

## *Bestiary: Being An English Version Of The Bodleian Library, Oxford, MS Bodley 764 (0)*

Traces the varied history, legends, and myths of the Holy Grail, from the medieval Church's religious version of the secular ideal and Chrétien de Troyes's twelfth-century romances to popular best sellers of the late twentieth century.

From medieval bestiaries to Borges's *Book of Imaginary Beings*, we've long been enchanted by extraordinary animals, be they terrifying three-headed dogs or asps impervious to a snake charmer's song. But bestiaries are more than just zany zoology—they are artful attempts to convey broader beliefs about human beings and the natural order. Today, we no longer fear sea monsters or banshees. But from the infamous honey badger to the giant squid, animals continue to captivate us with the things they can do and the things they cannot, what we know about them and what we don't. With *The Book of Barely Imagined Beings*, Caspar Henderson offers readers a fascinating, beautifully produced modern-day menagerie. But whereas medieval bestiaries were often based on folklore and myth, the creatures that abound in Henderson's book—from the axolotl to the zebrafish—are, with one exception, very much with us, albeit sometimes in depleted numbers. *The Book of Barely Imagined Beings* transports readers to a world of real creatures that seem as if they should be made up—that are somehow more astonishing than anything we might have imagined. The yeti crab, for example, uses its furry claws to farm the bacteria on which it feeds. The waterbear, meanwhile, is among nature's "extreme survivors," able to withstand a week unprotected in outer space. These and other strange and surprising species invite readers to reflect on what we value—or fail to value—and what we might change. A powerful combination of wit, cutting-edge natural history, and philosophical meditation, *The Book of Barely Imagined Beings* is an infectious and inspiring celebration of the sheer ingenuity and variety of life in a time of crisis and change.

This publication of the thirteenth-century Northumberland Bestiary, formerly the Alnwick Bestiary, provides a complete critical edition of one of the most developed Medieval Latin bestiaries. Even among the few manuscripts in its group, called the transitional family of bestiaries, the Northumberland Bestiary is unique: it crystallizes the fluid combination of narrative, animal lore, and spiritual guidance that characterize the genre. Beginning with creation and covering the gamut of real and imaginary beasts, birds, fish, serpents, worms, man, and trees, this bestiary is a spiritual journey as well as a scientific manual. Under the pretense of zoology, the bestiary is a metaphor for divine creation, a message from the creator through creation. Medieval preachers used the pretense as well as the spiritual allegories that accompany the creatures to instruct their congregations. The Northumberland Bestiary was the last known bestiary in private hands until 2007 when the J. Paul Getty Museum acquired it. Written about 1250, in a small, early gothic book hand, it is one of the richest of all Latin bestiary manuscripts produced in England. There are 112 finely drawn and colored miniatures among its 74 leaves as well as an elegant and discrete Sermon on How a Sinner May Be Pleasing to God (*Sermo qualiter peccator Deo placere valeat*), which was likely directed to clerics who were training to work as pastors. For a general as well as a scholarly readership, this edition captures the charming essence of the bestiary tradition in a readable Latin-English format. The book comprises a general introduction discussing the text and the manuscript, the Latin text with English translation, notes and commentary, a description of all the miniatures, and reproductions of about thirty of them.

The medieval bestiary, or moralized book of beasts, has enjoyed immense popularity over the centuries and it continues to influence both literature and art. This collection of essays aims to demonstrate the scope and variety of bestiary studies and the ways in which the medieval bestiary can be addressed. The contributors write about the tradition of one of the bestiary's birds, Parisian production of the manuscripts, bestiary animals in a liturgical book, theological as well as secular interpretations of beasts, bestiary creatures in literature, and new perspectives on the bestiary in other genres.

Bestiarium

The Bestiary in the Medieval World

The Book of Beasties

Book of beasts

Animal Skins and the Reading Self in Medieval Latin and French Bestiaries

The Modernist Bestiary

The Medieval Bestiary in English

**Bestiary** Being an English Version of the Bodleian Library, Oxford M.S. Bodley 764 : with All the Original Miniatures Reproduced in Facsimile Boydell Press

The medieval bestiary was a contribution to didactic religious literature, addressing concerns central to all walks of Christian and secular life. These essays analyze the bestiary from both literary and art historical perspectives, exploring issues including kinship, romance, sex, death, and the afterlife.

