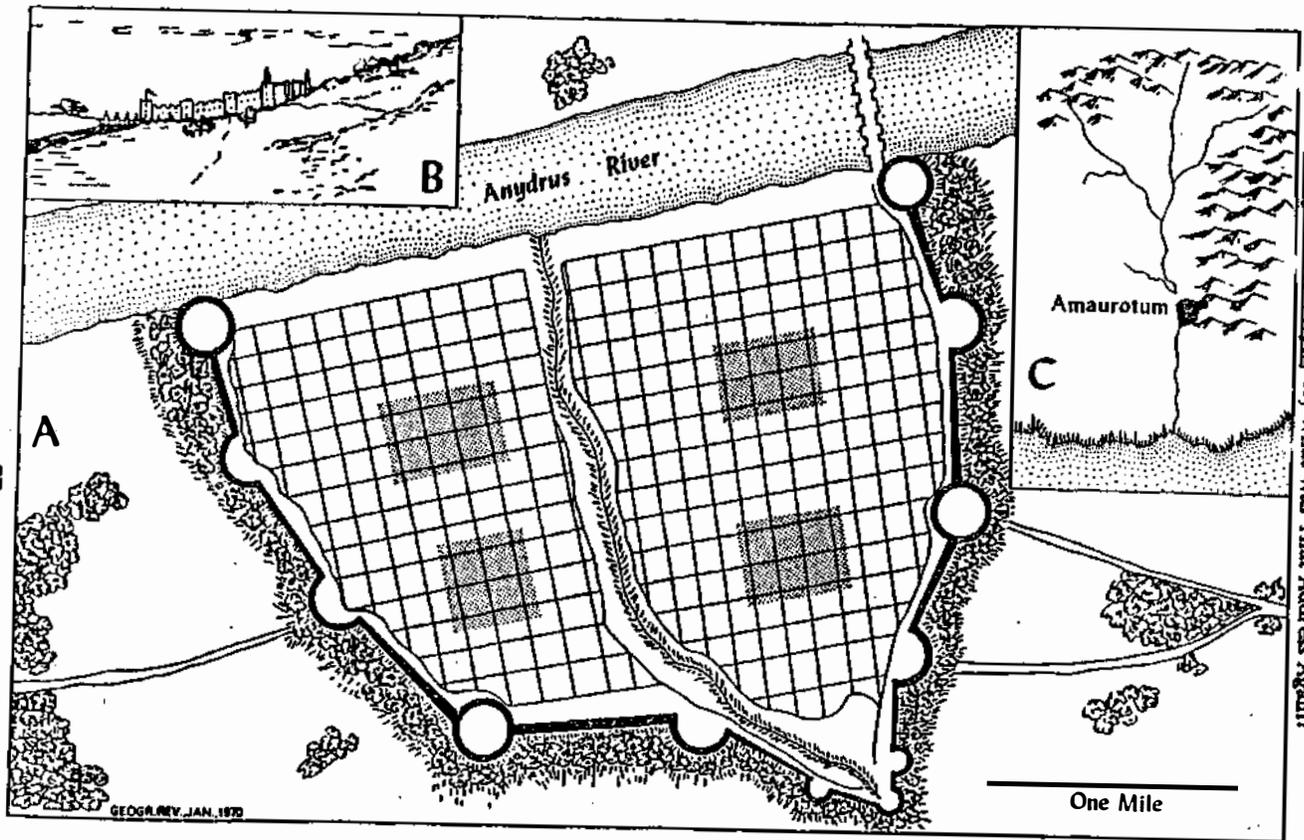
- Ademus:** [Gk. "*Without People*"] Governor, the highest office in Utopia; formerly known as **Barzanes**
- Barzanes:** [Heb. & Gk. "*Son of Zeus*"] name, in Old Utopian, of the **Ademus**
- Buthrescae:** [Gk. "*Wildly Religious*"] a group of religious zealots
- Phylarch:** [Gk. "*Leader of a Tribe or District*"] official set over a group of 30 families; formerly known as a **Syphogrant**
- Protophylarch:** [Gk. "*First District Leader*"] official set over 10 **Phylarchs** with their families; formerly known as a **Tranibor**; there are 200 Protophylarchs
- Syphogrant:** [?Gk. "*Ruler of a pigsty*" (*sypheo-krantor*) or possibly "*Wise old man*" (*sopho-geront-*), if not "*Silly old man*" (*sypheo-geront-*)] name, in the Old Utopian language, of a **Phylarch**
- Tranibor:** [?Gk. "*Bench-feeders*" = "*Gluttons*"?] name, in Old Utopian, of the **Protophylarch**

**PERSONS**

- \*Hythlodæus:** [Gk. "*Distributor of Nonsense*"], surnamed Raphael, a Portuguese, our source for knowledge of Utopia
- \*Tricius Apinatus:** [Lat., from *Trica* and *Apina*, two desperately unimportant small towns in Apulia in Italy, proverbial for ridiculous trifles, hence "*Boondock Hicksville*" or, in one translator's version, "*Tommy Rot*"] physician, companion of Hythlodæus on his Fourth Voyage to Utopia
- Utopus:** [Gk. "*Nowhere*"] conqueror of Abraxa, founder of Utopia

**DATES**

- Cynemernus:** [Gk. "*Dog-day*" (*kyn-hemer-*) or "*New-day*" (*kaen-hemer-*)] "First Feast", the holiday at the beginning of every month and of the year
- Trapemernus:** [Gk. "*Turn-day*" (*trap-hemer-*)] "Final Feast", the holiday at the end of every month and of the year

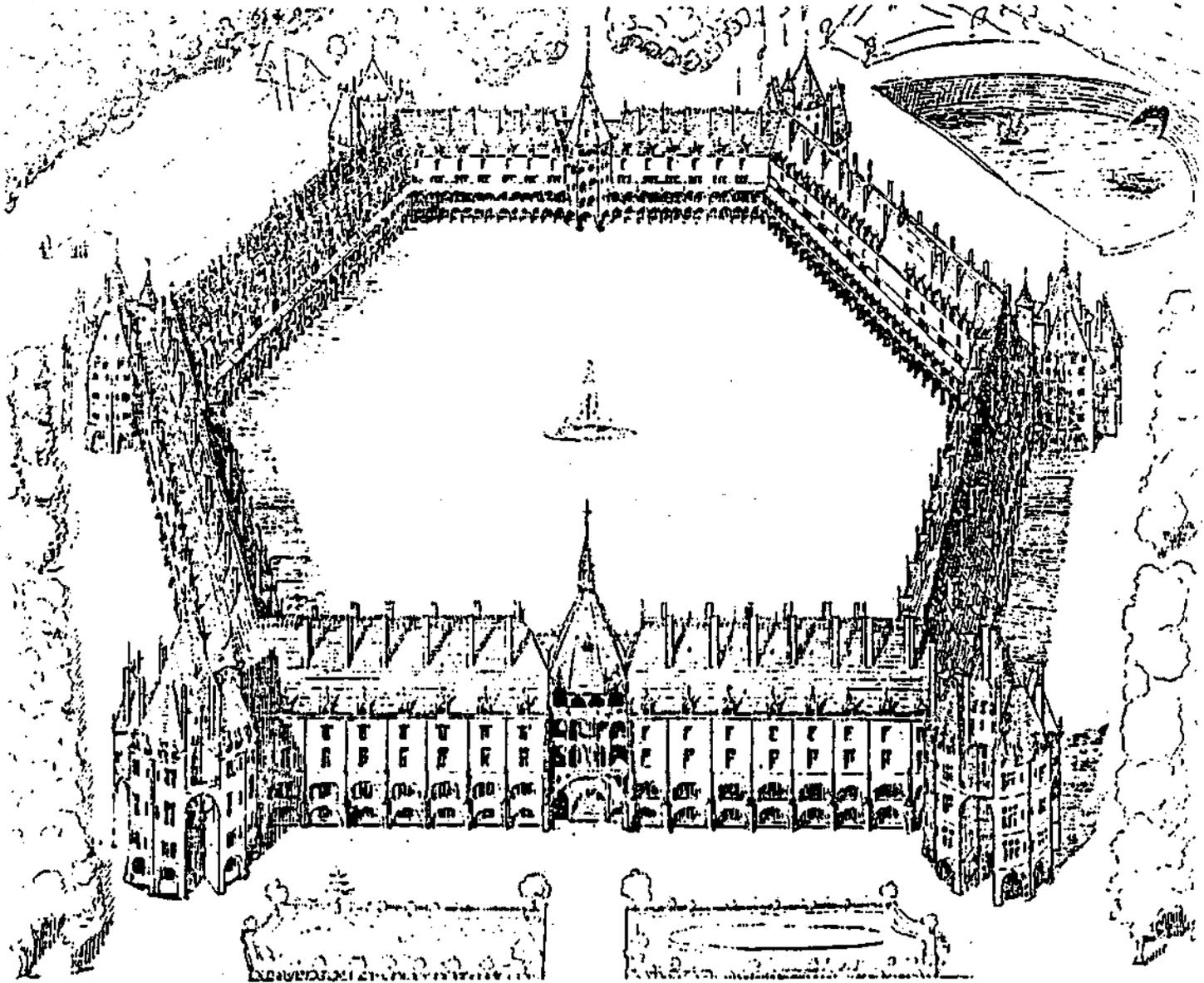


The city of Amaurotum, based largely on More's descriptions. The drawings show (A) the site plan, (B) the possible elevation, and (C) the situation of the city in relation to the drainage system. Market areas are shaded.

C. C. 322

PARAGEOGRAPHY

14: The World in Order III: *Thélème*  
*The Renaissance Reservation, with Reservations*



*Vue perspective de l'Abbaye de Thélème*

I. The Bragmans of Sir John de Mandeville [see Appendix One]

- A. Oh, Goodness!
- B. The Weather in Faith/Eden/Paradise/The Sun Islands/Skheria/Elysion/Olympus
- C. Gymnosophistry, or, the Mysterious East, or, the Sapient Orient
- D. UnCovering the Caitiff Carrion, or, *Sunshine and* [spiritual] *Health*
- E. A Reminder of the Functions of *The Primitive*.

II. François Rabelais: The Abbey of Thélème [1534 AD]

- A. The World Is So Full Of A Number Of Things...
  - 1. The Scholastic Lists
  - 2. Into the Lists
  - 3. The Abbey Lists
  - 4. Do As You List
  - 5. A Slight List to Starboard
- B. That I'm Sure We Should All Be As Happy As Kings...
  - 1. The Configurations of Free Will
  - 2. Perfection and Regularity
  - 3. The Embarrassing Intrusion of Impossibility
  - 4. The Embarrassing Exclusion of Impossibles
  - 5. By the Numbers, BE FREE!
  - 6. Free Will as Whim, or, The Unmoved Mover
- C. Except, We've Forgotten just One Or Two Things...
  - 1. Founded on What?—The Riddle
  - 2. Goodness, Anyone?
  - 3. Tennis, Anyone?
  - 4. Menace, Anyone?
- D. Plus The Carnival Context And All That It Brings...
  - 1. Grandgousier's Tripe-Tasting Party
  - 2. Gargantua's Freshman Term
  - 3. High Times with Father John
  - 4. Oh, Dem Bodily Functions!
- E. With Utopia Opened to Arrows and Slings!<sup>1</sup>...
  - 1. *Covering* that Caitiff Carrion
  - 2. The Subsequent Fate of Utopia in *G & P*



III. Thélème in Action: Navarre on Stage [See Appendix Two]

- A. The Court of Marguerite d'Angoulême
- B. Shakespeare: *Love's Labor's Lost* [c1594?; revised 1598]
  - 1. "A little Academe"
  - 2. "The huge army of the world's desires"
  - 3. Cutworms in Beulah Land
  - 4. Jesting in a Hospital
  - 5. The Words of Mercury, or, Thélème Undone

<sup>1</sup> A bit strained for this context, but what the hell, a rhyme is a rhyme...

APPENDIX ONE: *from* The Travels of Sir John de Mandeville, Bt., Ch. 32:

Beyond this isle is another isle good and great and full of folk; and they are good folk and true and of good faith after the manner of their conversation. And if all it be so that they are not Christian men, not forbye by law of kind they live a commendable life, and are folk of good virtue and flee all vices and sin and malice, and they keep well the Ten Commandments, for they are neither proud, ne covetous, ne lecherous, ne gluttons; and they do nought to another man but as they would were done to themselves. They set nought by riches of this world, ne by having of earthly goods. They make no leasings, ne swear none oaths for no thing, but simply say it is or it is not; for they say that he that swears is about to beguile his neighbor. This isle that this folk dwells in is called the Isle of Bragmans; and some men call it the Land of Faith. And through this isle runs a great river, the which is called Thebe. And generally all the men of that isle and of other isles thereby are truer and rightwiser than are in other countries. In this isle are no thieves, ne men murderers, ne common women, ne liars, ne beggars; but they are als clean men of conversation and als good as they were men of religion. And, for als mickle as they are so true folk and so good, there is nevermore in that country neither thunder ne levening, hail ne snow, ne other tempests of ill weathers; ne hunger, ne pestilence, ne war, ne other tribulations come there none among them, as do among us because of our sin. And therefore it seems that God loves them well and is well paid of their living and of their faith. They trow in God that made all thing, and him they worship at all their might; and all earthly things they set at nought. And they live so temperately and so soberly in meat and drink that they are the longest living folk of the world; and many of them die for pure eld without sickness when the kind fails.

When Alexander the conqueror reigned and conquered all the world, in that time he came by that isle and sent his letters to them that dwelt in that isle and said that he would come and destroy their land, but if they would be under his subjection, as other lands were. And they wrote letters again til him in this manner: 'What thing might suffice to that man, to whom all the world may not suffice? Though shall find nothing with us wherefore thou should werray upon us; for we have no riches of this world, ne none covet for to have. All the places of our land and all our goods mobile and unmobile are common til ilk man. All our riches that we have is our meat and our drink, wherewith we sustain our bodies; our treasure is peace and accord and love that is among us. Instead of array of our bodies we use a vile cloth for to cover with our caitiff carrion. Our wives also are not proudly ne richly arrayed to pleasing of our eyes, for we hold such enornement great folly to put to the wretched body more beauty than God has kindly given it; our wives covet no more beauty than kind has given them. Our land serves us of two things, that is to say of our lifelade, which we live with, and of sepulture, when we are dead, And aye to this time have we been in peace, of the which thou will now despoil us and disherit us. A king we have among us, not for to do right to any man, for among us no man does wrong til other, but all only to lere us to be obedient. Judges need us none to have among us, for none of us til other but as he would were done til him. Forbye from us may thou reave us but peace, the which has aye unto this time been among us.' And when king Alexander had seen their letters and read them, him thought in his heart that it were unman and great unmanhood to grieve such folk or trouble them, and he granted them the gift of peace, and bade that they should continue forth their good manners and good customs without dread having of him, for he should not dere them.

Near beside that isle is another isle that men call Oxidrace, and another that is called Gynoscriphe, where for the most part they hold the manners of the Bragmans, living innocently in lewty and in love and charity ilk one til other; and they go evermore naked. Into these isles came Alexander the conqueror; and from the time that he saw their conversation and their lewty and love ilk one til other, he said that he would not grieve them, but bade them ask of him whatso they would, and he should grant them, but bade them ask of him whatso they would, and he should grant them. And they answered and said that worldly riches would they none ask ne have, but all only meat and drink wherewith the feeble body might be sustained. For the goods and riches of this world, quoth they, are not lasting but deceivable. But and he might give they things that were aye-lasting and not deadly, then would they thank him mickle. The king answered them and said that might he not do, for he was deadly himself as well as they. 'Whereto, then,' quoth they, 'gather thou the riches of this world, that are transitory and may not last; but, whether thou will or not, they shall leave thee, or else thou them, as it has befallen to them that were before thee. And out of this world shall thou bear nothing with thee, but naked as thou came thither shall thou pass hence, and thy flesh shall turn again to earth that thou was made of. And therefore should thou think that nothing may last evermore, but God that made all the world. And yet, not having regard thereto. thou are so presumptuous and so proud that, right as thou were God, thou would make all the world subject unto thee, and thou knows not the term of thy life, ne the day ne the hour.' When Alexander had heard these words and such other, he had great wonder thereof and was greatly compunct and went from them and did them no dis-ease. And if all it be so that this manner of folk have not the articles of our belief, nevertheless I trow that for their good faith that they have of kind and their good intent, God loves them well and holds him well paid for their living, as he did of Job, the which was a paynim, and not forbye his deed were acceptable to God as of his loyal servants. And if all there be many divers laws and divers sects in the world, never the latter I trow that God evermore loves well all those that love him in soothfastness and serve him meekly and truly and set not by the vainglory of the world, as this folk does and as Job did...



APPENDIX TWO: From William Shakespeare, *Love's Labor's Lost*, I.i:

*Enter Ferdinand, King of Navarre, Berowne, Longaville, and Dumaine.*

*King.* Let fame, that all hunt after in their lives,  
 Live regist'ed upon our brazen tombs,  
 And then grace us in the disgrace of death;  
 When, spite of cormorant devouring Time,  
 Th' endeavor of this present breath may buy  
 That honor which shall bate his scythe's keen edge,  
 And make us heirs of all eternity.  
 Therefore, brave conquerors—for so you are,  
 That war against your own affections  
 And the huge army of the world's desires—  
 Our late edict shall strongly stand in force:

Navarre shall be the wonder of the world;  
 Our court shall be a little academe,  
 Still and contemplative in living art.  
 You three, Berowne, Dumaine, and Longaville,  
 Have sworn for three years' term to live with me,  
 My fellow scholars, and to keep those statutes  
 That are recorded in this schedule here.  
 Your oaths are pass'd, and now subscribe your names,  
 That his own hand may strike his honor down  
 That violates the smallest branch herein.  
 If you are arm'd to do, as sworn to do,  
 Subscribe to your deep oaths, and keep it too.

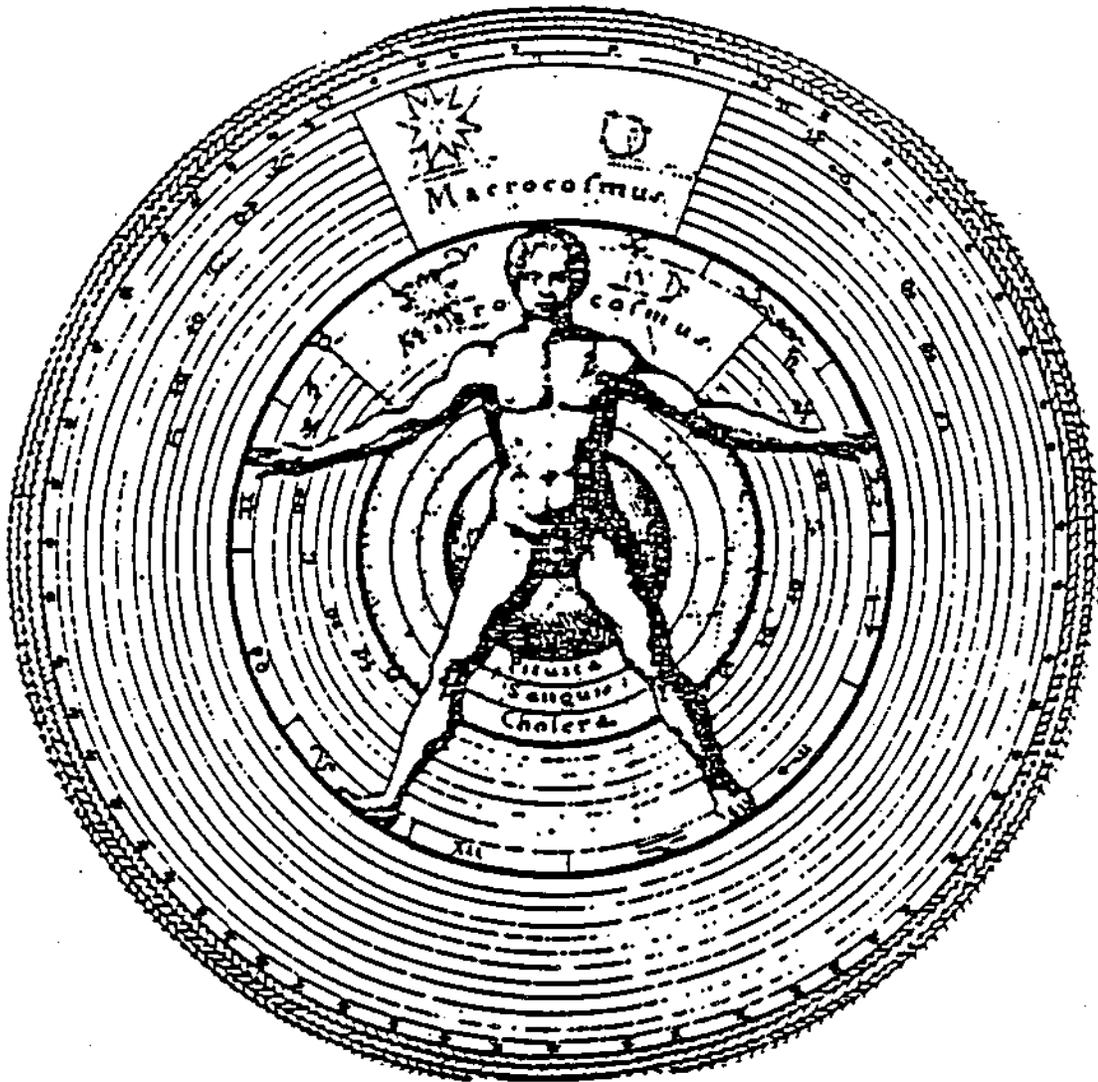
*Long.* I am resolv'd, 'tis but a three years' fast;  
 The mind shall banquet, though the body pine;  
 Fat panaches have lean pates; and dainty bits  
 Make rich the ribs, but bankrupt quite the wits.

*Dum.* My loving lord, Dumaine is mortified:  
 The grosser manner of these world's delights  
 He throws upon the gross world's baser slaves;  
 To love, to wealth, to pomp, I pine and die,  
 With all these living in philosophy.

*Ber.* I can but say their protestation over:  
 So much, dear liege, I have already sworn,  
 That is, to live and study here three years.  
 But there are other strict observances:  
 As not to see a woman in that term,  
 Which I hope well is not enrolled there;  
 And one day in a week to touch no food,  
 And but one meal on every day beside,  
 The which I hope is not enrolled there;  
 And then to sleep but three hours in the night,  
 And not be seen to wink of all they day—  
 When I was wont to think no harm all night,  
 And make a dark night too of all the day—  
 Which I hope well is not enrolled there.  
 O, these are barren tasks, too hard to keep,  
 Not to see ladies, study, fast, not sleep.

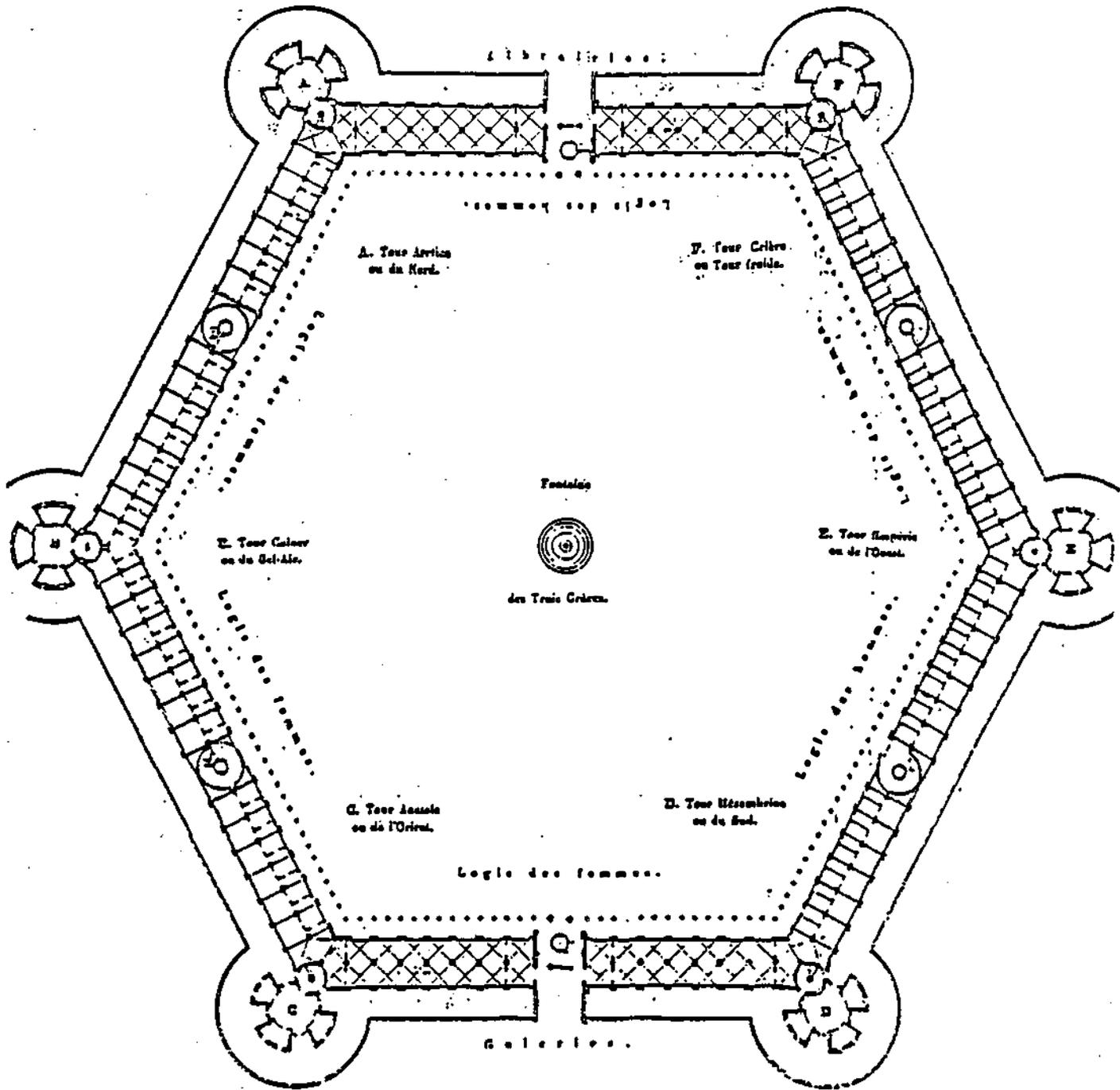


**APPENDIX THREE: Robert Fludd's Vision of the Macro/Microcosm, accompanied by  
A Tip for the Desperate WorldBuilder**



**I Sing the Body Eclectic....**

1. The Topography of Pantagruel
2. Down the Alimentary Canal with Gun and Camera
3. O My America, My Newfoundland...
4. The Pincher Martin Approach
5. Do Whales = Wales?
6. Make Your Body Work For YOU!