"This book, the first to be written by authors who know about animals, is based on a study of 40 manuscripts. It shows that bestiaries are not, as so often thought, mere compendia of old wives' tales and religious symbolism but important documents for any serious history of medieval science"--

"The Grand Medieval Bestiary: Animals in Illuminated Manuscripts is a splendid pageant of the animal kingdom as the Middle Ages saw it, illustrated with miniatures of every period and style, many never before published. Noted art historian Christian Heck explains that the prevalence of animals in illuminated manuscripts reflects their importance in medieval thought, an importance due in part to the agricultural society of that age, in which a variety of species--and not just docile pets--were the daily companions of man. The main part of the book explores the complex and fascinating iconography of the individual creatures most frequently depicted by medieval miniaturists. It is arranged in the manner of a proper bestiary, with essays on one hundred animals alphabetized by their Latin names. The selection includes a number of creatures that would now be considered fantastic, including the griffin, the manticore, and of course the fabled unicorn, tamable only by a gentle maiden"--

Monsters, Animals, and Other Worlds

Being a Translation from a Latin Bestiary of the Twelfth Century

## The Owl and the Nightingale

## Sea Monsters on Medieval and Renaissance Maps

## Medieval Monsters

## A Bestiary of the Bizarre

Sarah Kay's interests in this book are, first, to examine how medieval bestiaries depict and challenge the boundary between humans and other animals; and second, to register the effects on readers of bestiaries by the simple fact that parchment, the writing support of virtually all medieval texts, is a refined form of animal skin. Surveying the most important works created from the ninth through the thirteenth centuries, Kay connects nature to behavior to Christian doctrine or moral teaching across a range of texts. As Kay shows, medieval thought (like today) was fraught with competing theories about human exceptionalism within creation. Given that medieval bestiaries involve the inscription of texts about and images of animals onto animal hides, these texts, she argues, invite readers to reflect on the inherent fragility of bodies, both human and animal, and the difficulty of distinguishing between skin as a site of mere inscription and skin as a containing envelope for sentient life. It has been more than fifty years since the last major consideration of medieval Latin and French bestiaries was published. Kay brings us up to date in the archive, and contributes to current discussions among animal studies theorists, manuscript studies scholars, historians of the book, and medievalists of many stripes."

These interdisciplinary essays focus on animals as symbols, ideas, or images in medieval art and literature.

NEW YORK TIMES BOOK REVIEW EDITORS' CHOICE • Three generations of Taiwanese American women are haunted by the myths of their homeland in this spellbinding, visceral debut about one family's queer desires, violent impulses, and buried secrets. "Gorgeous and gorgeously grotesque . . . Every line of this sensuous, magical-realist marvel is utterly alive."—O: The Oprah Magazine FINALIST FOR THE LAMBDA LITERARY AWARD • LONGLISTED FOR THE VCU CABELL FIRST NOVELIST AWARD • LONGLISTED FOR THE CENTER FOR FICTION FIRST NOVEL PRIZE • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY O: The Oprah Magazine • NPR • The New York Public Library • Kirkus Reviews One evening, Mother tells Daughter a story about a tiger spirit who lived in a woman's body. She was called Hu Gu Po, and she hungered to eat children, especially their toes. Soon afterward, Daughter awakes with a tiger tail. And more mysterious events follow: Holes in the backyard spit up letters penned by her grandmother; a visiting aunt arrives with snakes in her belly; a brother tests the possibility of flight. All the while, Daughter is falling for Ben, a neighborhood girl with strange powers of her own. As the two young lovers translate the grandmother's letters, Daughter begins to understand that each woman in her family embodies a myth—and that she will have to bring her family's secrets to light in order to change their destiny. With a poetic voice of crackling electricity, K-Ming Chang is an explosive young writer who combines the wit and fabulism of Helen Oyeyemi with the subversive storytelling of Maxine Hong Kingston. Tracing one family's history from Taiwan to America, from Arkansas to California, Bestiary is a novel of migration, queer lineages, and girlhood. Praise for Bestiary "[A] vivid, fabulist debut . . . the prose is full of imagery. Chang's wild story of a family's tenuous grasp on belonging in the U.S. stands out with a deep commitment to exploring discomfort with the body and its transformations."—Publishers Weekly

The manuscripts known as bestiaries are among the most attractive medieval books, containing depictions and descriptions of all manner of beasts - some real, some imagined.

## A Bestiary of the Anthropocene

Bestiary: Being an English Version of the Bodleian Library, Oxford M.S. Bodley 764: with All the Original Miniatures Reproduced in Facsimile

## An Unnatural History of Our Worst Fears

## On Monsters

## Beasts

## Medieval Beasts

## Book of Beasts

"From myth to manga, an artistic visual history of the human mind through an imaginative collection of fantastical monsters from around the world"--Provided by publisher.

Gorgeously printed in silver ink on black paper, this field guide to our new world of hybrid specimens catalogs the conflation of the technosphere and the biosphere Plastiglomerates, surveillance robot dogs, fordite, artificial grass, antenna trees, COVID-19, decapitated mountains, drone-fighting eagles, standardized bananas: all of these specimens--some more familiar than others--are examples of the hybridity that shapes the current landscapes of science, technology and everyday life. Inspired by medieval bestiaries and the increasingly visible effects of climate change on the planet, French researcher Nicolas Nova (born 1977) provides an ethnographic guide to the "post-natural" era in which we live, highlighting the amalgamations of nature and artifice that already co-exist in the 21st century. A sort of field handbook, A Bestiary of the Anthropocene aims to help us orient ourselves within the technosphere and the biosphere. What happens when technologies and their unintended consequences become so ubiquitous that it is difficult to define what is "natural" or not? What does it mean to live in a hybrid environment made of organic and synthetic matter? In order to answer such questions, Nova brings his own writing together with contributions from collectives such as the Center for Genomic Gastronomy and Aliens in Green as well as text by scholars and researchers from around the world. Polish graphic designer Maria Roszkowska provides illustrations.