*Plan Géométrique de l'Abbaye de Thélème*  
[you can never have too many plans...]

## 18. FÆRIE I: The *Mabinogion* *Wales within Wales*



- I. A Tale from Giraldus Cambrensis [see Appendix I]
  - A. The Good Father Elidyr
  - B. An Interpretation by Alan Garner, *Elidor*
- II. The Sins of the *Mabinogion*
  - A. Inconsistency
  - B. Incoherency
  - C. Insufficiency
- III. The Busted Epiphany, or, M'Intosh's Revenge
  - A. The Joycean Category
  - B. An Augustinian Example
  - C. Who Was That Masked Man in the Raincoat?
- IV. Wales: A Forest of Epiphanies, An Epiphany of Forests
  - A. The Welsh Triads [see Appendix II]
  - B. The Thirteen Treasure of the Island of Britain [see Appendix III]
  - C. *Cad Goddeu*: The Battle of the Trees [see Appendix IV]
- V. *Mabinogion*: Spectrum
  - A. The Four Branches
  - B. *Culhwch and Olwen*
  - C. The Romances
- VI. *Mabinogion*: Real Space
  - A. Medieval Wales
  - B. Ireland
  - C. Logres [Lloegr]
  - D. Annwfn [Annwvn, Annwn]
- VII. *Mabinogion*: Other Space
  - A. How Many Miles to Fairyland?
  - B. The Mutable Landscape
  - C. High Places
  - D. Low Places
- VIII. *Mabinogion*: Time
  - A. A Year and a Day, or, A Year To the Day
  - B. Life's Little Interruptions
  - C. When Is the Storyteller?
- IX. *Mabinogion*: The Easy Coexistence of Extremes
  - A. Shape-shifters and Bathtubs

- B. Armed Knights and Pigs
- C. High Words and Low Deeds
- D. Detail and Disregard
- E. Swordplay and Shoemaking
- H. *Mabinogion*: Supplemental Items
  - A. The Otherworld Described
    - 1. From Giraldus Cambrensis, *Itinerarium Cambriae* 1.8 [App. 1]
    - 2. From "Pwyll Prince of Dyfed" [Gantz p. 48]
    - 3. From "Manawydan Son of Llyr" [Gantz 89]
    - 4. From "Owein, or The Countess of the Fountain" [Gantz 194-5]
    - 5. The Anti-Otherworld: From "The Dream of Rhonabwy" [Gantz 178-9]
  - B. Some Lineaments of the Celtic Otherworld
    - 1. Locale: On island; in mound; under waves; through mist [mountain?]
    - 2. Guide, if any: Fairy; the vehicle itself; animal
    - 3. Vehicle, if any: Boat or coracle; bridge
    - 4. Garden: Fruit trees
    - 5. Garden: Well; fountain(s); spring(s)
    - 6. Birds, usually singing
    - 7. Architecture: Fortress; palace; splendid house
    - 8. Hospitality and general lifestyle: Splendid and free
    - 9. Appointments: A vessel of some sort (cup, cauldron, etc.)
    - 10. Inhabitants: The ruler, his consort, et al. (generally incl. beautiful women)
    - 11. Colors: Green, red
    - 12. Time: If different from the Real World's, more often slower than faster
  - C. The Attack on the Otherworld
    - 1. *Priddeu Annwn*: "The Spoil of Annwvn" [App. V]
  - D. The Generated Landscape of Romance: "Peredur"
  - E. The Waste Land, or, What Happened to Bran?
  - F. Further, but by no means the last, words on some of the above items
    - 1. Patch, Howard Rollin: *The Other World* (Cambridge MA 1950)  
[a sober, scholarly, and very useful book]
    - 2. Duffy, Maureen: *The Erotic World of Faery* (London 1972)  
[a very strange book]
    - 3. Graves, Robert: *The White Goddess* (London & New York 1948)  
[one of the world's great mad books]



**APPENDIX ONE:** Giraldus Cambrensis, *Itinerarium Cambriae*, 1.8  
[tr. Lewis Thorpe: *Gerald of Wales: The Journey Through Wales/The Description of Wales* (Harmondsworth 1978). pp. 133-5]

Sometime before our own time [1188 AD] an odd thing happened in these parts [i.e., near Swansea, in S. Wales]. The priest Elidyr always maintained that it was he who was the person concerned. When he was a young innocent only twelve years old and busy learning to read, he ran away one day and hid under the hollow bank of some river or other, for he had had more than enough of the harsh discipline and frequent blows meted out by his teacher. As Solomon says: "Learning's root is bitter, but the fruit it bears is sweet." Two days passed, and there

he still lay hidden, with nothing at all to eat. Then two tiny men appeared, no bigger than pigmies. "If you will come away with us," they said, "we will take you to a land where all is playtime and pleasure." The boy agreed to go. He rose to his feet and followed them. They led him first through a dark underground tunnel and then into a most attractive country, where there were lovely rivers and meadows, and delightful woodlands and plains. It was rather dark, because the sun did not shine there. The days were all overcast, as if by clouds, and the nights were pitch-black, for there was no moon nor stars. The boy was taken to see their king and presented to him, with all his court standing round. They were amazed to see him, and the king stared at him for a long time. Then he handed him over to his own son, who was still a child. All these men were very tiny, but beautifully made and well-proportioned. In complexion they were fair, and they wore their hair long and flowing down over their shoulders like women. They had horses of a size which suited them, about as big as greyhounds. They never ate meat or fish. They lived on various milk dishes, made up into junkets flavoured with saffron. They never gave their word, for they hated lies more than anything they could think of. Whenever they came back from the upper world, they would speak contemptuously of our own ambitions, infidelities and inconstancies. They had no wish for public worship, and what they revered and admired, or so it seemed, was the plain unvarnished truth. The boy used frequently to return to our upper world. Sometimes he came by the tunnel through which he had gone down, sometimes by another route. At first he was accompanied, but later on he came by himself. He made himself known only to his mother. He told her all about the country, the sort of people who lived there and his own relationship with them. His mother asked him to bring her back a present of gold, a substance which was extremely common in that country. He stole a golden ball, which he used when he was playing with the king's son. He hurried away from the game and carried the ball as fast as he could to his mother, using the customary route. He reached the door of his father's house, rushed in and tripped over the threshold. The little folk were in hot pursuit. As he fell over in the very room where his mother was sitting, the ball slipped from his hand. Two little men who were at his heels snatched the ball and ran off with it, showing him every mark of scorn, contempt and derision. The boy got to his feet, very red in the face with shame at what he had done. As he recovered his wits he realized that what his mother had asked him to do was very foolish. He set out back along the road which he usually followed, down the path to the river, but when he came to where the underground passage had been there was no entry to be found. For nearly a year he searched the overhanging banks of the river, but he could never find the tunnel again.

The passing of time helps us to forget our problems more surely than arguing rationally about them can ever hope to do, and our day-to-day preoccupations blunt the edge of our worries. As the months pass by we think less and less of our troubles. Once the boy had settled down among his friends and learned to find solace in his mother's company, he became himself once more and took up his studies again. In the process of time he became a priest. The years passed and he became an old man; but whenever David II, Bishop of St. David's, questioned him about what had happened, he would burst into tears as he told the story. He still remembered the language of the little folk and he could repeat quite a number of words which, as young people do, he had learnt very quickly.

The Bishop told me that these words were very like Greek. When they wanted water they said "ydor ydorum," which means in Latin "aquam offer." In their language "ydor" was the word for water, like Greek "ὕδωρ" and just as "ὕδρῳ" means water-vessels. In Welsh the word for water is "dwfr." When they wanted salt they said "halgein ydorum," which means "saletem offer." Salt is "αλς" in Greek and "halen" in Welsh. The Britons stayed a long time in Greece after the fall of Troy and then took their name from their leader Brutus, so that the early Welsh language is similar to Greek in many of its details. It seems remarkable to me that

I do not find so many languages agree as much over any other word as they do in this: "αλς" in Greek, "halen" in Welsh, "halgein" in Irish, where *g* is inserted, and "sal" in Latin, where, as Priscian tells us, *s* replaces the aspirate in some words. Just as "αλς" in Greek corresponds to "sal" in Latin, so "ἑμι" is "semi" and "ἑπτα" is "septem." In French the word becomes "sel," the vowel *a* changing to *e* as it develops from Latin. In English a *t* is added to make "salt" and in German the word is "sout." In short you have seven languages, or even eight, which agree completely over this word.

If, careful reader, you should ask me if I think that this story of the little folk is really true, I can only answer with St. Augustine that "miracles sent by Heaven are there to be wondered at, not argued about or discussed." If I reject it, I place a limit on God's power, and that I will never do. If I say that I believe it, I have the audacity to move beyond the bounds of credibility, and that I will not do either. I call to mind what St. Jerome said when asked a similar question: "You will find many things quite incredible and beyond the bounds of possibility which are true for all that. Nature never exceeds the limits set by God who created it." As Augustine implied, I would put this story, and others of a similar nature, should the circumstance arise, among those which cannot be rejected out of hand and yet which I cannot accept with any real conviction.

## APPENDIX TWO: A Sampling of the WELSH TRIADS

### THE THREE ARDENT LOVERS OF BRITAIN

1. Caswallawn son of Bell, the ardent lover of Flur daughter of Mugnach Gorr
2. Tristan [Tristram] son of Talluch, the ardent lover of Yseult [Isolde] wife of his uncle March Meirchawn [King March of Cornwall]
3. Kynon son of Clyno Eiddin, the ardent lover of Mervyth daughter of Urien of Rheged [i.e., Cumberland and environs]

### THE THREE BATTLE KNIGHTS IN THE COURT OF KING ARTHUR

1. Cadwr earl of Cornwall
2. Lancelot du Lac
3. Owain son of Urien prince of Rheged

### THE THREE BEAUTIFUL WOMEN OF THE COURT OF KING ARTHUR

1. Gwenhwyvar [Guinevere] wife of King Arthur
2. Enid, who dressed in "azure robes," wife of Geraint
3. Tegau [Tegau Euron]

### THE THREE BLESSED RULERS OF THE ISLAND OF BRITAIN

1. Bran [Vran] son of Llyr and father of Caradawc [Caradoc, Caractacus], called "The Blessed" for that he brought Christianity into the nation of the Cymry, learning it during his 7 years detention in Rom with his son
2. Lleurig ab Coel ab Cyllyn Sant, surnamed "The Great Light," for that he built the cathedral of Llandaff, the first sanctuary of Britain
3. Cadwaladyr, who gave refuge in his kingdom of Wales to all believers driven out by the Saxons from England

### THE THREE CHIEF LADIES OF THE ISLAND OF BRITAIN

1. Branwen daughter of Llyr, "the fairest damsel in the world"
2. Gwenhwyvar [Guinevere] wife of King Arthur
3. Ætheifled the wife of Æthelred

### THE THREE CONCEALMENTS [CLOSURES] OF THE ISLAND OF BRITAIN

1. The head of Bran [Vran] son of Llyr, surnamed "The Blessed," buried under the White Tower of London; so long as it remained there, no invader would enter the island

2. The bones of Vortimer, buried in the chief harbor of the island; so long as they remained there, no hostile ship would approach the island
3. The dragons buried by Lludd son of Beli in the city of Pharaon, in the Snowdon rocks

### APPENDIX THREE: *The Thirteen Treasures of the Island of Britain*

[The names of the] Thirteen Treasures of the Island of Britain, [which were in the North]:

1. Dyrnwyn ["White-Hilt"], the Sword of Rhydderch the Generous: if a well-born man drew it himself, it burst into flame from its hilt to its tip. And everyone who used to ask for it would receive it, but because of this peculiarity everyone jused to reject it. And therefore he was called Rhydderch the Generous.
2. The Hamper of Gwyddno Long-Shank: food for one man would be put in it, and when it was opened, food for a hundred men would be found in it.
3. The Horn of Brán the Niggard from the North: whatever drink might be wished for was found in it.
4. The Chariot of Morgan the Wealthy: if a man went in it, he might wish to be wherever he would, and he would be there quickly.
5. The Halter of Clydno Eiddyn, which was fixed to a staple at the foot of his bed: whatever horse he might wish for, he would find it in the halter.
6. The Knife of Llawfrodedd the Horseman, which would serve for twenty-four men to eat at table.
7. The Cauldron of Dyrnwch the Giant: if meat for a coward were put in it to boil, it would never boil, but if meat for a brave man were put in it, it would boil quickly [and thus the brave could be distinguished from the cowardly].
8. The Whetstone of Tudwal Tudglyd: if a brave man sharpened his sword on it, if it [then] drew blood from a man, he would die. If a cowardly man [sharpened his sword on it], he [his opponent] would be no worse.
9. The Coat of Padarn Red-Coat: if a well-born man put it on, it would be the right size for him; if a churl, it would not go upon him.
- 10,11. The Crock and the Dish of Rhygenydd the Cleric: whatever food might be wished for in them, it would be found.
12. The Chessboard of Gwenddolau son of Ceidio: if the pieces were set, they would play by themselves. The board was of gold, and the men of silver.
13. The Mantle of Arthur in Cornwall: whoever was under it could not be seen, and he could see everyone.
14. The Mantle of Tegau Gold-Breast: it would not serve for any (woman) who had violated her marriage or her virginity. And for whoever was faithful to her husband it would reach to the ground, and for whoever had violated her marriage it only reached to her lap. And therefore was jealousy towards Tegau Gold-Breast.
15. The Stone and Ring of Eluned the Fortunate, which she gave to save Owain son of Urien, who was between the portcullis and the gate, in the contest with the Black Knight of the Fountain: it had a stone in it, and if the stone were hidden, the person who hid it was not seen at all.]



## 19. FFAEIE II: The Once and Continuing King

### *Arthur Any More at Home Like You?*

[punchline, knock-knock joke, ca. 1998]



- I. The Historical Arthur, if any
  - A. Gildas, *De Excidio Britanniae*, 28
  - B. Nennius, *Historia Britonum*, 58
  - C. *Annales Cambriae*, entries under years 516 and 537
- II. The Developed Traditional Arthur
  - A. Geoffrey of Monmouth, *Historia Regum Britanniae* IX-XI
- III. Enter the Grail
  - A. Chrestien de Troyes, *Perceval*
  - B. ...*et seqq.*...
- IV. A Brief Note on Sir Thomas Malory, Kt.
- V. Building Arthur's Britain: There = Here
  - A. Purposes
  - B. Fixed Points
    1. Tintagel
    2. Avalon/Glastonbury
    3. Caerleon/Caer Llion
    4. Camlann/Salisbury Plain
    5. Corbenik/Carbonek
- VI. Developing Arthur's Britain: The Generated Landscape A
  - A. Tradition and the Knotty Twistings of *Peredur*
    1. Leaving home: the earldom in the north; goats & knights
    2. The Lady in the Pavilion, wife to "The Pride of the Clearing"
    3. Arthur's court [Caer Llion]
    4. Seventeen knights on the road
    5. Fortress by the lake: The Lame King: training
    6. Fortress by the meadow: testing: iron bar, spear, head
    7. The widow and the knight in the clearing
    8. The fair maid's ivy-covered fortress, under siege
    8. The wife of "The Pride of the Clearing" again
    10. The castle on the mountain: The countess and the hags of Gloucester
    11. The hermit's cell in the valley: the snow; Arthur's knights
    12. Caer Llion again: Angharad: the vow of silence
    13. Castle in the Circular Valley and the hoary-headed man
    - 14a. Poor house: the serpent and the ring
    - 14b. Caer Llion again: tournament: Angharad and the vow again
    15. The Hall of the Black Oppressor [gwyddbwyll]
    - 16a. The Court of the Sons of the King of Suffering [revivifying]

- 16b. The valley of the sheep and the burning tree: the crossroads
- 18c. The Monster of the Cave
- 17. The Court of the Countess of the Feats: Tournament
- 18. The Mournful Mound: the serpent
- 19. The Valley of the Tournament: The Empress of Constantinople [!]
- [Here interveneth a possible 14-year wait]
- 20. *Caer Llion again*: The Black Girl's Reproach
- 21. *Gwalchmai*: Fortress with Court and Towers [gwyddbwyll]
- 22. *Peredur*: Towerless Fortress: priest [Good Friday]
- 23. *Fortress in River Valley*: prison; battles
- 24a. *Fortress of marvels*: self-playing gwyddbwyll
- 24b. *Forest of Ysbidinongyl*
- 24c. *Forest: the stag// Mountain: the black man by the stone*
- 25. *The Last Fortress: Gwalchmai and hoary-headed man playing gwyddbwyll; the lighting ending, explaining [more or less] the black dwarf, black girl, and last black man; the role of silence and the spear and the head; plus the final disposition of the Hags of Gloucester [is this Fortress Castle Syberw? it seems to be the Fortress of Marvels again—or does it?]*
- B. *A Map? Not Really: Possible Principles of Order in Peredur*
  - 1. Talismans
  - 2. Testing
  - 3. Silence
  - 4. Revenge
  - 5. Religion
  - 6. Monsters
  - 7. The Otherworld
  - 8. Women
  - 8. Gwyddbwyll
  - 10. Return to base

### III. Traversing Arthur's Britain: The Generated Landscape B

#### A. Malory's Ordered Complications

- 1. *The Round Table and the Problem of Numbers:*  
*"Gawain, Uwain, and Marhaus"*
  - a. *Gawain and Uwayne into Exile*
    - (1) *The Castle in the Valley: The Despoiled Shield*
  - b. *Gawain, Uwayne, and Marhaus*
    - (1) *The Forest of Arroy: The Three Noblewomen at the Well*
  - c. *Gawain to the North*
    - (1) *Sir Pelleas at the Cross: the judgment*
    - (2) *The Fight with Sir Carados*
    - (3) *Gawain and the Lady Ettarde*
  - d. *Marhaus to the South*
    - (1) *The Duke of the South Marches*
    - (2) *Lady Vawse's Tournament*
    - (3) *The Young Earl Fergus and the Giant [6 mos. recup.]*
  - e. *Uwayne to the West*
    - (1) *The Tournament of the Falcon*
    - (2) *The Lady of the Roch and the Knights of the Red Castle*
  - f. *Gawain, Uwayne, and Marhaus*
    - (1) *To the Well and Back to Camelot*
- 2. *The Sangreal and the Problem of Allegory*
  - a. *Percivale's Dream [p. 383; resolved p. 384]*
  - b. *Lancelot's Dream [391; res. 392]*
  - c. *Gawain's Vision [393; res. 395]*
  - d. *Sir Bors's Vision [399; res. 401, 403]*

VIII. **The Waste Land: Willy-Nilly Archetype**

- A. Before: *Peredur*: The Lame King Fishing in the Lake; The Other Uncle
- B. During: Chrétien de Troyes, *Perceval*: The Castle of the Fisher King
- C. After: Malory, *Sangreval*: Galahad Heals the Maimed King at Sarras
- D. Long After: Jessie L. Weston, *From Ritual to Romance*
- E. Begun Again: T. S. Eliot, *The Waste Land*

VII. **The Once and Forever-and-Ever King:**

A Few Items, Aimed at Larger Audiences, from the Absolute Flood of Arthurian Books that Shows Absolutely No Sign of Slackening

**1983:** Beverly Taylor & Elisabeth Brewer: *The Return of King Arthur: British and American Arthurian Literature Since 1900.*

[Not as complete as it intends, but this survey of fiction and poetry tries hard, and has good critical bits—though it lacks, sadly, Bernard Malamud's baseball novel, *The Natural*.]

Phyllis Ann Karr: *The King Arthur Companion.*

[Not a scholarly treatment, but a breakdown of the stories in Malory on their own terms. Begun as a gamer's guide, and still is. Quite useful otherwise.]

**1985:** Nikolai Tolstoy: *The Quest for Merlin.*

[Rogue scholarship, but the author is an immensely learned rogue, with an obsession that leads to the intelligence that the real Merlin was a sixth-century druid from the Scottish Lowlands. Lovely digressions.]

Jennifer Westwood: *Albion: A Guide to Legendary Britain.*

[Arthurian material is only a part—but a considerable part—of this careful guide for the traveler to every spot in Great Britain to which a legend has been attached. How to get there, what to see.]

**1988:** Norma Lorre Goodrich: *King Arthur.*

[A long scholarly argument diluted for the general reader, aimed to answer hard Arthurian questions. Unfortunately, this approach makes the conclusions—e.g., that Arthur was the king that Geoffrey said her was—look like enthusiastic assertions rather than proofs. The jury is still out.]

Norris J. Lacy, et al.: *The Arthurian Encyclopedia.*

[Mildly huge—nigh on 700 pp.—this aims at being the last word on many things: presenting the state of the art on many tortured Arthurian questions, surveying later Arthurian literature, etc. Monumental, but not to be used to find one's way around Malory.]

**1987:** Norma Lorre Goodrich: *Merlin.*

[Professor Goodrich has more to say.]

**1989:** Nikolai Tolstoy: *The Coming of the King.*

[A mere beginning—630 pp.—of an epic fictional sequence based on the author's considerable digging in the scholarly vineyard. He seems to have Donaldson's sense of pace. A bestseller in Britain.]



## APPENDIX I: The Historical Arthur, if any:

A. Gildas, *De Excidio Britanniae* 25-8:

25....So a number of the wretched survivors were caught in the mountains and butchered wholesale. Others, their spirit broken by hunger, went to surrender to the

enemy; they were fated to be slaves for ever, if indeed they were not killed straight away, the highest boon. Others made for lands beyond the sea; beneath the swelling sails they loudly wailed, singing a psalm that took the place of a chanty: "You have given us to be eaten like sheep and scattered us among the heathen." Others held out, thought not without fear, in their own land, trusting their lives with constant foreboding to the high hills, steep, menacing and fortified, to the densest forests, and to the cliffs of the seacoast.

After a time, when the cruel plunderers had gone home, God gave strength to the survivors. Wretched people fled to them from all directions, as eagerly as bees to the beehive when a storm threatens, and begged whole-heartedly, "burdening heaven with unnumbered prayers," that they should not be altogether destroyed. Their leader was Ambrosius Aurelianus, a gentleman who, perhaps alone of the Romans, had survived the shock of the this notable storm; certainly his parents, who had worn the purple, were slain in it. His descendants in our day have become greatly inferior to their grand-father's excellence. Under him our people regained their strength and challenged the victors to battle. The Lord assented, and the battle went their way.

28. From then on victory went now to our countrymen, now to their enemies; so that in this people the Lord could make trial (as He tends to) of his latter-day Israel to see whether it loves Him or not. This lasted right up until the siege of Badon Hill, pretty well the last defeat of the villains, and certainly not the least. That was the year of my birth; as I know, one month of the forty-fourth year since then has passed.

B. Nennius, *Historia Brittonum* 28:

Of him sprang the kings of the Kentishmen. Then Arthur fought against them in those days with the kings of the Britons, and it was he who led their battles. The first battle was at the mouth of the river which is called Glein. The second, third, fourth, and fifth were upon another river, which is called Dubglas and is in the region of Linnuis. The sixth battle was upon the river which is called Basses. The seventh battle was in the wood of Celidon; it is Cat Coit Celidon. The eighth battle was on the Castle Guinnion, wherein Arthur bore the image of St. Mary the ever-virgin upon his shoulders, and the pagans were turned to flight upon that day, and there was a great slaughter of them by virtue of our Lord Jesus Christ and by virtue of St. Mary the Virgin his mother. The ninth battle was fought in the City of the Legion. He fought the tenth battle on the bank of the river which is called Tribruit. The eleventh battle was on the mount of Badon, wherein fell nine hundred and sixty men in one day at a single onset of Arthur, and no one overthrew them but he alone, and in all the battles he came out victorious.

C. *Annales Cambriae*:

Year 518: The battle of Badon in which Arthur bore the cross of our Lord Jesus Christ for three days and three nights on his shoulders, and the Britons were victorious.

Year 537: The battle of Camlann in which Arthur and Medraut fell.

APPENDIX II: The Traditional Arthur

Geoffrey of Monmouth, *Historia Regum Britanniae* XI.1-2:

**THE BATTLE OF CAMLANN**

[1] Hereof [i.e., of the rumored union of Guinevere with Mordred, who had usurped the crown of Britain], verily, most noble Earl, will Geoffrey of Monmouth say nought. Natheless, according as he hath found it in the British discourse aforementioned, and hath heard from Walter of Oxford, a man of passing deep lore in many histories, in his own mean style will he briefly treat of the battles which that renowned King [i.e., Arthur] upon his return to Britain after this victory did fight with his nephew [i.e., Mordred]. So

soon therefore as the infamy of the aforesaid crime did reach, he forthwith deferred the expedition he had empris'd against Leo, the King of the Romans, and sending Hoel, duke of Brittany, with the Gaulish army to restore peace in those parts, he straightway hastened back to Britain with none save the island Kings and their armies. Now, that most detestable traitor Mordred has despatched Cheldric, the Duke of the Saxons, into Germany, there to enlist any soever that would join him, and hurry back again with them, such as they might be, the quickest sail he could make. He pledged himself, moreover, by covenant to give him that part of the island which stretcheth from the river Humber as far as Scotland, and whatsoever Horsus and Hengist had possessed in Kent in the time of Vortigern. Cheldrick, accordingly, obeying his injunctions, had landed with eight hundred ships full of armed Paynims, and doing homage unto this traitor did acknowledge him as his liege lord and king. He had likewise gathered into his company the Scots, Picts, and Irish, and whomsoever else he knew bare hatred unto his uncle. All told, they numbered some 800,000 Paynims and Christians, and in their company and relying on their assistance he came to meet Arthur on his arrival at Richborough haven, and in the battle that ensued did inflict sore slaughter on his men when they were landed. For upon that day fell Angusel, King of Scotland, and Gawain, the King's nephew, along with numberless other. Iwen, son of Urian his brother, succeeded Angusel in the kingdom, and did afterward win great renown for his prowesses in those wars. At last, when with sore travail they had gained possession of the coast, they revenged them on Mordred for this slaughter, and drove him fleeing before them. For inured to arms as they had been in so many battles, they disposed their companies right skilfully, distributing horse and foot in parties, in such wise that in the fight itself, when the infantry were engaged in the attack or defense, the horse charging slantwise at full speed would strain every endeavour to break the enemies' ranks and compel them to take to flight. Howbeit, the Perjurer again collected his men together from all parts, and on the night following marched into Winchester. When this was reported unto Queen Guinevere, she was forthwith smitten with despair, and fled from York unto Caerleon, where she purposed thenceforth to lead a chaste life amongst the nuns, and did take the veil of their order in the church of Julius the Martyr.

[2] But Arthur, burning with yet hotter wrath for the loss of so many comrades-in-arms, after first giving Christian burial to the slain, upon the third day marched upon that city and beleaguered the miscreant that had ensconced him therein. Natheless, he was not minded to renounce his design, but encouraging his adherents by all the devices he could, marched forth with his troops and arrayed them to meet his uncle. At the first onset was exceeding great slaughter on either side, the which at last waxed heavier upon his side and compelled him to quit the field with shame. Then, little caring what burial were given unto his slain, "borne by the swift-oared ferryman of flight," he started in all haste on his march toward Cornwall. Arthur, torn by inward anxiety for that he had so often escaped him, pursued him into that country as far as the river Camel, where Mordred was waiting for his arrival. For Mordred, being, as he was, of all men the boldest and ever the swiftest to begin the attack, straightway marshalled his men in companies, preferring rather to conquer or to die than to be any longer continually on the flight in this wise. There still remained unto him out of the number of allies I have mentioned 60,000 men, and these he divided into six battalions, in each of which were 6,666 men. Besides these, he made out of the rest that were over [420,004 men?] a single battalion, and appointing captains to each of the others, took command of this himself. When these were all posted in position, he spake words of encouragement unto each in turn, promising them the lands and goods of their adversaries in case they fought out the battle to a victory. Arthur also marshalled his army over against them, which he divided into nine battalions of infantry formed in square with a right and left wing, and having appointed captains to each, exhorted them to make an end utterly of these perjurers and thieves, who, brought from

foreign lands into the island at the bidding of a traitor, were minded to reave them of their holdings and their honours. He told them, moreover, that these motley barbarians from divers kingdoms were a pack of raw recruits that knew nought of the usages of war, and were in to wise able to make stand against valiant men like themselves, seasoned in so many battles, if they fell upon them hardily and fought like men. And whilst the twain were still exhorting their men on the one side and the other, the battalions made a sudden rush each at other and began the battle, struggling as if to try which should deal their blows the quicker. Straight, such havoc in wrought upon both sides, such groaning is there of the dying, such fury in the onset, as it would be grievous and burdensome to describe. Everywhere are wounders and wounded, slayers and slain. And after much of the day had been spent on this wise, Arthur at last, with one battalion wherein were 6,666 men, made a charge upon the company wherein he knew Mordred to be, and hewing a path with their swords, cut clean through it and inflicted a most grievous slaughter. For therein fell that accursed traitor and many thousands along with him. Natheless not for the loss of him did his troops take to flight, but rallying together from all parts of the field, struggle to stand their ground with the best hardihood they might. Right passing deadly is the strife between the foes, for well-nigh all the captains that were in command on both sides rushed into the press with their companies and fell. On Mordred's fell Cheldric, Elaf, Egbricht, Bruning, that were Saxons, Gillapatric, Gillamor, Gillasel, Gillarn, that were Irish. The Scots and Picts, with well-nigh all that they commanded, were cut off to a man. On Arthur's side, Odbricht, King of Norway, Aschil, King of Denmark, Cador Limenic, Cassibelaunus, with many thousands of his lieges as well Britons as others that he had brought with him. King Arthur himself was wounded deadly, and was borne thence unto the Isle of Avallon for the healing of his wounds, where he gave up the crown of Britain unto his kinsman, Constantine, son of Cador, Duke of Cornwall, in the year of the Incarnation of Our Lord 542.



### APPENDIX III: The Waste Land and the Grail and the Spear

[— Peredur at the Fortress on the Meadow (U1.A.8 above)]

#### A. **Perceval at the Castle:** from *Chrétien de Troyes, Perceval le Gallois ou le Conte de Graal*

While they were talking of one thing and another, a boy came from a chamber clutching a white lance by the middle of the shaft, and passed between the fire and the two who were sitting on the bed. Everyone in the hall saw the white lance with its white head; and a drop of blood issued from the tip of the lance's head, and right down to the boy's hand this red drop ran. The lord's guest gazed at this marvel that had appeared there that night, but restrained himself from asking how it came to be, because he remembered the advice of the nobleman who had made him a knight, who had taught and instructed him to beware of talking too much; he feared it would be considered base of him if he asked, so he did not. Just then two other boys appeared, and in their hands they held candlesticks of the finest gold, inlaid with black enamel. The boys who carried the candlesticks were handsome indeed. In each candlestick burned ten candles at the very least. A girl who came in with the boys, fair and comely and beautifully adorned, was holding a grail between her hands. When she entered holding the grail, so brilliant a light appeared that the candles lost their brightness like the stars or moon when the sun rises. After her came another girl, holding a silver trencher. The grail, which went ahead, was made of fine, pure gold; and in it were set precious stones of many kinds, the

richest and most precious in the earth or the sea: those in the grail surpassed all other jewels, without a doubt. [They passed before the bed] as the lance had done, and disappeared into another chamber. The boy saw them pass, but did not dare to ask who was served from the grail, for he had taken the words of the wise nobleman to heart. I fear he may suffer for doing so, for I have heard it said that in time of need a man can talk too little as well as too much. I don't know whether it will bring him good or ill, but he asked nothing.

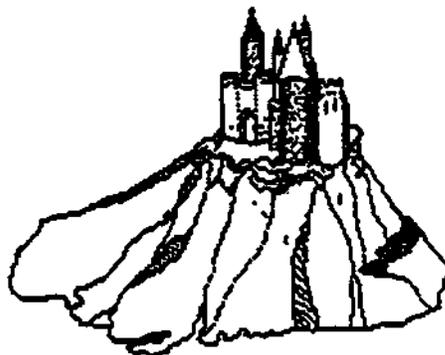
—tr. Nigel Bryant: Chrétien de Troyes, *Perceval/The Story of the Grail* [1982], p. 35.

**B. The Fisher King Explains to Gawain:** from *The First Continuation to the Perceval*

"Sir, I saw a lance in the hall just now, bleeding heavily. I beg you now, in God's name, tell me truthfully where the blood comes from so copiously, springing from the lance's point; and tell me about the knight who lies dead on the bier in the hall; and how the sword will be repaired; and if you will, tell me truly, for I'd love to know, how the body is to be avenged."

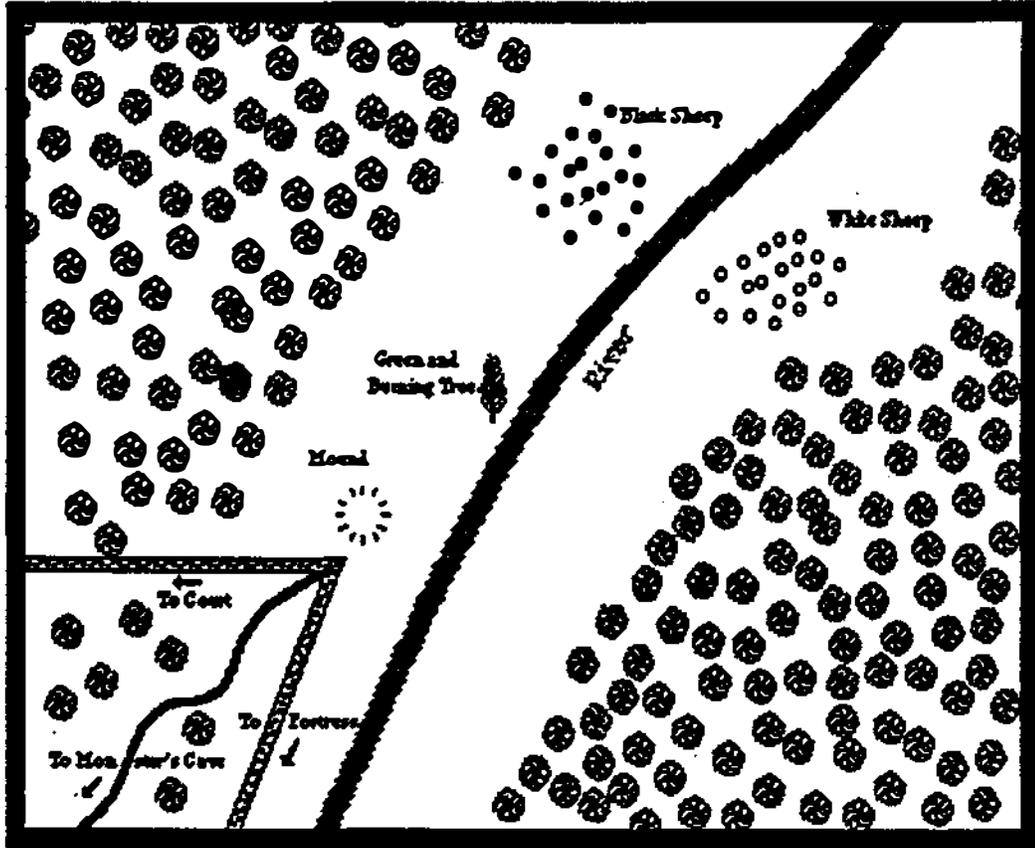
"Since you've asked me, dear friend, you shall know at once, without more ado. No one before has ever dared ask what you have asked me, and it shall not be kept from you. I'll tell you first about the lance and its beginning: how great misfortune and woe came of it, but also great honour—God so arranged it, for our well-being and salvation. It is the very lance with which the son of God, undoubtedly, was struck in the side, right to the heart, on the day when He was hung on the cross. The one who struck Him was called Longinus, but later he was granted mercy, and his soul is safe and at peace. Ever since that day it has bled constantly, and will shed blood in the place you saw everlastingly, until the world's end: so God has instituted, for it will not move from there until the day when He comes to judge the living and the dead. It seems to me, my good, dear sir, that the men who beat Him and hung and nailed Him on the cross ought to be deeply afraid. When they see Our Lord bleed as freshly as He did then, they'll be in torment, but we'll rejoice, for His blood will be our ransom. I can't tell you, sir, the great joy which that blow has won for us! But the other blow—the blow dealt with this badly made and tempered sword—has robbed us of that joy; we've lost it all. Such a foul and evil blow has never been struck by any sword, for it has brought the ruin of many dukes and princes and barons, many ladies and girls and noble maidens. You've heard a good deal about the great disaster which brought us here. The kingdom of Logres and the whole of the country was ruined by the blow that this sword dealt. And I shan't keep from you who the man is who lost his life, or who it was who struck him; you've never heard such an astounding story."

—tr. Bryant, pp. 131-132



SUPPLEMENT for Inspection:

A Pregnant Landscape from DEREDUR



THE GREEN AND BURNING TREE, ETC.

Allegory? If so, how does it work?

## 20. FÆRIE III: Spenserian Landwriting

### *A Chary Query into the Visionary Prairie of Legendary Fairie*

- I. Malory's Legacies
  - A. Quest Simple
  - B. Quest Complex
- II. Galahad's Codicil
  - A. Allegory *ad hoc ad loc.*
  - B. The Vicious Virtuous Vector
- III. Ovid's Equity
  - A. The *Descriptiones Domuum Potentiarum* [yes; think back to Dante]
  - B. Analysis, Synthesis, or Both?
  - C. The Technique Illustrated from Roget's *Thesaurus*, Rubric #868 (nouns)

### Rx: *Ye Abode of Approbacyon*

#### 1mo. *Ye Source*

1. approbation, approval; sanction, acceptance, countenance, favor; endorsement, O.K.
2. applause, plaudit, *éclat*; acclaim, acclamation; clap, handclap, clapping, clapping of hands; cheer; burst of applause; peal *or* thunder of applause; round of applause, hand, big hand, ovation, standing ovation, encore.
3. commendation, good word; boost, build-up; puff, blurb, plug, honorable mention.
4. recommendation, recommend; advocacy, advocacy; reference, credential, voucher, testimonial, chit; character reference, character, certificate of character; letter of introduction.
5. praise, bepraisement; laudation, laud; glorification, glory, honor; eulogy, *éloge*, eulogium; encomium, accolade, panegyric, paean; tribute, meed of praise.
6. compliment, polite commendation, complimentary *or* flattering remark; bouquet, posey, tradelast, T.L.; flattery.
7. praiseworthiness, laudability, commendableness, estimableness, meritoriousness, exemplariness, admirability.
8. commender, eulogist, eulogizer; praiser, lauder, extoller, encomiast, panegyrist, booster, puffer, *prâneur*, applauder, claquer, *claqueur*; claque.

#### 2do. *Ye Spenserian Template*

1. Place: *Ye Abbye of Approbacyon*, etc.  
Persons: *Ye Abbotte Sanctioun*
2. Routes: *Ye Pathe of Plaudit*
3. Stages: from *Commendacyoun* one is boosted upward to *Honourable Mentioun*.

4. Towers: *Credentials, Reference, Testimonials, Voucher*
5. Rooms: *Ye Porch of Praise, Ye Boudoir of Bepraisement, Ye Lobby of Eulogy, Ye Parloure of Panegyrick, Ye Celle of Accolade*
6. Flowers in the Garden: [start w/ Posies & Bouquets; go on from there]
7. The Seven Wise Monks: *Praiseworthihooode, Laudabilitie, Commendabilitie, Estimableness, Meritoriousness, Exemplariness, Admirabilitee.*
8. Servants *and/or* Novices: from *Ye Humble Puffer* to *Ye Arch Encamiaste*  
[*Thys abbeye hath a pleasaunt sete. methinketh*]

**IV. Process-at-Law**

- A. The Law of Process
- B. The Law of Procession
- C. The Law of Precision

**V. The Fine Print**

- A. Picture, If You Will....
- B. Alciati and Others

**VI. The Court Proceeds: Some Generated Real Estate**

- A. Into and Through *The Wood of Error* [FQ 1.1.7-28]
  1. Not Seeing the Forest for the Trees
  2. Perverse Diversity
  3. Darksome Cave and Knotted Taile
  4. 'The Shepherd on the Hill?
  5. Way Out: The Beaten Path
- B. Lodging for the Night at *Castle Joyeous* [FQ 3.1.31-67]
  1. The Architecture of Hanky-Panky
  2. "The image of superfluous riotize"
  3. Thematic Tapestry: Venus and Adonis
  4. Couched in the "antique worldes guize"
  5. Sound effects: The Lydian Mode
  6. The Lady of Delight Enthroned, or rather Embedded
  7. *Les six*: Oh, those Eye-talian names! [45]

**VII. *Amici Curiae*: The People One Meets....**

- A. And the Toll They Take: *Pollente's Bridge* [FQ 5.2.4-19]
  1. The Lineaments of Extortion
  2. The Squeeze: Bridge "narrow, but exceeding long"
  3. Loopholes: The Plethora of "trap fals"
  4. The Plunge to Ruin: "a riuier...swift and dangerous deepe withal"
  5. The Misuse of Private Power: *Pollente*
  6. Emblem of the Battle: The Dolphin and the Seal
  7. *De Capitalism*: The Head Displayed
- B. Such Interesting Monsters: A Most Distressing Trio
  1. *Enuie* and *Detraction* [FQ 5.12.28-43]
    - a. Foulness
    - b. *Enuie*: Outward Show and Inner Devouring
    - c. *Detraction*: Inner Devouring, Outward Attack
    - d. *Enuie* Expressed: The "half-gnawen snake"
    - e. *Detraction* Expressed: Distaff and Tongue "like Aspiss sting"
  2. The *Blatant Beast* [FQ 8.12.23-40]
    - a. Creature of *Enuie* and *Detraction*

- b. The Iron Teeth
- c. The Thousand Varied Tongues
- d. The Poison
- e. The Regeneration
- f. Emblems: Orcus, Hydra, Cerberus
- g. Ubiquitousness

VIII. Depositions: Two Visits to an Established Tourist Attraction

- A. *Hell*: The False *Duessa* Goes to See the Doctor [FQ 1.5.29-45]
  - 1. Transport: Night's Chariot
  - 2. Entry: The Smoky Avernus
  - 3. Audience: Ghosts and Furies
  - 4. Punishments: Vergil Expanded
  - 5. Exhibits: The Standard Shticks Quickly Surveyed
  - 6. Variant: The Cave of *Æsculapius*
- B. *Hell*: The True *Guyon* Drops By [FQ 2.7.51-66]
  - 1. Neighborhood: The Depths of Mammon's Cave
  - 2. Anti-Paradise: The Garden of Proserpina
  - 3. Variant: The Tree with the Apples of Gold
  - 4. Expanded Exhibit of Greed: Tantalus
  - 5. New Exhibit: Pilate [*why?*]
  - 6. The Silver Stool
  - 7. Anabasis

IX. Alienation I: People as Landscape

- A. *Malbecco* Suffers Change of Life [FQ 3.9-10, esp. 3.10.44-60]
  - 1. Hellenore and the Satyrs
  - 2. *Malbecco's* Dehumanization I: Goat
  - 3. Pursuit by Satyrs
  - 4. *Malbecco's* Dehumanization II: Bear
  - 5. Loss of Treasure
  - 6. One's Own Landscape: Thorn, Cliff, and Cave
  - 7. *Malbecco's* Dehumanization III: Serpent [= *Gea/asia*]

H. Alienation II: Landscape as People

- A. The Wedding of the Rivers *Thames* & *Medway* [FQ 4.11, esp. 4.11.20-47]
  - 1. The Nature of River Gods
  - 2. The Appearance of River Gods
  - 3. Genealogy, or the Sexual Nature of Confluence
  - 4. "The person in the river and the river in the person"
  - 5. Arrangement of Rivers:
    - a. 18 famous rivers [20-21]
      - Arion the harper [23]
    - b. Groom's party:
      - Parents (Thame & Isis), 2 pages (Churne, Charwell) [24-28]
      - Groom (Thames) [27-28]
      - 8 pages (Kenet, Thetis, Cole, Breane, Lee, Darent) [29]
      - 34 neighbor floods [39]
      - 18 Irish Rivers [40-44]
    - c. Bride's party
      - Bride (Medway) [45-48]
      - 2 handmaids (Theise, Crane) & 2 pages (Doune, Frith) [47]

HI. Settled Out of Court: Michael Drayton's *Poly-Olbion*

22.<sup>1</sup> The Archipelago Effect II:<sup>2</sup>  
 Rabelais' Fourth [and Fifth]<sup>3</sup> Book[s]  
*Bacchus-Bound*

- I. Prelim the Prime: The Voyage to Utopia & Dipsodia [II.23-III.19]
  - A. The Swift Itinerary—*Zzzzoom!* [p. 247]
  - B. Footnotes on Sir Thomas More
  - C. Intruded Microcosms
    1. Dante Revised: Epistemon in Hell [II. 30]
    2. Jonah Again?: Alcofribas in Pantagruel's Mouth [II.32]
- II. Prelim the Second: The Voyage to Even More Wondrous Spots [II.34]
  - A. The Absolutely Fabulous Itinerary [p. 277]
  - B. On the Other Hand, Why?
- III. Not that It Matters for Our Purposes, A Remarkably Brief Statement  
 On the Highly Dubious Authenticity of the Fifth Book
- IV. Lucian Revived: The Self-Generating Satirical Quest
  - A. Borrowings
  - B. Departures
    1. The Company
    2. The Conversations
    3. The Goal
- V. Itinerary of the Great Quest
  - A. Book Four
    1. Departure (1)
    2. MEDAMOTHI [Nowhere At All] (2-4)
    3. The sheep dealer (5-8)
    4. ENNASIN [Noseless?], the Island of Alliances (9)
    5. CHELI [Peace] (10-11)
    6. PROCURATION [Clerkship], the island of Subpoena Servers (12-16)
    7. THOHU & BOHU [Vacuum & Void]; the Giant Slitnose (17)
    8. STORM (18-24)
    9. MACREONS [the Long-Lived]; the deaths of heroes (25-28)
    10. ISLE DE TAPINOIS [Sneaks' Island]; King Lent (29-32)
    11. WEALE (33-34)
    12. ISLE SAUVAGE [Savage Island]: the Chitterlings; BATTLE (35-42)
    13. RUACH [Wind; Spirit] (43-44)

<sup>1</sup> No, the numbering isn't wrong, nor is the page. Read the next note.

<sup>2</sup> II? Yes, two. Roman # I is Lucian's True Story—out of affordable print at the moment. But by the time we get this far, we'll have had both text and session—# 21—on Lucian. I've left 4 pp. for the Lucian outline. No strain.

<sup>3</sup> Another numbering problem. Briefly put, the scholarly consensus is that the Fifth Book is, in the main, *not* by Rabelais. Continuation by another hand. [Forgery is such an ugly word.]

14. PAPPETIQUES [Dope-figs; i.e., Dope-makers] (45-47)
15. PAPEMANES [Papimaniacs; i.e., Pope-fanatics]; Decretals (48-54)
16. FROZEN WORDS (55-58)
17. ISLAND OF MESSIRE GASTER [Belly; i- Earthly Paradise? Home of Arete?] (57-62)
18. CHANEPH [Hypocrisy]; DOLDRUMS (63-65)
19. GANABIN [Thieves'] ISLAND; three salutes (65-67)

B. Book Five

1. ISLE SONANTE [Ringing Island] (1-8)
2. ISLE DES FERREMENS [Tool Island] (9)
3. ISLE DE CASSADE [Sharping (Cheating) Island] (10)
4. GUISCHET [The Wicket]; Furrycats, Clawpuss, TRIAL (11-15)
5. APEDETTES [Ignoramuses] (16)
6. OUTRE [Out]; bottle (17)
7. BECALMED (18)
8. THE KINGDOM OF THE QUINTESSENCE CALLED ENTELECHI (19-25)
9. ISLE DES ODES [Island of Odes—i.e., Roacs] (26)
10. ISLE DES ECILOTS [Isle of Sandals]; the quavering Friars (27-29)
11. SATINLAND on Frieze Island; Ouy-dire [Hearsay] (30-31)
12. LANTERNOIS [Lanternland] (32-33)
13. THE ORACLE OF THE BOTTLE: The answer to Panurge (34-38)

VI. A Bit of Background

- A. The Sorbonne
- B. Italians and Gallicans
- C. The Council of Trent
- D. A Date or Two

VII. Some Groupings and Methods of Mapping

A. Fun

1. The sheep dealer (4.5-8)
2. The whale (4.33)
3. Making one's will in the doldrums (4.21)

B. Fantasy

1. Pictures of ideas (4.2)
2. Frozen words (4.55)
3. Tools on trees (5.9)
4. Where does this road go? (5.28)
5. The Temple of the Oracle (5.37)

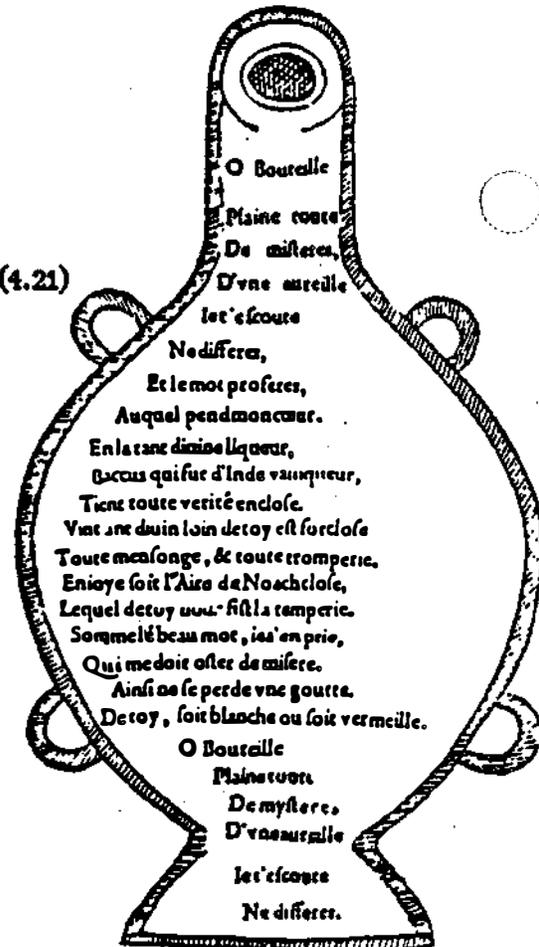
C. Satire

1. The Church
  - a. Maniacs (4.4-8)
  - b. Birds (5.2)
  - c. Fools of Friars (5.11)
2. The State
  - a. The Law as Assault (4.12)
  - b. The Law as Savage (5.11)

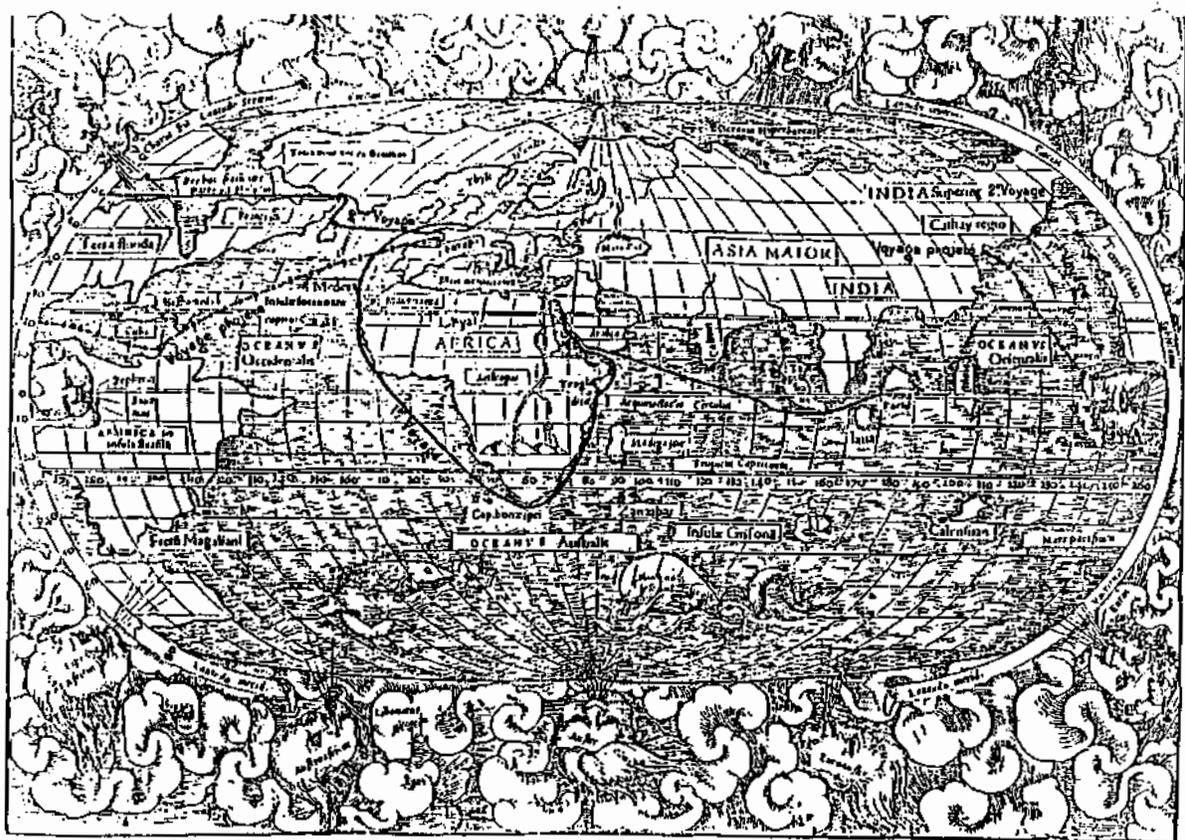
D. Detail

1. A Bellyful of Sausage (4.35-42)
2. A Bellyful of Wind (4.43-44)
3. A Bellyful of Everything (4.57-62)

VIII. The Way Out: **Crunch!**



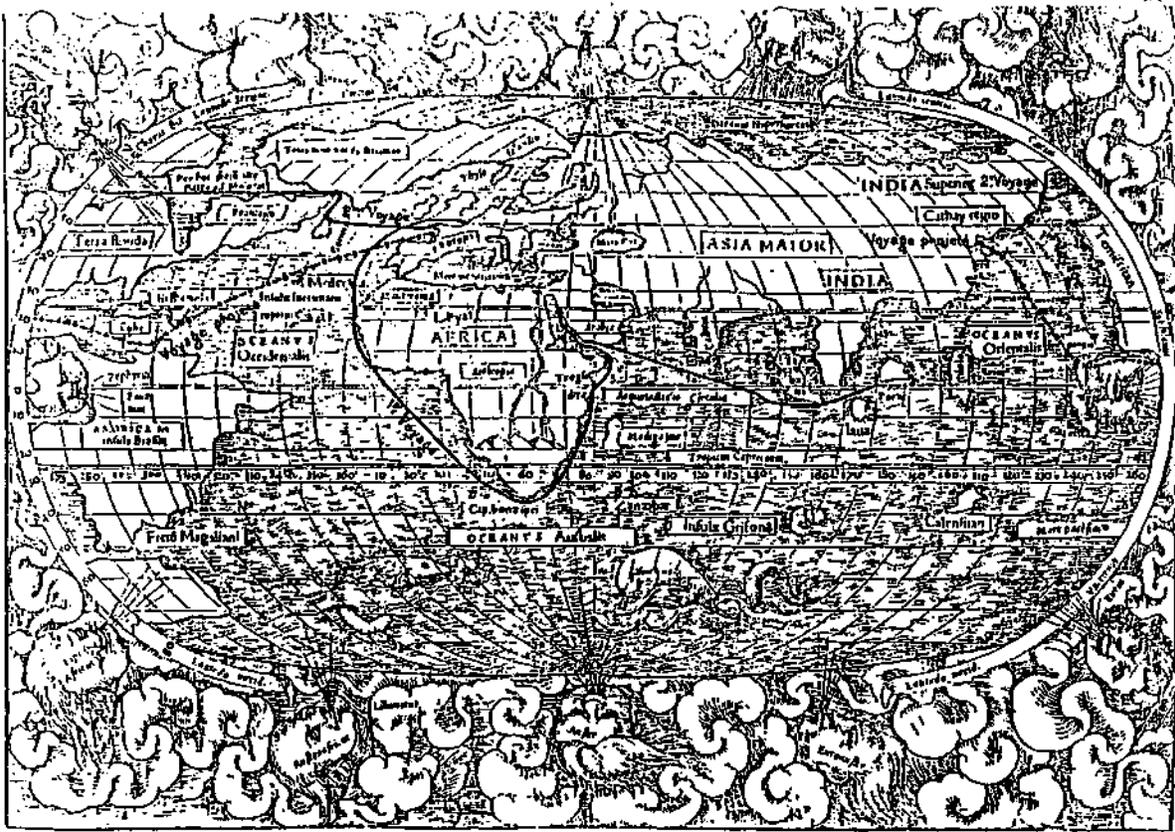
Appendix One: Pantagruel's Voyages (thanks to Abel Letranc, *Les navigations de Pantagruel. Etude sur la géographie rabelaisienne.* (L19057)



Les trois itinéraires de Pantagruel. (Planisphère de Sébastien Munster pour son édition de *Ptolémée*, Bâle, 1545).

Gravé par J. Kess.

**Appendix Two:** The New World, ca. 1545. What did an early-C16-  
parageographer (i.e., Rabelais or Arlosto) have to work with? [also from Lefranc]



Les trois Hémisphères de Pantagruel. (Planisphère de Sébastien Munster pour son édition de Ptolémée, Blis, 1545).

Gravé par J. Esau.

## 23. Through the Land of OZ Tamquam Explorator

- I. Entrance: Some Personal Notes
  - A. Q: Will you *never* grow up?
  - B. A: Probably not...
- II. The Spatial Metaphor for Children's Reading, USA, Early C20 AD
  - A. *Journeys Through Bookland*
  - B. *My Bookhouse*
- III. The Sacred Writings [see Appendix I]
  - A. Q: Is this the point where it starts to get silly?
  - B. A: No. Of course not.
- IV. How To Get There
  - A. Model: Alice in a Dream, via Rabbit-Hole & Mirror
  - B. Prototype *ab extra*: Dorothy, Dreamless, via Cyclone, Tempest, Earthquake, Road, Magic Belt
  - C. Prototype *ab intra*: Tip, Dreamless, Runs Away
  - D. *From* The Sin of Victor Fleming...
  - E. ... *to* The Sin of the Disney People
- V. The Land of OZ
  - A. Structure
  - B. Regionalism
  - C. History
  - D. Location
  - E. The Quality of Life
- VI. The Lands of OZ
  - A. The Quest-Generated Landscape
  - B. Nonce-Places
  - C. People as Landscape
  - D. Locutions as Locations
  - E. Exuberance as Rationale
  - F. Groupings
- VII. Traveling in OZ I: The Centripetal Quest *ab intra*
  - L. Frank Baum, *The Patchwork Girl of OZ* [1913]
    - A. Goal: Life Restored
    - B. Structural Gimmicks: The Five Ingredients
      1. Three **Hairs** from a Woozy's tail
      2. A six-leaved **Clover**
      3. A gill of **Water** from a dark well
      4. A drop of **Oil** from a live man's body
      5. The left **Wing** of a yellow butterfly

C. The Quest

1. Beginning: *The Munchkin Forest* (Ojo, Unc Nunkie)
2. Disaster at *Dr. Pipit's* (+ Patchwork Girl, Glass Cat)
3. *House of Invisibles*
4. \* Victor Columbia Edison, the talking phonograph
5. *House of Foolish Owl & Wise Donkey*
6. *Pen of Woozy* (+Woozy) **Hair**
7. *Man-Eating Plants* (+ Shaggy Man)
9. \* Chiss, the Giant Porcupine
9. *Semi-Existent Gate*
10. **EMERALD CITY—Clover; Trial**
11. *Jack Pumpkinhead's House*
12. *Tottenham Town*
13. *Cave of the Giant Yoop*
14. *Hopper Country*
15. *Horner Country*
18. *The Dark Well* **Water**
17. *The Trick River*
18. *Palace of the Tin Woodman* **Oil; Wing**
19. **Emerald City**

D. Observations

1. The Route
2. Function of the Company
3. Topographical Unity
4. Throat-Clearings

VIII. Traveling in **OZ II: The Centripetal Quest *ab extra***  
 Ruth Plumly Thompson, *Jack Pumpkinhead of OZ* [1929]

A. Goals

1. Regain Princess
2. Save **Emerald City**
3. Stop Growth of Belfaygor's Beard
4. Return Peter to Philadelphia

B. Structural Gimmicks: Five Talismans

1. **Pirate's Sack**
2. **Dinner Bell**
3. **Sauce Box**
4. **Forbidden Flagon**
5. **Evergrowing Beard**

C. The Quest

1. Beginning: *Philadelphia Sack* (Peter)
2. *Jack Pumpkinhead's House* (+ Jack Pumpkinhead)
3. *Chimneyville [Soot City]*
4. *Goody Shop*
5. \* Christmas Tree; **Cave Bell**
6. *Scare City*
7. (+ Ifin)

8. *Land of the Barons*
9. *Castle of Bourne* (+ Belfaygor) **Beard**
10. *City of Baffleburg*
11. *Mogodore's Castle* **Box**
12. *Labyrinth to Enchanted Cavern*
13. *Swing City* **Sack; Bell**
14. *Palace of the Red Jinn*
15. **Emerald City** **Flagon; Sack**
16. *Philadelphia* again

D. Observations

1. The Route
2. Function of the Company
3. Topographical Unity
4. Throat-Clearings
5. Sources?

IV. Traveling in ~~OZ~~ III: The Counterpointed Quests  
Baum, *The Last Princess of OZ* [1917]

A. Goals

1. The recovery of Ozma
2. The magic treasures: Magic Picture, Book of Records, Wizard's Bag
3. Cayke's gold-and-diamond dishpan
4. Frustration of Ugu the Shoemaker
5. Toto's growl

B. Structural Gimmicks

1. The Hopefully Counterpointed Quests
  - a. The Party from the Emerald City
  - b. The Frogman and Cayke from the Yip Country
2. Lost Items, People
3. Illusions
4. Eleven (!) Go Through the World

C. The Quests

*Dorothy et al.*

1. *EMERALD CITY* [center]:  
Loss Discovered

*Frogman/Cayke*

2. *Yip Country* [periphery]:  
Loss Discovered
3. Down *mountain*, over *gulf*

4. *EMERALD CITY* :  
To all directions, but  
especially, well, *West*
5. *The Rolling Prairie*
6. *Merry-Go-Round Mts.*
7. *Field of Thistles*
8. *City of Thi* [Thistle-Eaters]
9. *Orchard*
10. *City of Herku*

11. *Truth Pond*
12. Ferry across *Winkie River*
13. *Bear Center* [+2 Bears]

14. The two parties meet
15. *The Wicker Castle of Ugu the Shoemaker*
  - a. Illusions
  - b. Defeat and Victory
  - c. Ozma in the Peachpit
16. By *Winkie River* to....
17. **Emerald City**
18. Appendix: *Quadling Country*

D. Observations

1. First, the Geographical Confusion

- a. East is East, and West is West...
- b. ...and Occasionally They Change Places

- [1] *"In the far south western corner of the Winkie Country is a broad tableland....on top [of which] live the Yips."* [pp. 38-39]
- [2] *"At the east [of the Winkie Country], which part lies nearest the Emerald City, there are beautiful farmhouses and roads, but as you travel west you first come to a branch of the Winkie River...."* [p.57]
- [3] And then, The Map [p. 75]

- c. How Did This Happen?
  - d. Why Does It Make Any Difference?
  - 2. The Pressure of Current Events
  - 3. Some odd leavings
  - 4. Topographical Peculiarities
    - a. The Tunnel Phenomenon
    - b. Harmless Harm
    - c. Illusion as Theme
    - d. Instability as Theme
  - 5. Not the best OZ book? Well, no, but...
  - 6. The Pleasures of Ineptitude
- H. **OZ**: The American Otherwhere
- A. The Totally Accepted Present Moment
    - 1. *"But you must know something." "Must I?"*
  - B. The Machine in the Garden
    - 1. *"Tik-Tak does everything but live...."*
  - C. All Problems Have Solutions
    - 1. *"With a mighty leap...."*
  - D. The Open Frontier
    - 1. *"The Garden of the World set in the midst of the Great American Desert."*
  - E. Home Again
    - 1. *"Pass GO and collect \$200."*
- HI. **OZ**: The American Fate
- A. Toto, I don't think we're in Megalopolis anymore....
    - 1. Undone by Demographics
  - B. The *Telos* of the Technological Fairy Tale
    - 1. Homage to Gelett Burgess, *The Lively City o' Ligg* [1899?]
    - 2. You Can't Bury Every Fire Engine That Goes Wrong
    - 3. *Ozoplaning with the Wizard of OZ: Playing Catchup...*
    - 4. *Scalawagons in OZ: ...and Losing*
  - C. Disasters of Democracy I: *The Wizard of OZ* and the Populist Nosedive
    - 1. So Goes the Farm...
    - 2. ...and the House, too
    - 3. Follow the Yellow Brick Gold Standard
    - 4. Take a *good* look at that man behind the curtain, or, Bryan, Bryan, Bryan
      - a. "I'm a very good man, you know; I'm just not a very good wizard."
  - D. Disasters of Democracy II: Coping with New Political Realities
    - 1. *The Land of OZ: General Jinjur and her Suffragettes*
    - 2. *The Wander City of OZ: What's the Vote-Count in Paradise?*
  - E. Unresolved Sexuality:
    - 1. *The Land of OZ: From Tip to Ozma*
    - 2. The Price of Perpetual Pre-Pubescence
    - 3. *A Barnstormer in OZ: The Sin of Philip José Farmer*
    - 4. *Ozma of OZ: No Head Start*
  - F. More Is Too Much? A Ponder on Peano
    - 1. Spenser's Dilemma
    - 2. Fill 'er Up
    - 3. Farmer: A New Broom Sweeps Clean....

G. The Darkened Horizon: A Note on *Return to Oz*

1. The Nightmare Realized
2. Getting Rid of Those Dreams
3. Dorothy Meets Hell's Angels
4. Tik-Tok's Metamorphosis

HII. **OZ**: Yet Another View, Somewhat Less Culture-Historical

- A. The Exploration Experienced
- B. The Lands Outside
  1. The Principle of Inclusion
  2. Water, Water....
  3. Below and Above
  4. A Place for EVil....
- C. End of the Road

HIIL. Egress: Some Personal Notes

- A. An Undergraduate Poem, University of Michigan, ca. 1947

*The yellow bricks, like the gaudy cover,  
Are cracked. Their roughened surfaces  
Hold nothing for a mind worn smooth.  
And some fey Public Works Commission  
Has also let the emerald spires mold,*

*Where magic mirrors are cloudy, and  
The Tin Man's epidermis crawls  
With oxidizing acne. And all the bright,  
Sweet, everliving Dorotheas wrinkle,  
Creak, through jaundiced pages.*

*This stuff, you see, " I say,  
Doesn't hold up, at all. "*

*"Precisely, "  
nods my mascaraed bacchante.*

*"Exactly, "  
agrees my glass of beer.*

*"Quite Right, "  
assents my cigar.*

*yeah, "  
muffles my hope,  
heaped in the corner.*

- B. *But Hold!* A Secondhand Epiphany from Bass Lake IN, ca. 1964

APPENDIX ONE: THE OZ BOOKS

1. The Canon<sup>1</sup>

By L. Frank Baum

Ill. W.W. Denslow

1. **The Wizard of OZ**<sup>2</sup> [1900]

By L. Frank Baum

Ill. John R. Neill<sup>3</sup>

2. **The Land of OZ** [1904]
3. **Ozma of OZ** [1907]
4. **Dorothy and the Wizard in OZ** [1908]
5. **The Road to OZ** [1909]
6. **The Emerald City of OZ** [1910]
7. **The Patchwork Girl of OZ** [1913]
8. **Tik-Tok of OZ** [1914]
9. **The Scarecrow of OZ** [1915]
10. **Rinkitink in OZ** [1916]
11. **The Lost Princess of OZ** [1917]
12. **The Tin Woodman of OZ** [1918]

<sup>1</sup> Logical question: What does Your Guide mean by "The Canon"? The answer is, or was, simple and mechanical: The first book, *The Wizard of OZ*, plus all long works of fiction with "OZ" in the title that originally appeared in large-format hardback under the imprint of Reilly & Britton, later Reilly and Lee, of Indianapolis. But Reilly & Lee has long since gone bellyup, which raises a further question: Can there be any additions to The Canon? The Common Wisdom in IWOC appears to be to admit Shanower's luxury comic books; I'm not so sure. I've admitted Roger Baum's *Dorothy of OZ* mostly on the grounds of format, but with considerable misgivings.

<sup>2</sup> Original title, "The Wonderful Wizard of OZ"; variously reprinted; the current favorites being the more-or-less facsimile reprints by Dover and Rand McNally [lately with lavish accuracy by Books of Wonder] and the small paperback by Ballantine/DelRey; generally listed separately, being the one canonical item not originally published by Reilly & Lee.

<sup>3</sup> Baum's Canon items, again in Dover and B/DR reprints. Where and when available. Books of Wonder is moving in, also.

13. **The Magic of OZ** [1919]

14. **Glinda of OZ** [1920]

By Ruth Plumly Thompson

Ill. John R. Neill<sup>4</sup>

15. **The Royal Book of OZ**<sup>5</sup> [1921]
16. **Kabumpo in OZ** [1922]
17. **The Cowardly Lion of OZ** [1923]
18. **Grampa in OZ** [1924]
19. **The Lost King of OZ** [1925]
20. **The Hungry Tiger of OZ** [1926]
21. **The Gnome King of OZ** [1927]
22. **The Giant Horse of OZ** [1928]
23. **Jack Pumpkinhead of OZ** [1929]
24. **The Yellow Knight of OZ** [1930]
25. **Pirates in OZ** [1931]
26. **The Purple Prince of OZ** [1932]
27. **Ojo in OZ** [1933]
28. **Speedy in OZ** [1934]
29. **The Wishing Horse of OZ** [1935]
30. **Captain Salt in OZ** [1936]
31. **Handy Mandy in OZ** [1937]
32. **The Silver Princess in OZ** [1938]
33. **Ozoplaning with the Wizard of O.** [1939]

By and Ill. John R. Neill

34. **The Wonder City of OZ** [1940]
35. **The Scalawagons of OZ** [1941]
36. **Lucky Bucky in OZ** [1942]

By Jack Snow

Ill. Frank Kramer

37. **The Magical Mimics of OZ** [1947]
38. **The Shaggy Man of OZ** [1949]

<sup>4</sup> Thompson's items Nos. 15-29 have been reprinted by B/DR; the series has stopped. They're still available chancewise, however.

<sup>5</sup> Attributed to Baum on the title page, but wholly by Thompson.

By Rachel Cosgrove  
Ill. Dirk Gringhuis  
 39. The Hidden Valley of OZ [1951]

By Eloise McGraw  
Ill. Dick Martin  
 40. Merry-Go-Round in OZ [1963]

By Roger S. Baum  
Ill. Elizabeth Miles  
 41. Dorothy of OZ<sup>6</sup> [1989]

## II. The Cousins

### A. Other Books By Baum that Fit, More or Less, into the Canon

#### 1: Closely Related

Sea Fairies [1911]  
Sky Island [1912]  
Little Wizard Stories of OZ<sup>7</sup> [1913-14]  
The Visitors from OZ<sup>8</sup> [1960]

#### 2: Stretching a Point

The Enchanted Island of Yew [1903]  
Queen Zixi of Ix [1905]  
John Dough and the Cherub [1906]

#### 3: Yet Further Away

The Magical Monarch of Mo [1900, 1913]  
Dot and Tot of Merryland [1901]

<sup>6</sup> Written by a great-grandson of L. Frank Baum and published 1989 by the NYC children's bookshop Books of Wonder, this is aimed at the very young child. My listing of its sins would be subjective in the extreme, and take too much space. I may, however, try anyway.

<sup>7</sup> A collection of 6 short OZ adventures published separately in 1913 and in one volume the next year. Illustrations by Neill.

<sup>8</sup> An adaptation by Jean Kellogg of 11 episodes from a newspaper series Baum did in 1904-05. Ill. Dick Martin.

The Life and Adventures of Santa Claus [1902]

### B. IWOC Additions to Canon<sup>9</sup>

By Ruth Plumly Thompson  
Ill. Dick Martin  
Yankee in OZ [1972]  
The Enchanted Island of OZ [1976]

By Eloise Jarvis McGraw & Lauren Lynn McGraw, Ill. Dick Martin  
The Forbidden Fountain of OZ [1980]

By and Ill. Dick Martin  
The Ozmapolitan of OZ [1986]

### C. A Smattering of Collateral Items

#### 1. "Brand New OZ Adventures"<sup>10</sup> [1985]

By Polly Berends  
Ozma and the Wayward Wand  
By Dorothy Haas  
Dorothy and the Seven-Leaf Clover  
By James Howe  
Mister Tinker in OZ  
By Susan Saunders  
Dorothy and the Magic Belt

#### 2. Comic Book Versions of Canon<sup>11</sup>

By Stan Lee, et al.

<sup>9</sup> These paperbounds are among the services afforded to members by the International Wizard of OZ Club, Inc.

<sup>10</sup> Series of short paperbacks for younger readers from Random House. Ill. David Rose.

<sup>11</sup> Lovely, large-format items which did not meet a sufficient public. The artwork for the third in the series, "Ozma of OZ", was locked away in a safe at Marvel Comics, and may still be there.

MGM's *The Wizard of OZ* [1975]  
*The Land of OZ* [1975]

3. Comic Book Additions to Canon

By Eric T. Shanower<sup>12</sup>

1. *The Enchanted Apples of OZ* [1986]
2. *The Secret Island of OZ* [1986]
3. *The Ice King of OZ* [1987]
4. *The Forgotten Forest of OZ* [1988]

4. Wild Comic Book Variation

By E. Nelson Bridwell & Joey

Cavalleri, Ill. Carol Lay

Captain Carrot and his Amazing Zoo  
 Crew in *The OZ-Wonderland War*,  
 Pts. 1-3 [Jan.-Mar. 1986]

5. Other Items Outside of Canon

By Frank Baum<sup>13</sup>

*The Laughing Dragon of OZ*

["Big Little Book"<sup>14</sup> 1934]

By Philip José Farmer<sup>15</sup>

<sup>12</sup> Shanower's creations, many cuts above your basic comic in format, paper, and cost, may qualify as real additions to the canon. Even for those who can read.

<sup>13</sup> Not by *Lyman* Frank Baum, but his son, Frank Joslyn Baum.

<sup>14</sup> "Big Little Books", precursors of comic books, flourished from the mid-30's into WW II. They were about 3" square in format, and about 2" thick, and featured a left-hand page of text faced by a right-hand page with a single drawn panel. They were no great shakes as art, or indeed as writing, but they cost a dime, and were much favored by the pubescent knickerbockered, hightopped *liberal* with whom I had cast my cultural lot.

<sup>15</sup> Farmer's specialty is pastiche; he produced a science-fiction approach which ruffled the feathers of the traditionalists but is a great introduction to all sorts of parageographical problems, not to mention the icky interface between sf and fantasy—and a great deal of fun.

*A Barnstormer in OZ* [1982]

Novelization of Movie

By Joan D. Vinge (after Walter Murch and Gill Dennis

*Return to OZ*<sup>16</sup> [1985]

Index of Characters

By Jack Snow

*Who's Who in OZ* [1954]<sup>17</sup>

OZ-type Books: Ripoffs/Imitations

By Eva Katharine Gibson,

Ill. Mabel Tibbetts

*Zauberlinda, The Wise Witch* [1901]<sup>18</sup>

By Martha James,

Ill. J. Watson Davis

*Little Miss Dorothy* [1901]

By, and Ill. Walt McDougall

*The Ramblicus Book, Wonder Tales for Children from 7 to 70* [1903]

By Paul West,

Ill. W. W. Denslow

*The Pearl and the Pumpkin* [1904]

By Curtis Dunham,

Ill. George Kerr

*The Golden Goblin, or the Flying Dutchman* [1906]

<sup>16</sup> Like the movie, this is a blend of *The Land of OZ* and *Ozma of OZ*.

<sup>17</sup> Now [1989] due to be reprinted. Not a real guide; more a series of blurbs: "To find out more about X, read *The Y of OZ*" Very curious job.

<sup>18</sup> There were a number of these, riding the trend, during the first decade of the 20th century. I include here, as an example, the only one I happen to have read. They're fiendishly hard to come by.

## APPENDIX TWO: More-or-Less Scholarly and Critical Works

**A. Biographies of L. Frank Baum**

- Baum, Frank Joslyn, & Russell P. MacFall: **To Please a Child** [Chicago 1962]  
 Gardner, Martin, & Russell B. Nye: **The Wizard of Oz and Who He Was** [East Lansing MI 1957]  
 Moore, Raylyn: **Wonderful Wizard, Marvelous Land** [Bowling Green OH 1974]

**B. Recent Criticism**

- Attebery, Brian: **The Fantasy Tradition in American Literature: From Irving to LeGuin** [Bloomington IN 1980], esp. Chap. 5, "Oz", pp. 83-108]  
 Hearn, Michael Patrick, ed.: **The Wizard of Oz, by L. Frank Baum**, in "The Critical Heritage Series" [New York 1983]  
 Moore, Raylyn [see A. above]  
 Reckford, Kenneth: "Allegiance to Utopia", in his **Aristophanes' Old-and-New Comedy: Volume I: Six Essays in Perspective** [Chapel Hill NC 1987], Chapter 28 [pp. 312-329]  
 Sale, Roger: **Fairy Tales and After: From Snow White to E. B. White** [Cambridge MA 1978], esp. Chap. 9, "L. Frank Baum and Oz", pp. 223-244

**C. Bibliography**

- Hanff, Peter, and Douglas Greene, et al.: **Bibliographia Oziana** [(Chicago) 1976] "TWOC Special Publications, 9"  
 —: **Bibliographia Oziana #2** [revised and expanded edition] [1988]

**D. Memorabilia and Incidental Information**

- Eyles, Allen: **The World of Oz: A Fantastic Expedition over the Rainbow** [Exeter, Devon, & Tucson AZ 1985]  
 Greene, David L., and Dick Martin: **The Oz Scrapbook** [New York 1977]

**E. The MGM Film**

- McClelland, Doug: **Down the Yellow Brick Road: The Making of The Wizard of Oz** [New York 1978]  
 Harnetz, Aljean: **The Making of "The Wizard of Oz"** [New York 1977]  
 Cox, Stephen: **The Munchkins Remember: The Wizard of Oz and Beyond** [New York 1989]  
 Fricke, John, Jay Scafone, & William Stillman: **The Wizard of Oz: The Official 50th Anniversary Pictorial History** [New York 1989]  
 Langley, Noel, Florence Ryerson, & Edgard Allan Woolf; ed. Michael Patrick Hearn: **The Wizard of Oz: The Screenplay** [New York 1989]

APPENDIX FIVE: Making It New: *A Barnstormer in OZ*, by Philip José Farmer [1982]

[Why is this here? Well, PJF raised very hairy questions and broke barrels of taboos in his sf OZ book, well-calculated to melt the garters off nostalgic types. Worth your attention, whether we hit it in class or not.]

**I. Farmer: Assumption as Technique**

- A. The Resurrection of Lord Greystoke
- B. Call Me Ishmael<sup>2</sup>
- C. Burton, Twain, and Others
- D. Dorothy and Dink's Boy

**II. Fantasy as Science-Fiction**

- A. The Alternate World
- B. Wulfilas in Wunderland
- C. A Matter of Size
- D. Limiting the Field: The Unreliable Historian
- E. Nick the Chopped: A Meditation on Metempsychosis
- F. Onward, Ever Sideways
- G. *Omnia Explicanda*

**III. The Loss of Innocence**

- A. The Double Frame: 1923 and Whenever
- B. Sex and Other Bodily Functions
- C. War as Reality
- D. America the Corrupt
- E. Homage to Gaston B. Means
- F. A Precognition of Nam
- G. Glinda the Ambiguous

**IV. Something to be Mythed**

- A. 4/1/23: A Terrific Trine
- B. The Hero with Special Knowledge
- C. War on Two Fronts
- D. The King Is Dead (8/2/23)....
- E. Six Go Through The World
- F. The Argo, The Gump, and Jenny [JN-4H]
- G. The Founders and Their Wonderful Machine
- H. One on One: The Final Battle
- I. Glinda - *SHE* - das Ewig-Weibliche

**V. Some Reservations**

- A. Language: Protective Coloration?
- B. The Endstopped Invention
- C. The Tyranny of Reason
- D. The Vacant Landscape

**VI. On Balance, However....**

- A. Oh, Beautiful for Spacious Skies
- B. Haldeman-Julius Rides Again
- C. An American In....
- D. On Recapturing the Past-Past
- E. The Same, Only Different

**PARAGEOGRAPHY**

**24: The World of Narnia**  
*Some Light on the Shadowlands*

- I. Again, A Personal Note...
  - A. In a far country...
- II. Approaches to the Place of the Lion
  - A. Charles Williams, *The Place of the Lion* [1933, USA 1951]
  - B. Wardrobe and Others
- III. Fantasy vs. Allegory
  - A. "Supposals"
- IV. Narnia Proper
  - A. Configuration and Structure
  - B. Orientation
    - 1. Topographical Prejudices
    - 2. The Moral Compass

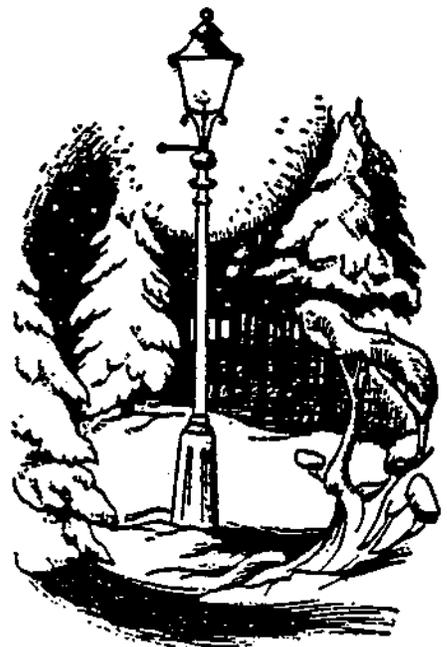


- U. The Edges of Narnia
  - A. The Sea
  - B. The Mountains
  - C. The Garden
  - D. And Once Again....
- UI. Some Kinds of Time
  - A. 1900-1949 - 1-2555
  - B. The Sleeping Giant
  - C. Beyond Time

- UII. The Nine Classes of Creatures
  - A. Waking Trees
  - B. Visible Naiads
  - C. Fauns
  - D. Satyrs
  - E. Dwarfs
  - F. Giants
  - G. Gods
  - H. Centaurs
  - I. Talking Beasts

[cf. Lewis, *The Discarded Image* (1964)]

- UIII. Moral Spaces
  - A. The Passing On of Values
  - B. Place as the Reflection of Action/Character
    - 1. The Beaver's House
    - 2. Calormen
    - 3. Charn
  - C. The Theological Landscape
    - 1. Narnia in Winter
    - 2. The Garden



3. The Stable
- D. Place as the Cause of Action/Character
  1. Ettinsmoor
  2. The Desert
  3. The Way Up and the Way Down [ὁδὸς ἀνω καὶ κάτω]

#### IIH. The Narnian Quest

- A. Test, Trial, Temptation, Conclusion
- B. The Goals
- C. A Specimen Quest: *The Voyage of the Dawn Treader*
  1. The Seven Isles
  2. The Lone Isles
  3. STORM
  4. Dragon Island
  5. Burnt Island
  6. Deathwater Island
  7. Land of the Duffers
  8. Dark Island
  9. Ramandu's Island
  10. The Sea People
  11. The Utter East

#### H. The Sweetness of the Uses of Necessity

- A. To Explain
- B. To Fill In
- C. To End It All

##### 1. St. John:

1. And I heard a great voice out of the temple saying to the seven angels, Go your ways, and pour out the vials of the wrath of God upon the earth. 2. And the first went, and poured out his vial upon the earth; and there fell a noisome and grievous sore upon the men which had the mark of the beast, and upon them which worshipped his image. 3. And the second angel poured out his vial upon the sea; and it became as the blood of a dead man: and every living soul died in the sea. 4. And the third angel poured out his vial upon the rivers and fountains of waters, and they became blood. 5. And I heard the angel of the waters say, Thou art righteous, O Lord, which art, and wast, and shalt be, because thou has judged thus. 6. For they have shed the blood of saints and prophets, and thou hast given them blood to drink; for they are worthy. 7. And I heard another out of the altar say, Even so, Lord God Almighty, true and righteous are thy judgments. 8. And the fourth angel poured out his vial upon the sun; and power was given unto him to scorch men with fire. 9. And men were scorched with great heat, and blasphemed the name of God, which hath power over these plagues: and they repented not to give him glory. 10. And the fifth angel poured out his vial upon the seat of the beast; and his kingdom was full of darkness; and they gnawed their tongues for pain, 11. And blasphemed the God of heaven because of their pains and their sores, and repented not of their deeds. 12. And the sixth angel poured out his vial upon the great river Euphrates; and the water thereof was dried up, that the way of the kings of the east might be prepared. 13. And I saw three unclean spirits like frogs come out of the mouth of the dragon, and out of the mouth of the beast; and out of the mouth of the false prophet. 14. For they are the spirits of devils, working miracles, which go forth unto the kings of the earth and of the whole world, to gather them to the battle of that great day of God Almighty. 15. Behold, I come as a thief. Blessed is he that watcheth, and keepeth his garments, lest he walk naked, and they see his shame. 16. And he gathered them together into a place called in the Hebrew tongue Armageddon. 17. And the seventh angel poured out his vial into the air; and there came a great voice out of the temple of heaven, from the throne, saying, It is done. 18. And there were voices, and thunders, and lightnings; and there was a great earthquake, such as was not since men were upon the earth, so mighty an earthquake, and so great. 19. And the great city was divided into three parts, and the cities of the nations fell: and great Babylon came in remembrance before God, to give unto her the cup of the wine of the fierceness of his wrath. 20. And every

island fled away, and the mountains were not found. 21. And there fell upon men a great hail out of heaven, every stone about the weight of a talent: and men blasphemed God because of the plague of the hail, for the plague thereof was exceeding great.

— *The Revelation of St. John the Divine*, Chapter 16 [KJV]

### 2. George MacDonald

Irene and Curdie were married. The old king died, and they were king and queen. As long as they lived Gwynystorm was a better city, and good people grew in it. But they had no children, and when they died the people chose a king. And the new king went mining and mining in the rock under the city, and grew more and more eager after the gold, and paid less and less heed to his people. Rapidly they sunk towards their old wickedness. But still the king went on mining, and coining gold by the pailful, until the people were worse even than in the old time. And so greedy was the king after gold, that when at last the ore began to fail, he caused the miners to reduce the pillars Peter and they that followed him had left standing to bear the city. And from the girth of an oak of a thousand years, they chipped them down to that of a fir-tree of fifty.

One day at noon, when life was at its highest, the whole city fell with a roaring crash. The cries of men and the shrieks of women went up with its dust, and then there was a great silence.

Where the mighty rock once towered, crowded with homes and crowned with a palace, now rushes and raves a stone-obstructed rapid of the river. All around spreads a wilderness of wild deer, and the very name of Gwynystorm has ceased from the lips of men.

—George MacDonald, *The Princess and Curdie* [1882], last chapter, last page

### 3. C. S. Lewis:

The Dragons and Giant Lizards now had Narnia to themselves. They went to and fro tearing up the trees by the roots and crunching them up as if they were sticks of rhubarb. Minute by minute the forests disappeared. The whole country became bare and you could see all sorts of things about its shape—all the little humps and hollows—which you had never noticed before. The grass died. Soon Tirian found that he was looking at a world of bare rock and earth. You could hardly believe that anything had ever lived there. The monsters themselves grew old and lay down and died. Their flesh shrivelled up and the bones appeared: soon they were only huge skeletons that lay here and there on the dead rock, looking as if they had died thousands of years ago. For a long time everything was still.

At last something white—a long, level line of whiteness that gleamed in the light of the standing stars—came moving towards them from the eastern end of the world. A wide-spread noise broke the silence: first a murmur, then a rumble, then a roar. And now they could see what it was that was coming, and how fast it came. It was a foaming wall of water. The sea was rising. In that treeless world you could see it very well. You could see all the rivers getting wider and the lakes getting larger, and separate lakes joining into one, and then those islands vanishing. And the high moors to their left and the higher mountains to their right crumbled and slipped down with a roar and a splash into the mounting water, and the water came swirling up....All now was level water from where they stood to where the water met the sky.

And out there it began to grow light....At last the sun came up....It was three times—twenty times—as big as it ought to be, and very dark red...and in the reflection of that sun the whole waste of shoreless waters looked like blood.

Then the Moon came up, quite in her wrong position, very close to the sun, and she also looked red. And at the sight of her the sun began shooting out great flames, like whiskers or snakes of crimson, towards her. It was as if he were an octopus trying to draw her to himself in his tentacles. And perhaps he did draw her. At any rate she came to him, slowly at first, but then more and more quickly, until at last his long flames lick round her and the two ran together and became one huge ball like a burning coal. Great lumps of fire came dropping out of it into the sea and clouds of steam rose up.

Then Aslan said, 'Now make an end.'

The giant...stretched out one arm—very black it looked, and thousands of miles long—across the sky till his hand reached the Sun. He took the Sun and squeezed it in his hand as you would squeeze an orange. And instantly there was total darkness.



## IH. Points to remember and observe

- A. Diachronicity
- B. Consequent change
- C. *Vergänglichkeit*
- D. The sense of place, and its expression
- E. Topographical anomalies and wonders
- F. Northerness
- G. Non-allegorical Moral Space
- H. The varied *Heisenbergs*
  - 1. *The Hobbit*
  - 2. *LOTR*
  - 3. *Silmarillion*, etc.
- I. Resonance
- J. The *calque*<sup>4</sup>
  - 1. The French for "loudspeaker"
  - 2. The Shire = England
  - 3. *The Silmarillion* proper = *Genesis*, but...
  - 4. The Four Ages
- K. And so to us
- L. The fascinations of the time
- M. The firmest underpinning in the field
- N. Ever and always, the *Languages*

H. Final Wor[|]ds<sup>5</sup>

<sup>3</sup> Which is to say, "Life is fleeting; everything passes away, light and life together." Such an interpretation is the burden of a longish review article by a [then] youngish scholar, one Douglass Parker, who published "Hwæt, We Holbytlæ.." in *The Hudson Review* 9 [1956-7], and recently reprinted in *ARDA* 4 [1984; publ. 1988], pp. 12-26. An earnest piece, and the only thing he ever published on the subject. [On *ARDA*, see below, note 5.]

<sup>4</sup> This perception of the Making of Middle-Earth is due to Shippey [note 1 above].

<sup>5</sup> There won't really be any final words; it's beyond possibility that I'll get that far. But let me say a word or two on Tolkien bibliography for the interested: The number of items is immense; the Kent State *Checklist* went into a second edition seven years ago, and is badly outdated now. The current bibliography is *A Tolkien Bibliography 1911-1980: Writings by and about J.R.R. Tolkien*, by Åke Bertenstam, published in Uppsala, Sweden, and updated by Supplements in the Tolkien journal *ARDA: Årsskrift för Ardaforskning* [i.e., "Annual for Arda-Research", *Arda* being the Tolkien-Westron for "Earth." [Also published in Uppsala, by the way, but you don't need to know Swedish to read it; details on request.]] As to the immensity of the subject: The latest Supplement I've seen, in *ARDA* 5 [1985, publ. 1988], brings the total of "Böcker och artiklar om Tolkien" [Books and articles about Tolkien] to 1991 items, and that does *not* include Reviews. If you want to put a hook in this particular Leviathan, see Your Guide sometime next term. But still, before I go, let me mention the very useful and detailed parageographical presentation, Karen Wynn Fonstad's *The Atlas of Middle-Earth* [Boston 1981].



# supplementary texts

## *Supplemental ParaGeography Texts: One*

### Iambulus

## THE ISLANDS OF THE SUN

[From Diodorus Siculus, *Universal History* II.55-60]

55. We shall now endeavor to give a brief account of the island<sup>1</sup> which has been discovered in the ocean to the south of Arabia, and the marvellous tales told concerning it, after we have first set forth accurately the causes which led to its discovery.

There was a certain Iambulus who from his boyhood on had been devoted to the pursuit of Education. After the death of his father, who had been a merchant, he became a merchant also. While journeying inland to the spice-bearing region of Arabia, he and his companions on the trip were taken captive by robbers. At first he and one of his fellow-captives were appointed to be herdsmen; later, he and this companion were made captive by certain Ethiopians and led off to the coast of Ethiopia.

#### [IAMBULUS VISITS ETHIOPIA]

They were kidnapped in order that, being of an alien people, they might effect the purification of the land. This was a custom among the Ethiopians who lived in that place, a custom which had been handed down from ancient times, and had been ratified by oracles of the gods, over a period of twenty generations (or six hundred years, a generation being reckoned at thirty years). At the time when the purification by means of the two men was to take place, there was a boat built for them big enough and strong enough to withstand the storms at sea, one which could easily be manned by two men. The Ethiopians loaded it with food sufficient to maintain two men for six months. Then, putting the two on board, they commanded them to set out to sea as the oracle had ordered, with the proviso that they should steer towards the South. There, they were told, they would come to a happy island and to men of honorable character, and among these people they would lead a blessed existence. In the same way, they stated, their own people in Ethiopia would enjoy peace and a happy life in every respect for the next 600 years, provided that the men whom they were sending forth arrived safely at the island; but if the two turned back to Ethiopia in dismay at the extent of the sea, they would on their return be treated as impious men and destroyers of the entire nation, and suffer the severest penalties.

And so the Ethiopians held a great festival by the sea. Beginning with costly sacrifices, they took flowers and crowned the men who were to seek out the island and effect the nation's purification, and then sent them forth.

#### [IAMBULUS VISITS THE ISLANDS OF THE SUN]

The pair, after they had sailed over a vast sea and been tossed about by storms for four months, were carried to the island of which they had been informed beforehand. It was round in shape and had a circumference of about 5000 stades.<sup>2</sup>

56. As they were drawing near to the island, some of the natives met them and drew their boat to land. The inhabitants of the island, thronging together, were astonished at the arrival of the strangers, but they treated them honorably and shared with them the necessities of life which their country afforded.

<sup>1</sup> ¿Ceylon—i.e., Sri Lanka? Possibly the Seychelles?

<sup>2</sup> One stade = 606 3/4 feet; thus, a stade = between 1/9 and 1/8 of a mile.

[PHYSICAL DESCRIPTION OF THE ISLANDERS]

The dwellers upon this island differ greatly both in the characteristics of their bodies and in their manners from the men in our part of the inhabited world. they are all nearly alike in the shape of their bodies and are over four cubits in height. The bones of the body have the ability to bend to a certain extent and then straighten out again, like the sinewy parts. They are also exceedingly tender in respect to their bodies, yet more vigorous than is the case among us; when they have seized any object in their hands no man can extract it from the grasp of their fingers. There is absolutely no hair on any part of their bodies except on the head, eyebrows and eyelids, and on the chin. The other parts of the body are so smooth that not even the least down can be seen on them. They are also remarkably beautiful and well-proportioned in the outline of the body.

The openings of their ears are much more spacious than ours, and growths have developed that serve as valves, so to speak, to close them. They have a peculiarity in regard to the tongue, partly the work of nature and congenital with them, and partly intentionally brought about by artifice. Namely, the tongue is naturally double for a certain distance, but they divide the inner portions still further, with the result that it becomes a double tongue as far as its base. Consequently they are very versatile as to the sounds they can utter. They imitate not only every articulate language used by man but also the varied chatterings of the birds. In general, they can reproduce any peculiarity of sound. The most remarkable thing of all is that at one and the same time they can converse perfectly with two persons who happen to meet them, both answering questions and discoursing pertinently on the circumstances of the moment. With one division of the tongue they can converse with the one person, and likewise with the other talk with the second.

[CLIMATE OF THE ISLANDS]

Their climate is most temperate, considering that they live at the equator. They suffer neither from heat nor from cold. Moreover, the fruits in their land ripen throughout the entire year, even as the poet writes,

*Here pear on pear grows old, and apple close*

*On apple, yea, and clustered grapes on grapes,*

*And fig on fig.<sup>3</sup>*

With them the day is always the same length as the night. At midday no shadow is cast of any object because the sun is at the zenith.

[LIFESTYLE OF THE ISLANDERS]

57. These islanders live in groups which are based on kinship and on political organizations, no more than 400 kinsmen being gathered together in this way. The members spend their time in the meadows, the land supplying them with many things for sustenance. The island is so fertile and the climate is so mild that foodstuffs are produced without cultivation in greater quantity than is sufficient for their needs.

[RESOURCES: ¿RICE?]

For instance, a reed grows there in abundance which bears a fruit in great plenty that is very similar to the white vetch. They gather this and steep it in warm water until it has become about the size of a pigeon's egg. They next crush it and rub it skilfully with their hands [¿in order to remove the husk?], then mold it into loaves, which are baked and eaten. These are surprisingly sweet.

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<sup>3</sup> Yes, you spotted it: Homer describing Skheria, *Odyssey* 7.

[RESOURCES: WATER]

There are also on the island abundant springs of water, warm and cold. The warm springs serve well for bathing and the relief of fatigue, the cold excell in sweetness and possess the power to contribute to good health.

[CULTURE]

Moreover, the inhabitants give attention to every branch of learning, especially to astrology. They use letters which, according to the value of the sounds they represent, are 28 in number, but the characters are only seven, each one of which can be formed in four different ways. They do not write their lines horizontally, as we do, but from the top to the bottom.

[LONGEVITY; DEATH]

The inhabitants, they tell us, are extremely longlived. They even live to the age of 150 years, and experience, for the most part, no illness. Anyone among them who has become crippled or suffers, in general, from any physical infirmity is forced by them, in accordance with an inflexible law, to remove himself from life. And there is also a law among them that they should live only for a stipulated number of years, and that at the completion of this period they should make away with themselves of their own accord, by a strange manner of death: There grows among them a plant of a peculiar nature, and whenever a man lies down upon it, imperceptibly and gently he falls asleep and dies.

[COMMUNALISM]

58. They do not marry, we are told, but possess their children in common. Maintaining the children who are born as if they belonged to all, they love them equally. While the children are infants, the wet-nurses often switch them around in order that not even the mothers may know their own offspring. Consequently, since there is no rivalry among them, they never experience civil disorders and they never cease placing the highest value upon internal harmony.

[FAUNA: THE MARVELOUS FRISBIE]

There are also animals among them which are small in size but the object of wonder by reason of the nature of their bodies and the potency of their blood. They are round in form and very similar to tortoises, but marked on the surface by two diagonal yellow stripes, at each end of which they have an eye and a mouth. This animal, though seeing with four eyes and using as many mouths, gathers its food into one gullet. Down this its nourishment is swallowed and all flows together into one stomach. Its other organs and all its inner parts are also single. It also has beneath it all around its body many feet, by means of which it can move in whatever direction it pleases.

[USE OF THE FRISBIE: HEALING]

The blood of this animal has a marvelous potency. It immediately glues on to its place any living member that has been severed. Even if a hand or the like should happen to have been cut off, by the use of this blood it is glued on again, provided that the cut is fresh. The same thing is true of such other parts of the body as are not connected with the regions which are vital and sustain the person's life.

[FAUNA: THE BIG BIRD]

Each group of the inhabitants also keeps a bird of great size and of a nature peculiar to

itself.<sup>4</sup>

[USE OF THE BIG BIRD: TESTING]

This bird is used to test the infant children and learn what their spiritual disposition is. They place the children upon the birds. Those children who are able to endure the flight through the air as the birds take wing they rear; but the ones who become nauseated and filled with consternation they cast out, as not likely to live many years and being, besides, of no account because of their dispositions.

[POLITICAL ORGANIZATION]

In each group the oldest man regularly exercises the leadership, just as if he were a kind of king. He is obeyed by all the members. When the first such ruler makes an end of his life in accordance with the law upon the completion of his 150th year, the next oldest succeeds to the leadership.

[PHYSICAL DATA: SEA, SKY, EARTH]

The sea about the island has strong currents and is subject to great flooding and ebbing of the tides and is sweet in taste. The stars of *our* heavens, the Bears and many more, we are informed, are not visible at all. The number of these islands is seven. They are very much the same in size and at about equal distances from one another. They all follow the same customs and laws.

[THE PHILOSOPHICAL LIFE]

[SIMPLE FOOD]

59. All the inhabitants enjoy an abundant provision of everything from what grows of itself in these islands. They do not, however, indulge in the enjoyment of this abundance without restraint, but practice simplicity and take for their food only what suffices for their needs. Meat and whatever else is roasted or boiled in water are prepared by them, but of all the other dishes ingeniously concocted by professional cooks, such as sauces and the various kinds of seasonings, they have no notion whatsoever.

[RELIGION]

They worship as gods that which encompasses all things<sup>5</sup> and the Sun, and, in general, all the heavenly bodies.

[DIET AGAIN]

Fish of every kind are caught by them in great numbers by sundry devices, and not a few birds.

<sup>4</sup> Cf. Mark Antony's spiel to Lepidus re the crocodile, Shakespeare, *A & C*, II.7:

LEP: Y' have strange serpents there.

ANT: Ay, Lepidus.

LEP: Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile.

ANT: They are so...

LEP: What manner o' thing is your crocodile?

ANT: It is shaped, sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs. It lives by that which nourisheth it, and the elements once out of it, it transmigrates.

LEP: What color is it of?

ANT: Of it own color too.

LEP: 'Tis a strange serpent.

ANT: 'Tis so, and the tears of it are wet.

Two things to be noted about this interesting exchange: (1) They're both drunk, but Lepidus is drunker than Antony; (2) the possessive case of "it" in Early Modern English is, yes, "it."

<sup>5</sup> I.e., the Ether. Or possibly the Atmosphere.

There is also found among them an abundance of fruit trees growing wild. Olive trees and vines grow there; from these they make both olive oil and wine in abundance. Snakes, also, which are of immense size and yet do no harm to the inhabitants, have a meat which is edible and exceedingly sweet.

[CLOTHING: ¿COTTON?]

Their clothing they make themselves from some reed which contains in the center a downy substance, bright to the eye and soft, which they gather and mingle with crushed seashells to make remarkable garments of a purple hue.

[ANOTHER NOTE ON FAUNA]

The animals of the islands are peculiar in nature and so amazing as to defy credence.

[THE ORDERED EXISTENCE]

All the details of their diet follow a prescribed arrangement. They do not all take their food at the same time nor is it always the same. It has been ordained that on certain fixed days they shall eat at one time fish, at another time fowl, sometimes the flesh of land animals, and sometimes olives and the most simple side-dishes. They also take turns in ministering to the needs of one another, some of them fishing, others working at the crafts, others occupying themselves in other useful tasks, and still others, with the exception of those who have come to old age, performing the service of the group in a definite cycle. At the festivals and feasts which are held among them, laudations are both intoned and sung, especially in honor of the Sun, after whom they name both the islands and themselves.

[IN TUNE WITH THE RHYTHMS OF NATURE]

They inter their dead when the tide is at the ebb, burying them in the sand along the beach. The result is that at floodtide the place has fresh sand heaped upon it. The reeds from which the fruit for their nourishment is derived, which are a span in thickness, increase at the times of full moon and decrease proportionately as it wanes. The water of the warm springs, being sweet and health-giving, maintains its heat and never becomes cold, except when it is mixed with cold water or wine.

[IAMBULUS LEAVES THE ISLANDS]

60. After remaining among this people for seven years, the account continues, Iambulus and his companion were ejected against their will, as being malefactors and as having been educated to evil habits. Consequently, they were compelled to fit out their little boat again and take their leave. When they had stored up provisions in it they continued their voyage for more than four months.

[IAMBULUS VISITS INDIA]

They were then shipwrecked in a sandy and marshy region of India. The companion lost his life in the surf, but Iambulus, having found his way to a village, was then brought by the natives before the king at Palibothra, a city which was distant a journey of many days from the sea. Since the king was friendly to the Greeks and devoted to learning, he considered Iambulus worthy of cordial welcome. At length, upon receiving a permission of safe conduct, Iambulus passed over first of all into Persia and later arrived safe in Greece.

Now Iambulus felt that these matters deserved to be written down. He added to his account not a few facts about India, facts of which all other men were ignorant at that time. For our part, since we have fulfilled the promise made at the beginning of this book, we shall bring it to a conclusion at this point.

*Supplemental ParaGeography Texts: Two*

Antonius Diogenes

**THE WONDERS BEYOND THULE**

[From Photius, *The Library*, §166]

[INITIAL STATEMENT ON THE BOOK]

I. *Work read:* Antonius Diogenes' 24 books *Concerning the Wonders Beyond Thule*. Full of incident; the style clear and so pure that it makes for easy reading, even in the narrative digressions. Pleasurable observations abound, since the narrative technique of the tales, unbelievable as they are, presents the material in a form and an arrangement which are highly believable.

[Deinias: FROM ARCADIA TO THULE, THE LONG WAY]

II. One DEINIAS is introduced in search of adventure. With his boy DEMOCHARES, he left his homeland and wandered through the Black Sea and the Caspian Sea to the Rhipaeon Mountains, as they are called, until they reached the mouth of the Tanais River. At this point, because of the intense cold, they changed course to the Scythian Ocean, and, bearing East, they came to the Orient. From there, consuming a great deal of time in their varied wanderings, they circumnavigated the Outer Sea. Their comrades in their travels were KARMANES, MENISKOS, and AZOULIS. They reach the island of Thule, where they make a definite break in their journey.

[Derkyllis: FROM TYRE TO HELL]

III. On this island of Thule, Deinias falls in love with a woman named DERKYLLIS. By nationality she is Tyrian, from the upper class. She is with her brother MANTINIAS. In conversation with her, Deinias learns of the journey of the sister and brother, and of all the evils committed by an Egyptian priest, one PA-APIS. Following the devastation of his homeland, this Pa-Apis settled in Tyre, where he was befriended by the parents of Derkyllis and Mantinias. At first he seemed well-disposed to his benefactors and the whole household, but then he treated the home and the children and the parents in an exceedingly vile fashion. After disaster was visited on her home, Derkyllis went to Rhodes with her brother, and then journeyed to Crete, next to the Tyrrhenians, and from there to the people called Cimmerians. While with them, she saw the Underworld, and learned many things about it. She had a guide, or informant—one MYRTO, a family slave of hers who had died long before; this woman came from the ranks of the dead and instructed her mistress.

[The Frame: A BRIEF EXPLANATION]

IV. Well, then, Deinias starts to relate this to KYMBAS, an Arcadian, whom the Arcadian council sent to Tyre [NB!!!] with the request that Deinias return to his homeland and to them. Since the weight of his years prevented him, Deinias is brought on narrating :

(a) what he saw on his travels or what he heard from others, and

[Derkyllis: THROUGH SPAIN AND GAUL]

(b) what he learned from the lips of Derkyllis in Thule—I mean both her aforementioned journey and how, after her return from Hell with KERYLLOS and ASTRAIOS, already separated from her brother, they came to the tomb of SEIRENE, and what she (Derkyllis) heard from Astraios about PYTHAGORAS and MNESARCHOS, and all that Astraios heard from PHILOTIS, and the events that he (Astraios) saw with his own eyes...*plus* everything that Derkyllis related when she returned to the subject of her own travels:

how in Spain she encountered a city of men who saw at night by became blind every day; and everything that Astraios did there while playing the flute to their enemies; and how, escaping happily from that place, they encountered the Celts, a savage and stupid race whom they fled on horseback; and everything that happened to them involving the change in the horses' color; and how they reached the Aquitanians; and what honor both Derkyllis and Keryllos achieved there, and Astraios even more because of the swelling and shrinking of his eyes (which indicated the waxing and waning of the moon); and how Astraios delivered the kings there from contention about who should rule (there were two kings who replaced each other on the throne according to the phases of the moon)—wherefore the people there were quite pleased with Astraios and his comrades.

[Derkyllis: FROM GAUL TO SICILY AND ITALY]

V. But there is more. He goes on to tell more things that Derkyllis saw and experienced, among them:

How she went to the land of the Artabrians, where the women wage war and the men keep house and do women's work; in addition, what happened to her and Keryllos among the Asturian race, and, further, what happened to Astraios in private; and how, after Keryllos and Derkyllis had escaped (when all hope was lost) the manifold dangers met among the Asturians, yet Keryllos, who had been convicted long before of a crime, did not escape punishment for it (though it was the last thing he expected), but, as he was saved from those other dangers, even so for this was flayed; thereafter, what she saw in the journeys in Italy and Sicily; and how she was arrested in the Sicilian city of Eryx and haled before AINESIDEMOS, then the tyrant over the Leontinians. There she meets again the foul Pa-Apis, and discovers an unexpected consolation for this disaster—i.e., her brother Mantinias. He had travelled a great deal, and was the narrator to her of many incredible things he had seen, concerning the sun itself and the moon and plants and islands especially; he supplied her with copious story—material which she could recount later to Deinias.

Deinias is brought on stringing all this together and telling it to Kymbas the Arcadian.

[Derkyllis: FROM ITALY TO THRACE]

VI: Further:

How Mantinias and Derkyllis, taking from Pa–Apis a bag of books and a box of plants, cross from Leontini to Rhegium, and go from there to Metapontum, where Astraios catches up with them and discloses his intention to track down Pa-Apis; and how they accompany him when he leaves for Thrace and the Massagetai to find his comrade ZAMOLXIS; and what they saw on the journey there; and how Astraios met Zamolxis, who was already worshipped as a god among the Getae; and what Derkyllis and Mantinias asked Astraios to tell Zamolxis and request from him on their behalf; and how an oracle was given to them there, to the effect that it was fated for them to go to Thule, after which they would see their homeland again, but not before they had been involved in, among their other troubles, an act of impiety against their parents (wrong, even if they had committed it unwillingly) and had paid the penalty for it, viz.: to exchange life for death, and live at night but be corpses every day... *Then*, how they received such prophecies and departed, leaving Astraios with Zamolxis, honored by the Getae; and all the astounding things it fell to their lot to see and hear in the North.

[Derkyllis: THULE]

VII. Deinias has heard all this from Derkyllis in Thule; he is now brought on to tell it to Kymbas the Arcadian. But there's more:

How Pa–Apis tracked Derkyllis and her companions, met them on the island, and set a spell on them by magic art, to be dead during the daytime and come to life again at the onset of night, a suffering which he cast on them by spitting in their faces in public. And how THROUSKANOS, a Thulite, deeply in love with Derkyllis, sees his darling fall down because of Pa-Apis's spell, and is so greatly distressed that he immediately leaps upon Pa-Apis without warning and beats him to death, putting an end at last to these numberless evils; and how Throuskanos, since Derkyllis was lying there to all appearances dead, killed himself too.

Having learned all this, and many more marvels besides—

their grave and their return from it, and the loves of Mantinias and what they led to, and other such things—

from the mouth of Derkyllis on the island of Thule, Deinias commences to tell it to Kymbas the Arcadian.

[AN ANNOYED INTERJECTION]

And Antonius Diogenes has finished Book 23 of *The Wonders Beyond Thule*, and as yet the work has said nothing, except a bit at the beginning, about Thule.

[Azoulis: WHAT HAPPENED  
TO DERKYLLIS AND MANTINIAS IN THULE]

VIII. Book 24 introduces Azoulis telling his story. After him, Deinias ties Azoulis's tale to the

events he has recounted to Kymbas earlier:

How they recognized the sort of magic with which Pa-apis enchanted Derkyllis and Mantinias into living at night and being dead during the day; how he (Azoulis) delivered them from the spell, discovering the nature of curse and cure from Pa-apis's bag, which Mantinias and Derkyllis brought along with them; and not just this, but how he found out also the way in which Derkyllis and Mantinias could deliver their parents were lying under a great evil:

Under the fell influence of Pa-apis, the children had injured their parents greatly, thinking it would benefit them, so that they had caused them to life as if dead for a great while.

And then how Derkyllis and Mantinias hurried to their homeland [i.e., Tyre] to revivify their parents and save them.

[Deinias: **THE WONDERS BEYOND THULE!!!**]

IX. Deinias, with Karmanes and Meniskos (Azoulis had gotten separated from them), made a voyage to that which lies beyond Thule. Now he commences to tell Kymbas, based on his voyage, the wonders there are to see beyond Thule, saying that he saw those things that student of astronomy speculate on, viz.:

- (a) it is possible for some people to life at the peak of the North Pole;
- (b) the night there is a month long, more or less, and six months long, and at most a year long;
- (c) not only is the night so extended, but the day fits with in an analogous fashion.

And he says he saw other things, and he tells *whoppers*:

- (d) he saw men and other things which no one ever claimed to see or hear of, or even *imagined*.

And the most incredible of all is:

- (e) when they were making their way north, they came near to the Moon, as thought to some very sacred Earth, and when they arrived they saw what it is very likely that such an inventor of such very exggerated creations *would* see.

And also:

- (f) The SIBYL learned the art of prophecy from Karmanes.

[Deinias: **THE LAST WONDER: TYING UP THE STORY**]

- (g) After that, they all made private prayers, and each on of the others got what he prayed for;

and he says that:

(h) waking up, he (Deinias) was found in Tyre in the temple of Herakles, and rising up he discovered Derkyllis and Mantinias in happiness and prosperity; they had delivered their parents from a long sleep, or rather death, and were happy in other things, too. . . .

[The Frame: GETTING IT ALL DOWN]

X. These tales Deinias related to Kymbas, and, bringing out cypress tablets, asked ERASINIDES the Athenian (a companion of Kymbas), since he was a writer, to inscribe the tales on the tablets. And he showed Derkyllis to the men, too. And seh also brought cypress tables, and set Kymbas the task of writing down a copy: Kymbas was to keep one copy by him, but Derkyllis, on her death, was to put the other in a case and bury it near her grave.

[The Frame: LETTER TO FAUSTINUS]

XI. Well. Diogenes, also called Antonius, does bring Deinias on to tell all thee fantastic tales to Kymbas, but he writes to Faustinus that he is composing a work about the wonders beyond Thule, and that he is dedicating these marvelous tales to his sister Isadora, who is literarily inclined. He further says of himself that he is a poet of the Old Comedy and that, even if he proves to have written incredible falsehoods, still he has in his possession proofs by men of old about most of the stories he has told, proofs and testimonies from which he assembled this work with some trouble. And at the beginning of each book he extolls the men who have committed such things to writing, so that these wonders will not appear to lack proof.

[The Frame: LETTER TO ISADORA]

XII. At the beginning of the work, he writes a letter to his sister Isadora, in which he does, admittedly, dedicate the work to her. . .

[The Frame: BALAGROS' LETTER TO PHILE]

but he also introduces a letter from one Balagros to his wife Phile. (She was Antipater's sister.) Balagros says that when Tyre was being razed by Alexander, King of Macedon, most of it being wasted by fire, a soldier came to Alexander and said that he had something stranged and unbelievable to show him, something that was to be seen outside the city. The King took with him Hephaistion and Parmenion, and they followed the soldier and discovered gravemarkers beneath the ground which were made of stone. One was inscribed:

**LYSILLA LIVED 35 YEARS.**

Another:

**MNASON SON OF MANTINIAS LIVED 66 YEARS OF  
71.**

Another:

ARISTION SON OF PHILOCLES  
LIVED 47 YEARS OF 52.

And another:

MANTINIAS SON OF MNASON  
LIVED 39 YEARS AND 760 NIGHTS.

And another:

DERKYLLIS DAUGHTER OF MNASON  
LIVED 39 YEARS AND 760 NIGHTS.

And the sixth grave:

DEINIAS OF ARCADIA LIVED 125 YEARS.

Confused by these—except for the first grave, whose inscription was obvious enough—they happened on a small chest by the wall, a chest made of cypress wood, inscribed:

STRANGER WHOEVER YOU ARE  
OPEN AND LEARN AMAZEMENT.

When Alexander and his companions had opened the chest, they found cypress tablets, the very ones, it seems likely, Derkyllis had deposited there at the order of Deinias. Balagros is presented as writing this to his wife, and he adds that he has had a copy made of the tablets and has sent in to her.

[The Frame: THE STORY PROPER BEGINS HERE]

And from there the story goes along to the reading and the writing of the cypress tablets, and there is Deinias telling the stories to Kymbas, as related above. Such, then, is the method and matter of composition of the dramatic fiction of Antonius Diogenes.

[A BIT OF LITERARY HISTORY]

XIII: It appears that this author lived before those who were so devoted to the creation of such things—before Lucian, Iamblichos, Achilles Tatius, Heliodoros, and Damaskios. This must be the case, since this work seems the fount and root of Lucian's *True History* and Lucius' *Metamorphoses*, and not just of those, but of *Simon and Rhodanê*, and *Leukippê and Kleitophon*, and *Kharikleia and Theagenês*—of the fictions about them and the travels, the loves, and the dangers. Derkyllis and Keryllos and Throuskanos and Deinias very probably constituted the model for all that.

[AND A BIT OF LITERARY CRITICISM]

XIV. As to the date when Antonius Diogenes, author of such tales, flourished, we cannot yet speak with any accuracy. But we can conjecture that it was not very long after the days of Alexander the King. Diogenes makes mention of a certain Antiphanes, somewhat before his time, who he says devoted time and effort to such marvelous tales. In any case, it is most certain that in this work, as in other compositions and tales of this sort, there are two points most worthy of contemplation: This first, that it always brings the wrongdoer, though he may appear to escape thousands of times, to full and complete punishment for his evil deeds; the second, that it often demonstrates that many innocents, though they have lived very close to great and utter disaster, are often saved when they have lost all hope.

[tr. DSP, 1976]

## **APPENDIX:**

### **HOW TO SKIN AN ONION:**

The frame-structure of Antonius Diogenes' *Wonders Beyond Thule*

- ANTONIUS DIOGENES to FAUSTINUS: [XI]
  - I'm writing a story for my sister, but I have proof; here's the letter I'm sending her:
  - ANTONIUS DIONGENES to ISADORA:
    - Dear sister: I have discovered an ancient letter: [XII]
      - BALAGROS to PHILE:
        - Dearest wife: While Alexander was in Tyre, some tablets were discovered in a curious graveyard. There were puzzling grave-markers, and also a set of tablets:
          - [◇ Tablets buried with DERKYLLIS... [X]
            - ◇ Covered with a version written by ERASINIDES. of a . . .]
              - ◇ Tale told to KYMBAS (who kept a copy) [X]
                - ◇ in the city of TYRE by DEINIAS
                  - ◇ A. DEINIAS' OWN STORY
                    - ◇ 1. The Circumnavigation:
                      - Arcadia to Tyre [II]
                    - ◇ B. DERKYLLIS' STORIES TOLD TO DEINIAS
                      - ◇ 1. Own: Tyre to Hell [III]
                      - ◇ 2. Own: Spain and Gaul [IV]
                    - ◇ 3. Own: Gaul, Sicily, Italy [V]
                      - ◇ 3a. Mantinias' Story [V]
                      - ◇ 4. Own: Thrace [VI]
                      - ◇ 5. Own: Thule [VII]
                    - ◇ C. AZOULIS' STORY [VIII]
                    - ◇ D. DEINIAS' OWN STORY AGAIN
                      - ◇ 1. The Wonders Beyond Thule [IX]
                      - ◇ 2. To Tyre: Winding it up [IX]
                      - ◇ 3. And writing it down [X]

*Supplemental ParaGeography Texts: Three*

ANTIQUITY'S GREATEST HOOK:  
Heliodoros: *An Ethiopian Story*

tr. J. R. Morgan<sup>1</sup>

[Oh, what a beautiful morning...]

The smile of daybreak was just beginning to brighten the sky, the sunlight to catch the hilltops,

[...but hold on: PIRATES!]

when a group of men in brigand gear

[And an Exotic Locale: EGYPT!]

[And consider the variety: mountain, sea, river, *and* delta!]

peered over the mountain that overlooks the place where the Nile flows into the sea at the mouth that men call the Heracleotic.

[Pirates' View A-1: Panorama of the SEA: *nada*]

They stood there for a moment, scanning the expanse of sea beneath them: first they gazed out over the ocean, but as there was nothing sailing there that held out hope of spoil and plunder, their eyes were drawn to the beach nearby.

[Pirates' View A-2: Panorama of the SHORELINE: booty?]

This is what they saw: a merchant ship was riding there, moored by her stern, empty of crew but laden with freight. This much could be surmised even from a distance, for the weight of her cargo forced the water up to the third line of boards on the ship's side.

[Pirates' View A-3: Panorama of the BEACH!

blood and brains, but not your normal blood and brains...]

But the beach!—a mass of newly slain bodies, some of them quite dead, others half-alive and still twitching, testimony that the fighting had only just ended. To judge by the signs this had been no proper battle. Amongst the carnage were the miserable remnants of festivities that had come to this unhappy end. There were tables still set with food, and others upset on the ground, held in dead men's hands; in the fray they had served some as weapons, for this had been an impromptu conflict; beneath other tables men had crawled in the vain hope of hiding there. There were wine bowls upturned, and some slipping from the hands that held them; some had been drinking from them, others using them like stones, for the suddenness of the catastrophe had caused objects to be put to strange, new uses and taught men to use drinking vessels as missiles.

[Like a play, innit?]

There they lay, here a man felled by an axe, there another struck down by a stone picked up then and there from the shingly beach; here a man battered to death with a club, there another burned to death with a brand from the fire. Various were the forms of their deaths, but most were the victims of arrows and archery. In that small space the deity had contrived an infinitely varied spectacle, defiling wine with blood and unleashing war at the party, combining wining and dying, pouring of drink and spilling of blood, and staging this tragic show for the Egyptian bandits.

[But confusing as all hell...]

They stood on the mountainside like the audience in a theater, unable to comprehend the scene: the vanquished were there, but the victors were nowhere to be seen; the victory was unequivocal, but the spoils had not been taken, and the ship lay there by hereself, crewless but otherwise intact, riding peacefully at

<sup>1</sup> [Irreverent parentheses by Your Guide.]

anchor as if protected by a great force of men. But although they were at a loss to know what it all meant, they still had an eye for plunder and a quick profit. So they cast themselves in the role of victors and set off down the hillside.

[Pirates' View B-1: CloseUp: SEX!]

They had reached a point a short distance from the ship and the bodies when they found themselves confronted by a sight even more inexplicable than what they had seen before. On a rock sat a girl, a creature of such indescribable beauty

[SEX and DIVINITY?]

that one might have taken her for a goddess. Despite her great distress at her plight, she had an air of courage and nobility. On her head she wore a crown of laurel; from her shoulders hung a quiver; her left arm leant on the bow, the hand hanging relaxed at the wrist. She rested the elbow of her other arm on her right thigh, cradling her cheek in her fingers.

[SEX and LOVE and DEATH?]

Her head was bowed, and she gazed steadily at the young man lying at her feet. He was terribly wounded and seemed to be barely conscious, coming round from the verge of death as if from a deep sleep. Even so he had a radiant, manly beauty, and his cheek appeared more gleaming white because of the red streak of blood running down it. His pain made his eyes heavy, but the sight of the girl drew them upwards to her. What forced them to see was that it was her they saw. He gathered his breath and sighed deeply.

[Pirates' View B-2: *Very* CloseUp: Lovers' Conversation]

"My darling," he whispered, "are you really alive, or were you another victim of the fighting and now cannot bear to be separated from me, even after death? Does even your ghost, your soul, still care what befalls me?"

[SEX and LOVE and DEATH and NOBILITY!]

"It depends on you," replied the girl, "whether I live or die. Do you see this?" She indicated a sword that lay on her knees. "Till now it has been idle, stayed so long as you draw breath."

[All this and EXOTIC DIVINITY too!]

As she spoke, she leaped up from the rock. Thunderstruck with wonder and terror at the sight, the bandits on the hillside scattered and dived for cover in the undergrowth. When she stood up, she seemed to them larger and more godlike, her weapons rattling at the sudden movement, the gold thread in her robe flashing in the sun, her hair tossing under her crown like a bacchante's and cascading over her back. They were terrified; but their incomprehension of the scene caused them greater terror than the mere sight of it. Some said she must be a god—the goddess Artemis, or the Isis they worship in those parts; others said she was responsible for the carnage before them. That is what they thought, but they did not yet know the truth.

[Pirates' View B-3: CloseUp, but Pan back for the PASSION]

Suddenly, the girl threw herself down onto the young man and embraced him bodily, weeping, kissing him, wiping his face, sobbing, unable to believe that she held him in her arms. When they saw this, the Egyptians began to have second thoughts. "How could a god behave like that?" they said. "How could a divine being kiss a corpse with such passion?" They urged one another to be brave and to go closer and find out the truth.

[Action in the Landscape!]

So they pulled themselves together and ran down the hill.

[NOBILITY and LOVE again...]

When they reached her, the girl was still intent on the young man's wounds. They stood stock-still behind

her, too scared to speak or act. Their movements produced a loud noise, and the shadows they cast fell across the girl's eyes; she looked up, saw them, and looked down again, quite unperturbed by the strange color and robberlike appearance of these armed men, quite single-minded in tending the wounded man.

[...including a MORAL]

So it is that genuine affection and wholehearted love disregard all external pains and pleasures and compel the mind to concentrate thought and vision on one object: the beloved.

The bandits moved round and stood in front of her. They seemed to be on the point of taking some action when the maiden looked up again and saw their dark skins and unkempt faces.

"If you are the ghosts of those who here lie dead," she said, "you are wrong to trouble us. Most of you died at one another's hands. Those that we slew we slew in self-defense and in retribution for your outrage against chastity. But if you are living me, you lead the life of brigands, it seems. Your appearance is timely. Set us free from the woes that beset us! Kill us and so bring our story to a close!"

[Incomprehension and more action...]

But of this tragic outburst they could understand not a word. So they left them there under the strong guard of their own weakness and ran to the ship and began to unload its cargo. There was great quantity and great variety, but they passed over everything except gold, silver, precious stones, and silk, each man taking off as much as he could carry. When they had as much as they wanted—and there was enough to satisfy even a bandit's greed—they laid out their booty on the beach and began to divide it into separate bundles, making their division not according to the value of each item but so that each share was of equal weight. They were going to deal with the young man and woman later.

[BANDITS!!! (exeunt Pirates)]

At that moment a second band of brigands came on the scene, led by two men on horseback. When they caught sight of them, the first band put up no resistance but ran off as fast as they could, empty-handed to avoid pursuit. There were ten of them, and they could see that the newcomers were three times that number.

[LOVE and NOBILITY and BANDITS and INCOMPREHENSION]

So the young couple was taken prisoner for a second time without yet having been taken prisoner once. Despite their haste to be at the plunder, the brigands stopped for a moment, puzzled and disturbed by the sight that confronted them. They guessed that all the carnage was the work of the first bandits, but when they saw the girl in her strange and splendid attire, disregarding the horrors that beset her as if they did not even exist, totally occupied in treating the young man's wound and feeling his pain as if it were her own, they were taken aback by her beauty and courage. They wondered to at the wounded man, so tall and handsome as he lay there, for he had already recovered a little of his strength, and his face had taken on its usual expression once more.

[Action: Abduction of Nobility...]

After a while the bandit chief walked up to the girl. He grabbed her and told her to get up and come with him. She could not understand a word he said, but guessed what it was that he was commanding her to do. As she rose to her feet, she also drew up the young man, who clung tightly to her, and, pointing to the sword at her breast, she threatened to kill herself unless the brigands took them both. The chief understood what she meant, partly from her words, but mainly from her gestures. He also hoped to have the young man, if he lived, a valuable addition to his band. So, dismounting from his horse and making his henchman do the same, he set the prisoners on horseback, and, with a word of command to the others to follow on when they had finished loading the spoils, he set off running on foot beside the horses, supporting his captives whenever either of them was unsteady. There was something remarkable in the sight: the master appeared as a servant; the captor chose to minister to his captives.

[...including a MORAL]

Thus may nobility of appearance and beauty of countenance vanquish even a brigand heart and triumph over the harshest of natures.

[UTTER Change of LANDSCAPE...]

They rode along the beach for some four hundred yards, then left the track and headed straight up the mountainside with the sea on their right. After a stiff climb they passed over the crest of the hill and pressed on down towards a lake that lay outspread below them on the other side of the mountain. Its nature was as follows: the Egyptians call the whole area the Land of Herds; there is a natural bowl into which the floodwater from the Nile pours; thus a lake has formed, immeasurably deep at the center but shallowing off at the edges into a marsh, for as beaches are to seas, so marshes are to lakes.

[...accompanied by a Brief EXPLANATION]

This is the home of the entire bandit community of Egypt, some of them building huts on what little land there is above water, others living on boats that serve them as both transport and dwelling.

[Well, not so Brief an EXPLANATION]

On these boats their womenfolk work at their weaving; on these boats their children are born. Any child born there is fed at first on its mother's milk, later on fish from the lake dried in the sun. If they see a child trying to crawl, they tie a cord to its ankles just long enough to allow it to reach the edge of the boat or the door of the hut. A strange way to keep children in hand, to tie them by the feet!

[...not Brief by a long shot]

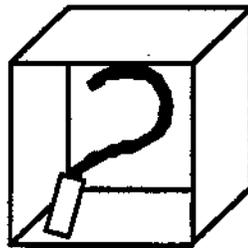
Many a Herdsman has been born here and reared as I have described, and has come to look upon the lake as his homeland.

[But certainly a bizarre place, no?]

It affords a secure stronghold for bandits, and so that class of person flocks there. The water encircle the entire settlement like a wall, and instead of a palisade they are protected by the vast quantities of reeds growing in the marsh. By cutting devious and intricately winding paths through the reeds, and so constructing passages that are easy enough for themselves, as they know the way through, but quite impossible for anyone else, they have contrived for themselves an impregnable fastness to safeguard them against any attack. Such, more or less, are the lake and the Herdsmen who live on it.

[And now, back to our story. Read on...]

It was just about sunset when the chief and his men reached the lake...&c., &c., &c.2



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2 [Why, you may well ask, has Your Guide included this? Well, because it [1] constitutes a beautiful example of the Use of Landscape, Exotic Locale in fiction; [2] is masterful in its interaction of happening and place, thus affording a fine example of MORAL SPACE; and [3] gives you an example, not to be found in Photius' digest of Antonius, of What A Greek Novel Was Really Like. It is—I am afraid—schlock, but oh, what schlock! Unfortunately, the translation was done by someone with a tin ear: I mean, anyone who uses the noun "brigand" in the 20th century is suspect, and this version just appeared in 1989. Still, style is only a minor concern in this course; *conception*, that's the thing. Budding novelists may well read it and be improved...Oh. Note to the absolutely lovely deferral of information: The reader has been going for a fair time now, and has absolutely no idea who these people are or what the hell has happened to them. Now *that* is a Hook. Hook Cubed. As above.

## Milton's Garden of Eden

### Satan Beholds Eden [P.L.4.131-358]

So on he fares, and to the border comes 131  
Of *Eden*, where delicious Paradise,  
Now nearer, Crowns with her enclosure green,  
As with a rural mound the champain head  
Of a steep wilderness, whose hairie sides  
With thicket overgrown, grotesque and wilde,  
Access deni'd; and over head up grew  
Unsuperable highth of loftiest shade,  
Cedar, and Pine, and Firr, and branching Palm  
A Silvan Scene, and as the ranks ascend 140  
Shade above shade, a woodie Theatre  
Of stateliest view. Yet higher then thir tops  
The verdurous wall of Paradise up sprung:  
Which to our general Sire gave prospect large  
Into his neather Empire neighbouring round.  
And higher then that wall a circling row  
Of goodliest Trees loaden with fairest Fruit,  
Blossoms and Fruits at once of golden hue  
Appeerd, with gay enameld colours mixt:  
On which the Sun more glad impress'd his beams 150  
Then in fair Evening Cloud, or humid Bow,  
When God hath showrd the earth; so lovely seemd  
That Lantskip: And of pure now purer aire  
Meets his approach, and to the heart inspires  
Vernal delight and joy, able to drive  
All sadness but despair: now gentle gales  
Fanning thir odoriferous wings dispense  
Native perfumes, and whisper whence they stole  
Those balmie spoiles. As when to them who sail  
Beyond the *Cape of Hope*, and now are past 160  
*Mozambic*, off at Sea North-East windes blow  
*Sabean* Odours from the spicie shoare  
Of Arabie the blest, with such delay  
Well pleas'd they slack thir course, and many a League  
Cheard with the gratefull smell old Ocean smiles.  
So entertaind those odorous sweets the Fiend  
Who came thir bane, thought with them better pleas'd  
Then *Asmodeus* with the fishie fume  
That drove him, though enamour'd, from the Spouse  
Of *Tobits* Son, and with a vengeance sent 170  
From *Media* post to *Ægypt*, there fast bound.

Now to th' ascent of that steep savage Hill  
*Satan* had journied on, pensive and slow;  
But further way found none, so thick entwinn'd,  
As one continu'd brake, the undergrowth

Of shrubs and tangling bushes had perplex  
 All path of Man or Beeast that past that way:  
 One gate there onely was, and that look'd East  
 On th' other side: which when th' arch-fellon saw  
 Due entrance he disdaind, and in contempt, 180  
 At one slight bound high overleap'd all bound  
 Of Hill or highest Wall, and sheer within  
 Lights on his feet. As when a prowling Wolfe,  
 Whom hunger drives to seek new haunt for prey,  
 Watching where Shepherds pen thir Flocks at eeve  
 In hurdl'd Cotes amid the field secure,  
 Leaps o're the fence with ease into the Fould:  
 Or as a Thief bent to unhoord the cash  
 Of some rich Burgher, whose substantial dores,  
 Cross-barrd and bolted fast, fear no assault, 190  
 In at the window climbs, or o're the tiles:  
 So clomb this first grand Thief into Gods Fould:  
 So since into his Church lewd Hirelings climbe.  
 Thence up he flew, and on the Tree of Life,  
 The middle Tree and highest there that grew,  
 Sat like a Cormorant; yet not true Life  
 Thereby regaind, but sat devising Death  
 To them who liv'd; nor on the vertue thought  
 Of that life-giving Plant, but only us'd  
 For prospect, what well us'd had bin the pledge 200  
 Of immortalitie. So little knows  
 Any, but God alone, to value right  
 The good before him, but perverts best things  
 To worst abuse, or to thir meanest use.  
 Beneath him with new wonder now he views  
 To all delight of human sense expos'd  
 In narrow room Natures whole wealth, yea more,  
 A Heaven on Earth: for blissful Paradise  
 Of God the Garden was, by him in the East  
 Of *Eden* planted; *Eden* stretchd her Line 210  
 From *Auran* Eastward to the Royal Towrs  
 Of Great *Seleucia*, built by *Grecian* Kings,  
 Or where the Sons of *Eden* long before  
 Dwelt in *Telassar*: in this pleasant soile  
 His farr more pleasant Garden God ordaind;  
 Out of the fertil ground he caus'd to grow  
 All Trees of noblest kind for sight, smell, taste;  
 And all amid them stood the Tree of Life,  
 High eminent, blooming Ambrosial Fruit  
 Of vegetable Gold; and next to Life 220  
 Our Death the Tree of Knowledge grew fast by,  
 Knowldege of Good bought dear by knowling ill.  
 Southward through *Eden* went a River large,  
 Nor chang'd his course, but through the shaggie hill  
 Pass't underneath ingulft, for God had thrown  
 That Mountain as his Garden mould high rais'd  
 Upon the rapid current, which through veins  
 Of porous Earth with kindly thirst up drawn,

Rose a fresh Fountain, and with many a rill  
 Waterd the Garden; thence united fell 230  
 Down the steep glade, and met the neather Flood,  
 Which from his darksom passage now appeers,  
 And now divided into four main Streams,  
 Runs divers, wandring many a famous Realme  
 And Country whereof here needs no account,  
 But rather to tell how, if Art could tell,  
 How from that Saphire Fount the crisped Brooks,  
 Rowling on Orient Pearl and sands of Gold,  
 With mazie error under pendant shades 240  
 Ran Nectar, visiting each plant, and fed  
 Flours worthy of Paradise which not nice Art  
 In Beds and curious Knots, but Nature boon  
 Powrd forth profuse on Hill and Dale and Plaine,  
 Both where the morning Sun first warmly smote  
 The open field, and where the unpierc't shade  
 Imbound the noontide Bows: Thus was this place,  
 A happy rural seat of various view:  
 Groves whose rich Trees wept odorous Gumms and Balme,  
 Others whose fruit burnisht with Golden Rinde  
 Hung amiable, *Hesperian* Fables true, 250  
 If true, here onely, and of delicious taste:  
 Betwixt them Lawns, or level Downs, and Flocks  
 Grasing the tender herb, were interpos'd,  
 Or palmie hilloc, or the flourie lap  
 Of som irriguous Valley spread her store,  
 Flours of all hue, and without Thorn the Rose:  
 Another side, umbrageous Grots and Caves  
 Of coole recess, o're which the mantling Vine  
 Layes forth her purple Grape, and gently creeps  
 Luxuriant; mean while murmuring waters fall 260  
 Down the slope hills, disperst, or in a Lake  
 That to the fringed Bank with Myrtle crown'd,  
 Her chrystall mirror holds, unite thir streams.  
 The Birds thir quire apply; aires, vernal aires,  
 Breathing the smell of field and grove, attune  
 The trembling leaves, while Universal *Pan*  
 Knit with the *Graces* and the *Hours* in dance  
 Led on th' Eternal Spring. Not that faire field  
 Of *Enna*, where *Proserpin* gathring flours  
 Her self a fairer Floure by gloomie *Dis* 270  
 Was gatherd, which cost *Ceres* all that pain  
 To seek her through the world; nor that sweet Grove  
 Of *Daphne* by *Orontes*, and th' inspir'd  
*Castalian* Spring might with this Paradise  
 Of *Eden* strive; nor that *Nyseian* Ile  
 Girt with the River *Triton*, where old *Cham*,  
 Whom Gentiles *Ammon* call and *Libyan Jove*,  
 Hid *Amalthea* and her Florid Son  
 Young *Bacchus* from his Stepdame *Rhea's* eye;  
 Nor where *Abassin* Kings thir issue Guard, 280  
 Mount *Amara*, though this by som suppos'd  
 True Paradise, under the *Ethiop* Line

By *Nilus* head, enclos'd with shining Rock,  
 A whole dayes journey high, but wide remote  
 From this *Assyrian* Garden, where the Fiend  
 Saw undelighted all delight, all kind  
 Of living Creatures new to sight and strange:  
 Two of far nobler shape erect and tall,  
 In naked Majestie seemd Lords of all, 290  
 And worthie seemd, for in thir looks Divine  
 The image of thir glorious Maker shon,  
 Truth, Wisdome, Sanctitude severe and pure,  
 Severe, but in true filial freedom plac't;  
 Whence true autoritie in men; though both  
 Not equal, as their sex not equal seemd;  
 For contemplation hee and valour formd,  
 For softness shee and sweet attractive Grace,  
 Hee for God only, shee for God in him:  
 His fair large Front and Eye sublime declar'd 300  
 Absolute rule; and Hyacinthin Locks  
 Round from his parted forelock manly hung  
 Clustering, but not beneath his shoulders broad:  
 Shee as a vail down to the slender waste  
 Her unadorned golden tresses wore  
 Disshaveled, but in wanton ringlets wav'd  
 As the Vine curls her tendrils, which impli'd  
 Subjection, but requir'd with gentle sway,  
 And by her yeilded, by him best receivd,  
 Yeilded with coy submission, modest pride, 310  
 And sweet reluctant amorous delay.  
 Nor those mysterious parts were then conceald,  
 Then was not guiltie shame, dishonest shame  
 Of natures works, honor dishonorable,  
 Sin-bred, how have ye troubl'd all mankind  
 With shews instead, meer shews of seeming pure,  
 And banisht from mans life his happiest life,  
 Simplicite and spotless innocence.  
 So passd they naked on, nor shund the sight  
 Of God or Angel, for they thought no ill: 320  
 So hand in hand they passd, the lovliest pair  
 That ever since in loves imbraces met,  
*Adam* the goodliest man of men since born  
 His Sons, the fairest of her Daughters *Eve*.  
 Under a tuft of shade that on a green  
 Stood whispering soft, by a fresh Fountain side  
 They sate them down, and after no more toil  
 Of thir sweet Gardning labour then suffic'd  
 To recommend coole *Zephyr*, and made ease  
 More easie, wholsom thirst and appetite 330  
 More grateful, to thir Supper Fruits they fell,  
 Nectarine Fruits which the compliant boughes  
 Yeilded them, side-long as they sat recline  
 On the soft downie Bank damaskt with flours:  
 The savourie pulp they chew, and in the rinde  
 Still as they thirsted scoop the brimming stream;

Nor gentle purpose, nor endearing smiles  
 Wanted, nor youthful dalliance as beseems  
 Fair couple, linkt in happied nuptial League,  
 Alone as they. About them frisking playd 340  
 All Beasts of th' Earth, since wilde, and of all chase  
 In Wood or Wilderness, Forrest or Den;  
 Sporting the Lion rampd, and in his paw  
 Dandl'd the Kid; Bears, Tygres, Ounces, Pard  
 Gambold before them, th' unwieldy Elephant  
 To make them mirth us'd all his might, and wreathd  
 His Lithe Proboscis; close the Serpent sly  
 Insinuating, wove with Gordian twine  
 His breaded train, and of his fatal guile  
 Gave proof unheeded; others on the grass 350  
 Coucht, and now fild with pasture gazing sat,  
 Or Bedward ruminating; for the Sun  
 Declin'd was hasting now with prone carreer  
 To th' Ocean Iles, and in th' ascending Scale  
 Of Heav'n the Starrs that usher Evening rose:  
 When *Satan* still in gaze, as first he stood,  
 Scarce thus at length faild speech recoverd said:

Oh Hell!...

### The Bower of Adam and Eve [P.L. 4.689-720]

Thus talking hand in hand alone they pass'd  
 On to thir blissful Bower; it was a place 690  
 Chos'n by the sovran Planter, when he fram'd  
 All things to mans delightful use; the rooffe  
 Of thickest covert was inwoven shade  
 Laurel and Mirtle, and what higher grew  
 Of firm and fragrant leaf; on either side  
*Acanthus*, and each odorous bushie shrub  
 Fenc'd up the verdant wall; each beauteous flour,  
*Iris* all hues, Roses, and Gessamin  
 Rear'd high thir flourisht heads between, and wrought  
 Mosaic; underfoot the Violet, 700  
 Crocus, and Hyacinth with rich inlay  
 Broiderd the ground, more colour'd then with stone  
 Of costliest Emblem: other Creature here  
 Beast, Bird, Insect, or Worm durst enter none;  
 Such was thir awe of man. In shadier Bower  
 More sacred and sequesterd, though but feignd,  
*Pan* or *Silvanus* never slept, nor Nymph,  
 Nor *Faunus* haunted. Here in close recess  
 With Flowers, Garlands, and sweet-smelling Herbs  
 Espoused *Eve* deckt first her Nuptial Bed, 710  
 And hea'nly Quires the Hymenæan sung,  
 What day the genial Angel to our Sire  
 Brought her in naked beauty more adorn'd  
 More lovely than *Pandora*, whom the Gods

Endowd wiht all thir gifts, and O too like  
 In sad event, when to the unwiser Son  
 Of *Japhet* brought by *Hermes*, she ensnar'd  
 Mankind with her faire looks, to be aveng'd  
 On him who had stole *Joves* authentic fire.  
 Thus at thir shadie Lodge arriv'd, both stood...

Satan Beholds Eve in Eden  
 [P.L. 9.385-472]

|  |     |
|--|-----|
| Thus saying, from her Husbands hand her hand<br>Soft she withdrew, and like a Wood-Nymph light<br><i>Oread</i> or <i>Dryad</i> , or of <i>Delia's</i> Traine,<br>Betook her to the Groves, but <i>Delia's</i> self<br>In gate surpass'd and Goddess-like deport,   | 385 |
| Though not as shee with Bow and Quiver armd,<br>But with such Gardning Tools as Art yet rude,<br>Guiltless of fire had formd, or Angels brought.<br>To <i>Pales</i> , or <i>Pomona</i> , thus adorn'd,<br>Likest she seemd, <i>Pomona</i> when she fled<br><i>Vertumnus</i> , or to <i>Ceres</i> in her Prime,<br>Yet Virgin of <i>Proserpina</i> from <i>Jove</i> .   | 390 |
| Her long with ardent look his Eye pursu'd<br>Delighted, but desiring more her stay.<br>Oft her to her his charge or quick returne<br>Repeated, shee to him as oft engag'd  | 400 |
| To be return'd by Noon amid the Bowre,<br>And all things in best order to invite<br>Noontide repast, or Afternoons repose.<br>O much deceav'd, much failing, hapless <i>Eve</i> ,<br>Of thy presum'd return! event perverse!<br>Thou never from that houre in Paradise<br>Foundst either sweet repast, or sound repose;<br>Such ambush hid among sweet Flours and Shades<br>Waited with hellish rancor imminent  | 410 |
| To intercept thy way, or send thee back<br>Despoild of Innocence, of Faith, of Bliss.<br>For now, and since first break of dawne the Fiend,<br>Meer Serpent in appearance, forth was come,<br>And on his Quest, where likeliest he might finde<br>The onely two of Mankinde, but in them<br>The whole included Race, his purposd prey.<br>In Bowre and Field he sought, where any tuft<br>Of Grove or Garden-Plot more pleasant lay,<br>Thir tendance or Plantation for delight,<br>By Fountain or by shadie Rivulet | 420 |
| He sought them both, but wish'd his hap might find<br>Eve separate, he wish'd but not with hope<br>Of what so seldom chanc'd, when to his wish,<br>Beyond his hope, <i>Eve</i> separate he spies,<br>Veil'd in a Cloud of Fragrance, where she stood,<br>Half spi'd, so thick the Roses bushing round<br>About her glowd, oft stooping to support  |     |

Each Flour of slender stalk, whose head though gay  
Carnation, Purple, Azure, or spect with Gold, 430  
Hung drooping unsustained, them she upstaies  
Gently with Mirtle band, mindless the while,  
Her self, though fairest unsupported Flour,  
From her best prop so farr, and storm so nigh.  
Neerer he drew, and many a walk travers'd  
Of stateliest Covert, Cedar, Pine, or Palme,  
Then voluble and bold, now hid, now seen  
Among thick-wov'n Arborets and Flours  
Imbroiderd on each Bank, the hand of *Eve*:  
Spot more delicious then those Gardens feign'd  
Or of reviv'd *Adonis*, or renownd 440  
*Alcinous*, host of old *Laertes* Son,  
Or that, not Mystic, where the Sapiient King  
Held dalliance with his faire *Egyptian* Spouse.  
Much he the Place admir'd, the Person more.  
As one who long in populous City pent,  
Where Houses thick and Sewers annoy the Aire,  
Forth issuing on a Summers Morn to breathe  
Among the pleasant Villages and Farmes  
Adjoynd, from each thing met conceaves delight,  
The smell of Grain, or tedded Grass, or Kine, 450  
Or Dairie, each rural sight, each rural sound;  
If chance with Nymphlike step fair Virgin pass,  
What pleasing seemd, for her now pleases more,  
She most, and in her looks summs all Delight.  
Such pleasure took the Serpent to behold  
This Flourie Plat, the sweet recess of *Eve*  
Thus earlie, thus alone; her Heav'nly forme  
Angelic, but more soft, and Feminine,  
Her graceful Innocence, her every Aire  
Of gesture or lest action overawd 460  
His Malice, and with rapine sweet bereav'd  
His fierceness of the fierce intent it brought:  
That space the Evil one abstracted stood  
From his own evil, and for the time remaind  
Stupidly good, of enmitie disarm'd,  
Of guile, of hate, of envie, of revenge;  
But the hot Hell that alwayes in him burnes,  
Though in mid Heav'n, soon ended his delight,  
And tortures him now more, the more he sees  
Of pleasure not for him ordain'd: then soon 470  
Fierce hate he recollects, and all his thoughts  
Of mischief, gratulating, thus excites.

## *Supplemental ParaGeography Texts: Five*

*Andrew Marvell*

### The Garden

How vainly men themselves amaze  
To win the palm, the oak, or bays,  
And their uncessant labours see  
Crowned from some single herb or tree,  
Whose short and narrow-vergèd shade  
Does prudently their toils upbraid;  
While all flowers and all trees do close  
To weave the garlands of repose!

Fair Quiet, have I found thee here,  
And Innocence, thy sister dear?  
Mistaken long, I sought you then  
In busy companies of men:  
Your sacred plants, if here below,  
Only among the plants will grow:  
Society is all but rude  
To this delicious solitude.

Nor white nor red was ever seen  
So amorous as this lovely green.  
Fond lovers, cruel as their flame,  
Cut in these trees their mistress' name:  
Little, alas, they know or heed  
How far these beauties hers exceed!  
Fair trees! wheresoe'er your barks I wound,  
No name shall but your own be found.

When we have run our passions' heat,  
Love hither makes his best retreat:  
The gods, that mortal beauty chase,  
Still in a tree did end their race;  
Apollo hunted Daphne so,  
Only that she might laurel grow;  
And Pan did after Syrinx speed  
Not as a nymph, but for a reed.

What wondrous life is this I lead!  
Ripe apples drop about my head;  
The luscious clusters of the vine  
Upon my mouth do crush their wine;  
The nectarine and curious peach  
Into my hands themselves do reach;  
Stumbling on melons, as I pass,  
Ensnared with flowers, I fall on grass.

Meanwhile the mind from pleasure less  
Withdraws into its happiness;  
The mind, that Ocean where each kind  
Does straight its own resemblance find;  
Yet it creates, transcending these,  
Far other worlds, and other seas;  
Annihilating all that's made  
To an green thought in a green shade.

Here at the fountain's sliding foot,  
Or at some fruit-tree's mossy root,  
Casting my body's vest aside,  
My soul into the boughs does glide;  
There, like a bird, it sits and sings,  
Then whets and combs its silver wings,  
And, till prepared for longer flight,  
Waves in its plumes the various light.

Such was that happy Garden-state  
While man there walked without a mate:  
After a place so pure and sweet,  
What other help could yet be meet!  
But 'twas beyond a mortal's share  
To wander solitary there:  
Two paradises 'twere in one,  
To live in Paradise alone.

How well the skilful gardener drew  
Of flowers and herbs this dial new!  
Where, from above, the milder sun  
Does through a fragrant zodiac run;  
And, as it works, the industrious bee  
Computes its time as well as we.  
How could such sweet and wholesome hours  
Be reckoned, but with herbs and flowers.

*Supplemental ParaGeography Texts: Six*

# XANADU

from *Purchas his Pilgrimage*

In Xamdu did Cublai Can build a stately Palace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightful Streames, and all sorts of chase and game, and in the middest thereof a sumptuous house of pleasure.

[L1626?]

## Coleridge: Kubla Khan

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea. 5  
So twice five miles of fertile ground  
With walls and towers were girdled round:  
And there were gardens bright with sinuous rills,  
Where blossomed many an incense-bearing tree;  
And here were forests ancient as the hills, 10  
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover!  
A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted 15  
By woman wailing for her demon-lover!  
And from this chasm, with ceaseless turmoil seething,  
A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst 20  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And 'mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a mazy motion 25  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean:  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war! 30  
The shadow of the dome of pleasure  
Floated midway on the waves;  
Where was heard the mingled measure  
From the fountain and the caves.  
It was a miracle of rare device, 35  
A sunny pleasure-dome with caves of ice!

*Supplemental ParaGeography Texts: Six*

A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid,  
And on her dulcimer she played, 40  
Singing of Mount Abora.  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me,  
That with music loud and long, 45  
I would build that dome in air,  
That sunny dome! those caves of ice!  
And all who heard should see them there,  
And all should cry, Beware! Beware!  
His flashing eyes, his floating hair! 50  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise.

## Milton's Hell

### Satan's Fall [P.L. 1.44-75]

Him the Almighty Power  
Hurl'd headlong flaming from th' Ethereal Skie  
With hideous ruine and combustion down  
To bottomless perdition, there to dwell  
In Adamantine Chains and penal Fire,  
Who durst defie th' Omnipotent to Arms. 50  
Nine times the Space that measures Day and Night  
To mortal men, he with his horrid crew  
Lay vanquisht, rowling in the fiery Gulfe  
Confounded though immortal: But his doom  
Reserv'd him to more wrath; for now the thought  
Both of lost happiness and lasting pain  
Torments him; round he throws his baleful eyes  
That witness'd huge affliction and dismay  
Mixt with obdurate pride and stedfast hate:  
At once as far as Angels kenn he views 60  
The dismal Situation waste and wilde,  
A Dungeon horrible, on all sides round  
As one great Furnace flam'd, yet from those flames  
No light, but rather darkness visible  
Serv'd only to discover sights of woe,  
Regions of sorrow, doleful shades, where peace  
And rest can never dwell, hope never comes  
That comes to all; but torture without end  
Still urges, and a fiery Deluge, fed  
With ever-burning Sulphur unconsum'd: 70  
Such place Eternal Justice had prepar'd  
For those rebellious, here their Prison ordain'd  
In utter darkness, and their portion set  
As far remov'd from God and light of Heav'n  
As from the Center thrice to th' utmost Pole.  
O how unlike the place from whence they fell!  
There the companions of his fall, o'rewhelm'd  
With Floods and Whirlwinds of tempestuous fire,  
He soon discerns, and weltring by his side  
One next himself in power, and next in crime,  
Long after know in *Palestine*, and nam'd 80  
*Bēēlzebub*...

## The Burning Lake [P.L. 1.180-241]

Seest thou yon dreay Plain forlorn and wilde, 180  
 The seat of desolation, voyd of light,  
 Save what the glimmering of these lvid flames  
 Casts pale and dreadful? Thither let us tend  
 From off the tossing of these fiery waves,  
 There rest, if any rest can harbour there,  
 And reassembling our afflicted Powers,  
 Consult how we may henceforth most offend  
 Our enemy, our own loss how repair,  
 How overcomethis dire Calamity, 190  
 What reinforcement we may gain from Hope,  
 If not what resolution from despare.

Thus Satan talking to his neerest Mate  
 With Head up-lift above the wave, and Eyes  
 That sparkling blaz'd, his other Parts besides  
 Prone on the Flood, extended long and large  
 Lay floating many a rood, in bulk as huge  
 As whom the Fables name of monstrous size,  
*Titanian*, or *Earth-born*, that warr'd on *Jove*,  
*Briarios* or *Typhon*, whom the Den 200  
 By ancient *Tarsus* held, or that Sea-beast  
*Leviathan*, which God of all his works  
 Created hugest that swim th' Ocean stream:  
 Him haply slumbring on the *Norway* foam  
 The Pilot of some small night-founder'd Skiff,  
 Deeming some Island, oft, as Sea-men tell,  
 With fixed Anchor in his skaly rind  
 Moors by his side under the *Lee*, while Night  
 Invests the Sea, and wished Morn delays:  
 So stretcht out huge in length the Arch-fiend lay 210  
 Chain'd on the burning Lake, nor ever thence  
 Had ris'n or heav'd his head, but that the will  
 And high permission of all-ruling Heaven  
 Left him at large to his own dark designs,  
 That with reiterated crimes he might  
 Heap on himself damnation, while he sought  
 Evil to others, and enrag'd might see  
 How all his malice serv'd but to bring forth  
 Infinite goodness, grace and mercy shewn  
 On Man by him seduc't, but on himself 220  
 Treble confusion, wrath and vengeance pour'd.  
 Forthwith upright he rears from off the Pool  
 His mighty Stature; on each hand the flames  
 Drivn backward slope their point spires, & rowld  
 In billows, leave i' th' midst a horrid Vale.  
 Then with expanded wings he steers his flight  
 Aloft, incumbent on the dusky Air  
 That felt unusual weight, till on dry Land

He lights, if it were Land that ever bum'd  
 With solid, as the Lake with liquid fire;  
 And such appear'd in hue, as when the force 230  
 Of subterranean wind transports a Hill  
 Tom from *Pelorus*, or the shatter'd side  
 Of thundring *Ætna*, whose combustible  
 And fewel'd entrals thence conceiving Fire,  
 Sublim'd with Mineral fury, aid the Winds,  
 And leave a singed bottom all invol'd  
 With stench and smoak: Such resting found the sole  
 Of unblest feet. Him followed his next Mate,  
 Both glorying to have scap't the *Stygian* flood  
 As Gods, and by their own recover'd strength, 240  
 Not by the sufferance of supernal Power.

### The Building of Pandaemonium [P.L. 1.670-798]

There stood a Hill not far whose griesly top 670  
 Belch'd fire and rowling smoak; the rest entire  
 Shon with a glossie scurff, undoubted sign  
 That in his womb was hid metallic Ore,  
 The work of Sulphur. Thither wing'd with speed  
 A numerous Brigad hasten'd. As when bands  
 Of Pioners with Spade and Pickaxe arm'd  
 Forerun the Royal Camp, to trench a Field,  
 Or cast a Rampart. *Mammon* led them on,  
*Mammon*, the least erected Spirit that fell  
 From heav'n, for ev'n in heav'n his looks and thoughts 680  
 Were always downward bent, admiring more  
 The riches of Heav'ns pavement, trod'n Gold,  
 Then aught divine or holy else enjoy'd  
 In vision beatific: by him first  
 Men also, and by his suggestion taught,  
 Ransack'd the Center, and with impious hands  
 Rifl'd the bowels of their mother Earth  
 For Treasures better hid. Soon had his crew  
 Op'nd into the Hill a spacious wound 690  
 And dig'd out ribs of Gold. Let none admire  
 That riches grow in Hell; that soyle may best  
 Deserve the pretious bane. And here let those  
 Who boast in mortal things, and wondring tell  
 Of *Babel*, and the works of *Memphian* Kings,  
 Learn how thir greatest Monuments of Fame,  
 And Strength and Art are easily outdone  
 By Spirits reprobate, and in an hour  
 What in an age they with incessant toyle  
 And hands innumerable scarce perform.  
 Nigh on the Plain in many cells prepar'd, 700

That underneath had veins of liquid fire  
 Sluc'd from the Lake, a second multitude  
 With wondrous Art founded the massie Ore,  
 Severing each kind, and scum'd the Bullion dross:  
 A third as soon had form'd within the ground  
 A various mould, and from the boyling cells  
 By strange conveyance fill'd each hollow nook,  
 As in an Organ from one blast of wind  
 To many a row of Pipes the sound-board breaths.  
 Anon out of the earth a Fabrick huge 710  
 Rose like an Exhalation, with the sound  
 Of Dulcet Symphonies and voices sweet,  
 Built like a Temple, where *Pilasters* round  
 Were set, and Doric pillars overlaid  
 With Golden Architrave; nor did there want  
 Cornice or Freeze, with bossy Sculptures grav'n,  
 The Roof was fretted Gold. Not *Babilon*,  
 Nor great *Alcairo* such magnificence  
 Equal'd in all thir glories, to inshrine 720  
*Belus* or *Serapis* thir Gods, or seat  
 Thir Kings, when *Ægypt* with *Assyria* strove  
 In wealth and luxurie. Th' ascending pile  
 Stood fixt her stately highth, and strait the dores  
 Op'ning thir brazen foulds discover wide  
 Within, her ample spaces, o're the smooth  
 And level pavement: from the arched roof  
 Pendant by suttle Magic many a row  
 Of Starry Lamps and blazing Cressets fed  
 With *Naphtha* and *Asphaltus* yeilded light 730  
 As from a sky. The hasty multitude  
 Admiring enter'd, and the work some praise  
 And some the Architect: his hand was known  
 In Heav'n by many a Towred structure high,  
 Where Scepter'd Angels held thir residence,  
 And sat as Princes, whom the supreme King  
 Exalted to such power, and gave to rule,  
 Each in his Herarchie, the Orders bright.  
 Nor was his name unheard or unador'd  
 In ancient *Greece*; and in *Ausonian* land 740  
 Men called him *Mulciber*; and how he fell  
 From Heav'n, they fabl'd, thrown by angry *Jove*  
 Sheer o're the Chrystal Battlements: from Morn  
 To Noon he fell, from Noon to dewy Eve,  
 A Summers day; and with the setting Sun  
 Dropt from the Zenith like a falling Star,  
 On *Lemnos* the *Ægean* Ile: thus they relate,  
 Erring; for he with this rebellious rout  
 Fell long before; nor aught avail'd him now  
 To have built in Heav'n high Towrs; nor did he scape 750  
 By all his Engins, but was headlong sent  
 With his industrious crew to build in hell.  
 Mean while the winged Haralds by command  
 Of Sovran power, with awful Ceremony

And Trumpets sound throughout the Host proclaim  
 A solemn Council forthwith to be held  
 At *Pandæmonium*, the high Capital  
 Of Satan and his Peers: thir summons call'd  
 From every Band and squared Regiment  
 By place or choice the worthiest; they anon  
 With hunderds and with thousands trooping came 760  
 Attended: all access was throng'd, the Gates  
 And Porches wide, but chief the spacious Hall  
 (Though like a cover'd field, where Champions bold  
 Wont ride in arm'd, and at the Soldans chair  
 Defi'd the best of *Panim* chivalry  
 To mortal combat or carreer with Lance)  
 Thick swarm'd, both on the ground and in the air,  
 Brusht with the hiss of rursling wings. As Bees  
 In spring time, when the Sun with *Taurus* rides, 770  
 Poure forth thir populous youth about the Hive  
 In clusters; they among fresh dews and flowers  
 Flie to and fro, or on the smoothed Plank,  
 The suburb of thir Straw-built Cittadel,  
 New rub'd with Baume, expatiate and confer  
 Thir State affairs. So thick the aerie crowd  
 Swarm'd and were straitn'd; till the Signal giv'n,  
 Behold a wonder! they but now who seemd  
 In bigness to surpass Earths Giant Sons  
 Now less than smallest Dwarfs, in narrow room  
 Throng numberless, like that Pigmean Race 780  
 Beyond the *Indian* Mount, or Faerie Elves,  
 Whose midnight Revels, by a Forrest side  
 Or Fountain some belated Peasant sees,  
 Or dreams he sees, while over head the Moon  
 Sits Arbitress, and neerer to the Earth  
 Wheels her pale course, they on thir mirth & dance  
 Intent, with jocond Music charm his ear;  
 At once with joy and fear his heart rebounds.  
 Thus incorporeal Spirits to smallest forms  
 Reduc'd thir shapes immense, and were at large, 790  
 Though without number still amidst the Hall  
 Of that infernal Court. But far within  
 And in thir own dimensions like themselves  
 The great Seraphic Lords and Cherubim  
 In close recess and secret conclave sat  
 A thousand Demy-Gods on golden seat's,  
 Frequent and full. After short silence then  
 And summons read, the great consult began.

*Supplemental Parageography Texts: Eight*

Ignatius Donnelly

from *Atlantis: The Antediluvian World*

Part I.

THE HISTORY OF ATLANTIS.

Chapter I.

*THE PURPOSE OF THIS BOOK*

This book is an attempt to demonstrate several distinct and novel propositions. These are:

1. That there once existed in the Atlantic Ocean, opposite the mouth of the Mediterranean Sea, a large island, which was the remnant of an Atlantic continent, and known to the ancient world as Atlantis.
2. That the description of this island given by Plato is not, as has been long supposed, fable, but veritable history.
3. That Atlantis was the region where man first rose from a state of barbarism to civilization.
4. That it became, in the course of ages, a populous and mighty nation, from whose overflowings the shores of the Gulf of Mexico, the Mississippi River, the Amazon, the Pacific coast of South America, the Baltic, the Black Sea, and the Caspian were populated by civilized nations.
5. That it was the true Antediluvian world; the Garden of Eden; the Gardens of the Hesperides; the Elysian Fields; the Gardens of Alcinous; the Mesomphalos; the Olympos; the Asgard of the traditions of the ancient nations; representing a universal memory of a great land, where early mankind dwelt for ages in peace and happiness.
6. That the gods and goddesses of the ancient Greeks, the Phœnicians, the Hindoos, and the Scandinavians were simply the kings, queens, and heroes of Atlantis; and the acts attributed to them in mythology are a confused recollection of real historical events.
7. That the mythology of Egypt and Peru represent the original religion of Atlantis, which was sun-worship.
8. That the oldest colony formed by the Atlanteans was probably in Egypt, whose civilization was a reproduction of that of the Atlantic island.
9. That the implements of the "Bronze Age" of Europe were derived from Atlantis. The Atlanteans were also the first manufacturers of iron.
10. That the Phœnician alphabet, parent of all the European alphabets, was derived from an Atlantis alphabet, which was also conveyed from Atlantis to the Mayas of Central America.
11. That Atlantis was the original seat of the Aryan or Indo-European family of nations, as well as of the Semitic peoples, and possibly also of the Turanian races.
12. That Atlantis perished in a terrible convulsion of nature, in which the whole island sunk into the ocean, with nearly all its inhabitants.
13. That a few persons escaped in ships and on rafts, and carried to the nations east and west the tidings of the appalling catastrophe, which has survived to our own time in the Flood and Deluge legends of the different nations of the the old and new worlds.

## OVID as Arcane Architect

### **The Ecphrasis: Description for Its Own Sake?**

#### A. The Standard Tourist Attraction

##### 1. **HELL**, *Metamorphoses* Book 4

There is a road that slopes downhill, all gloomy with funereal yew. It leads to the underworld, through regions mute and silent. There the sluggish Styx breathes forth its mists, and by that path descend the ghosts of those newly dead, the shades of mortals duly laid to rest in their tombs. Far and wide the desolate spot is wrapped in gloomy chill. The ghosts, but lately come, do not know where the road lies, that leads to the Stygian city, nor where to go to find the grim palace of dusky Dis. His populous city has a thousand approaches, and gates on every side, all standing open. As the sea absorbs rivers from all over the earth, so does that place receive every soul: it is never too small, however great the throng. New crowds arriving make no difference. Lifeless shadows without body or bones wander about, some jostling in the market-place, some round the palace of the underworld's king, while others busy themselves with the trades which they practised in the old days, when they were alive. Others, again, are subjected to punishment, each according to his crime.

Saturnian Juno left her home in heaven, and braced herself to visit this place: so much was she willing to do to satisfy her anger and hatred. As soon as she entered, making the threshold groan under the pressure of her diving form, Cerberus lifted his three heads, and uttered three barks, all at the same time. Then Juno summoned those dread and awful sister goddess, the children of Night. They were sitting before the adamantine gates of hell's prison, combing out their dark snaky locks. When they recognized her, amid the gloomy shadows, they rose up in her honour. This place is known as the Abode of the Accursed. Here Tityus, lying stretched out over nine acres, exposes his entrails for the vulture to tear. Here Tantalus reaches for the water he can never catch, and the overhanging tree forever eludes his grasp. Sisyphus now pursues, now pushes the stone that always come rolling back. Ixion whirls round, following and fleeing from himself, and the granddaughters of Belus, who dared to plan the deaths of their cousin-husbands, continually seek again the waters which they always lose.

#### B. Roots of Allegory: The **DOMVS POTENTIÆ**

##### 1. **ENVY'S HOUSE**, *Metamorphoses* Book 2

Immediately the goddess [Minerva] made her way to the house of Envy, a house filthy with dark and noisome slime. It is hidden away in the depths of the valleys, where the sun never penetrates, where no wind blows through; a gloomy dwelling, permeated by numbing chill, ever fireless, ever shrouded in thick darkness. When the dread warrior maiden reached this spot she stopped in front of the house, for it was not permitted for her to enter: she struck the doors with the tip of her spear, and at the blow they flew open and revealed Envy within, busy at a meal of snake's flesh, the food on which she nourished her wickedness. At the sight, Minerva turned her eyes away. But the other rose heavily from the ground, leaving the half-eaten corpses, and came out, with dragging steps. When she saw the goddess in all the brilliance of her beauty, in her flashing armour, she groaned, and frowned when she heard the goddess' sighs.

Envy's face was sickly pale, her whole body lean and wasted, and she squinted horribly;

## *Supplemental ParaGeographical Texts: Nine*

her teeth were discoloured and decayed, her poisonous breast of a greenish hue, and her tongue dripped venom. Only the sight of suffering could bring a smile to her lips. She never knew the comfort of sleep, but was kept constantly awake by care and anxiety, looked with dismay on men's good fortune, and grew thin at the sight. Gnawing at others, and being gnawed, she was herself her own torment.

### 2. *Sleep's Cave, Metamorphoses Book 11*

Near the Cimmerian country is a cave, deeply recessed, a hollow mountainside, the secret dwelling-place of languid Sleep, where the sun's rays can never reach, whether at his rising or at noon or at his setting. Dark mists are breathed out from the ground, and the half-light of evening's gloom. No crested cock summons the dawn with wakeful crowings, no anxious dogs break the silence, or geese, shrewder still than dogs. No wild beasts are heard, no cattle, nor is there any sound of branches swaying in the wind, or harsh quarrelling of human tongues. Voiceless quiet dwells there: but from the depths of the rocky cave flows the river of Lethe whose waters invite slumber as they glide, murmuring over whispering pebbles. Before the doors of the house poppies bloom in abundance and countless herbs from whose juices dewy Night gathers drowsiness and sprinkles it over the dark earth. There is not a door in the whole house, lest some turning hinge should creak, nor is there any watchman at the threshold. In the midst of the cavern stands a lofty couch of ebon wood, dark in colour, covered with black draperies, feather-soft, where the god himself lies, his limbs relaxed in luxurious weariness. Around him lie empty dreams, made to resemble different shapes, as many as the corn ears in the harvest, as leaves on the woodland trees, or sands scattered on the shore.

The goddess [Iris] entered, and brushed aside with her hands the dreams that stood in her way. Immediately the god's dwelling was filled with the shining gleam of her bright raiment, and Sleep himself struggled to lift his eyes, languid and heavy with slumber. Again and again he fell back and, as his head drooped, his chin nodded against his breast. At length however he roused himself and, leaning on his elbow, recognized Iris and asked her why she had come...

### 3. **RUMOR'S CAVE**, *Metamorphoses Book 12*

In the centre of the world, situated between earth and sky and sea, at the point where the three realms of the universe meet, is a place from which everything the world over can be seen, however far away, and to its listening ears comes every sound. There Rumour lives, in a home she has chosen for herself on a hilltop. Night and day the house lies open, for she has given it a thousand apertures and countless entrances, with never a door to barricade her thresholds. The whole structure is of echoing brass, and is full of noises, repeating words and giving back the sounds it hears. There is no quiet within, no silence in any part, and yet there is no loud din, but only murmured whisperings, like the sound of the sea's waves, heard at a distance, or the last rumbles of thunder when Jupiter has crashed dark clouds together. A whole host inhabits these halls: they come and go, a shadowy throng, and a thousand rumours, false mixed with true, stray this way and that, while confused words flit about. Some of them pour their stories into idle ears, others carry off elsewhere the tales they have been told, the story grows, and each new teller adds something to what he has heard. Here live Credulity, and hot-headed Error, groundless Joy and craven Fears, Sedition newly-born, and Whispers whose origin no one knows. Rumour herself sees everything that goes on in heaven, in earth, and on the ear, and seeks information the world over.

[tr. Mary Innes]

# Supplemental Parageography Texts: Ten

C. S. Lewis

## *The Pilgrim's Regress* *An Allegorical Apology for Christianity* *Reason and Romanticism* [First Edition, 1933]

### Preface to Third Edition [1943]

On re-reading this book ten years after I wrote it, I find its chief faults to be those two which I myself least easily forgive in the books of other men: needless obscurity, and an uncharitable temper.

There were two causes, I now realise, for the obscurity. One the intellectual side my own progress had been from 'popular realism' to Philosophical Idealism; from Idealism to Pantheism; from Pantheism to Theism, and from Theism to Christianity. I still think this a very natural road, but I now know that it is a road very rarely trodden. In the early thirties I did not know this. If I had had any notion of my own isolation, I should either have kept silent about my journey or else endeavoured to describe it with more consideration for the reader's difficulties. As things were, I committed the same sort of blunder as one who should narrate his travels through the Gobi Desert on the assumption that this route was as familiar to the British public as the line from Euston to Crewe. And this original blunder was soon aggravated by a profound change in the philosophical thought of our age. Idealism itself went out of fashion. The dynasty of Green, Bradley, and Bosanquet fell, and the world inhabited by philosophical students of my own generation became as alien to our successors as if not years but centuries had intervened.

The second cause of obscurity was the (unintentionally) 'private' meaning I then gave to the word 'Romanticism'. I would not now use this word to describe the experience which is central in this book. I would not, indeed, use it to describe anything, for I now believe it to be a word of such varying senses that it has become useless and should be banished from our vocabulary. Even if we exclude the vulgar sense in which a 'romance' means simple 'a love affair' (Peer and Film Star Romance) I think we can distinguish at least seven kinds of things which are called 'romantic.'

1. Stories about dangerous adventure—particularly, dangerous adventure in the past or in remote places—are 'romantic'. In this sense Dumas is a typically 'romantic' author, and stories about sailing ships, the Foreign Legion, and the rebellion of 1745, are usually 'romantic'.
2. The marvellous is 'romantic', provided it does not make part of the believed religion. Thus magicians, ghosts, fairies, witches, dragons, nummths, and dwarfs are 'romantic'; angels, less so. Greek gods are 'romantic' in Mr. James Stephens or Mr. Maurice Hewlett; not so in Homer and Sophocles. In this sense, Malory, Boiardo, Ariosto, Spenser, Tasso, Mrs. Radcliffe, Shelley, Coleridge, William Morris, and Mr. E. R. Eddison are 'romantic' authors.
3. The art dealing with 'Titanic' characters, emotions strained beyond the common pitch, and high-flown sentiments or codes of honour is 'romantic'. (I welcome the growing use of the word 'Romanesque' to describe this type.) In this sense Rostand and Sidney are 'romantic', and so (though unsuccessfully) are Dryden's Heroic Dramas, and there is a good deal of 'romanticism' in Corneille. I take it that Michelangelo is, in this sense, a 'romantic' artist.
4. 'Romanticism' can also mean the indulgence in abnormal, and finally in anti-natural, moods. The *macabre* is 'romantic', and so is an interest in torture, and a love of death. This, if I understand them, is what M. Mario Praz and M. D. de Rougemont would mean by the word. In this sense *Tristan* is Wagner's most 'romantic' opera; Poe, Baudelaire, and Flaubert, are 'romantic' authors; Surrealism is 'romantic'.
5. Egoism and Subjectivism are 'romantic'. In this sense the typically 'romantic' books are *Werther* and Rousseau's *Confessions*, and the works of Byron and Proust.
6. Every revolt against existing civilisation and conventions whether it look forward to revolution, or backward to the 'primitive' is called 'romantic' by some people. Thus pseudo-Ossian, Epstein, D. H. Lawrence, Walt Whitman, and Wagner are 'romantic'.
7. Sensibility to natural objects, when solemn and enthusiastic, is 'romantic'. In this sense *The Prelude* is the most 'romantic' poem in the world: and there is much 'romanticism' in Keats, Shelly, de Vigny, de Musset, and Goethe.

It will be seen, of course, that many writers are 'romantic' on more than one account. Thus Morris comes in my first class as well as my second, Mr. Eddison in my second as well as my third, Rousseau in my sixth as well as my fifth, Shelley in my sixth and fifth, and so on. This may suggest some common root, whether historical or psychological, for all seven: but the real qualitative difference between them is shown by the fact that a liking for any one does not imply liking for the others. Though people who are 'romantic' in different sense may turn to the same books, they turn to them for different reasons, and one half of William Morris's readers do not know how the other half live. It makes all the difference in the world whether you like Shelley because he provides a mythology or because he promises a revolution. Thus I myself always loved the second kind of Romanticism and detested the fourth and fifth kinds; I liked the first very little and the third only after I was grown-up—as an acquired taste.

But what I meant by 'Romanticism' when I wrote the *Pilgrim's Regress*—and what I would still be taken to mean on the title page of this book—was not exactly any one of these seven things. What I meant was a particular recurrent experience which dominated my childhood and adolescence and which I hastily called 'Romantic' because inanimate nature and marvellous literature were among the things that evoked it. I still believe that the experience is common, commonly misunderstood, and of immense importance: but I know now that in other minds it arises under other *stimuli* and that to bring it into the forefront of consciousness is not so easy as I once supposed. I will now try to describe it sufficiently to make the following pages intelligible.

The experience is one of intense longing. It is distinguished from other longings by two things. In the first place, though the sense of want is acute and even painful, yet the mere wanting is felt to be somehow a delight. Other desires are felt as pleasures only if satisfaction is expected in the near future: hunger is pleasant only if we know (or believe) that we are soon going to eat. But this desire, even when there is no hope of possible satisfaction, continues to be prized, and even to be preferred to anything else in the world, but those who have once felt it. This hunger is better than any other fullness; this poverty better than all other wealth. And thus it comes about, that if the desire is long absent, it may itself be desired, and that new desiring becomes a new instance of the original desire, though the subject may not at once recognise the fact and thus cries out for his lost you of soul at the very moment in which he is being rejuvenated. 'Oh to feel as I did then!' we cry; not noticing that even while we say the words the very feeling whose loss we lament is rising again in all its old bitter-sweetness. For this sweet Desire cuts across our ordinary distinctions between wanting and having. To have it is, by definition, a want: to want it, we find, is to have it.

In the second place, there is a peculiar mystery about the *object* of this Desire. Inexperienced people (and inattention leaves some inexperienced all their lives) suppose, when they feel it, that they know what they are desiring. Thus if it comes to a child while he is looking at a far off hillside he at once thinks 'if only I were there'; if it comes when he is remembering some event in the past, he thinks 'if only I could go back to those days'. If it comes (a little later) while he is reading a 'romantic' tale or poem of 'perilous seas and faerie lands forlorn', he thinks he is wishing that such places really existed and that he could reach them. If it comes (later still) in a context with erotic suggestions he believes he is desiring the perfect beloved. If he falls upon literature (like Maeterlinck or the early Yeats) which treats of spirits and the like with some show of serious belief, he may think that he is hankering for real magic and occultism. When it darts out upon him from his studies in history or science, he may confuse it with the intellectual craving for knowledge.

But every one of these impressions is wrong. The sole merit I claim for this book is that it is written by one who has proved them all to be wrong. There is no room for vanity in the claim: I know them to be wrong not by intelligence but by experience, such experience as would not have come my way if my youth had been wiser, more virtuous, and less self-centred than it was. For I have myself been deluded by every one of these false answers in turn, and have contemplated each of them earnestly enough to discover the cheat. To have embraced so many false Florimels is not matter for boasting: it is fools, they say, who learn by experience. But since they do at least learn, let a fool bring his experience into the common stock that wiser men may profit by it.

Every one of these supposed *objects* for the Desire is inadequate to it. An easy experiment will show that by going to the far hillside you will get either nothing, or else a recurrence of the same desire which sent you thither. A rather more difficult, but still possible, study of your own memories, will prove that by returning to the past you could not find, as a possession, that ecstasy which some sudden reminder from the past now moves you to desire. Those remembered moments were either quite commonplace at the time (and owe all their enchantment to memory) or else were themselves moments of desiring. The same is true of the things described in the poets and marvellous romancers. The moment we endeavour to think out seriously what it would be like if they were actual, we discover this. When Sir Arthur Conan Doyle

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