Introduction : architecture in medieval life -- Mirror of the medieval world -- The castle -- Church spaces -- Medieval cities, towns, and countryside -- Documenting historical buildings -- Medieval construction methods -- Focus : architecture inside and out -- Architecture in stories and symbols -- Architecture in scripture -- Architecture in medieval literature -- Saints and their architectural symbols -- The Virgin Mary and the church -- Focus : architecture takes center stage -- Architecture beyond buildings -- Architecture in the margins -- Triumphal

*arches and niches of honor -- Framing charts and texts -- Structuring compositions -- Focus : architecture abstracted*

*Fourteen comic tales dealing with the relationships between humans and their animals have been selected and compiled from the works of the great British humorist*

*Hybrid Plants, Animals, Minerals, Fungi, and Other Specimens*

*a facsimile of MS Bodley 764*

*A Collection of Short Medieval Japanese Tales*

*A Description of Three Hundred Animals,*

*A Wodehouse Bestiary*

*The Book of Barely Imagined Beings*

*Being an English Version of the Bodleian Library, Oxford M. S. Bodley 764 with All the Original Miniatures Reproduced in Facsimile*

A delightful translation of one of the finest, and most beautiful, examples of a medieval Bestiary.

Monsters, Animals, and Other Worlds is a collection of twenty-five medieval Japanese tales of border crossings and the fantastic, featuring demons, samurai, talking animals, amorous plants, and journeys to supernatural realms. The most comprehensive compendium of short medieval Japanese fiction in English, Monsters, Animals, and Other Worlds illuminates a rich world of literary, Buddhist, and visual culture largely unknown today outside of Japan. These stories, called otogiz shi, or Muromachi tales (named after the Muromachi period, 1337 to 1573), date from approximately the fourteenth through seventeenth centuries. Often richly illustrated in a painted-scroll format, these vernacular stories frequently express Buddhist beliefs and provide the practical knowledge and moral education required to navigate medieval Japanese society. The otogiz shi represent a major turning point in the history of Japanese literature. They bring together many earlier types of narrative—court tales, military accounts, anecdotes, and stories about the divine origins of shrines and temples—joining book genres with parlor arts and the culture of itinerant storytellers and performers. The works presented here are organized into three thematically overlapping sections titled, “Monsters, Warriors, and Journeys to Other Worlds,” “Buddhist Tales,” and “Interspecies Affairs.” Each translation is prefaced by a short introduction, and the book features images from the original scroll paintings, illustrated manuscripts, and printed books. A modern rendition of a medieval bestiary provides illustrations of animals, both real and mythical, along with common myths associated with them.

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Le Bestiaire D'Amour

A 21st Century Bestiary

Physiologus

A Novel

The Mark of the Beast

Natural History in the Medieval Bestiary

Pierre de Beauvais' Bestiary

*This lovely gift book explores fantastic beasts both real and invented, from every age and culture around the world. From dragons and serpents to many-armed beasts that preyed on ships and sailors alike, sea monsters have terrified mariners across all ages and cultures and have become the subject of many tall tales from the sea. Accounts of these creatures have also inspired cartographers and mapmakers, many of whom began decorating their maps with them to indicate unexplored areas or areas about which little was known. Whether swimming vigorously, gamboling amid the waves, attacking ships, or simply displaying themselves for our appreciation, the sea monsters that appear on medieval and Renaissance maps are fascinating and visually engaging. Yet despite their appeal, these monsters have never received the scholarly attention that they deserve. In Sea Monsters on Medieval and Renaissance Maps, Chet Van Duzer analyzes the most important examples of sea monsters on medieval and Renaissance maps produced in Europe. Van Duzer begins with the earliest mappamundi on which these monsters appear in the tenth century and continues to the end of the sixteenth century and, along the way, sheds important light on the sources, influences, and methods of the cartographers who drew or painted them. A beautifully designed visual reference work, Sea Monsters on Medieval and Renaissance Maps will be important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the "marvelous" and of Western conceptions of the ocean.*

*"This publication is issued on the occasion of the exhibition Book of Beasts: The Bestiary in the Medieval World, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."*

*A preeminent medievalist presents a wonderful catalog of real and fanciful beasts, including the manticore, griffin, phoenix, amphivius, jaculus, and many other exotic animals. White's witty, erudite commentary on scientific and historical aspects enhances this survey of proto-zoology on which science is based and pre-scientific perceptions of the earth's creatures. 128 black-and-white illustrations.*

*Imagination and Belief*

*Viz. Beasts, Birds, Fishes, Serpents, and Insects. With a Particular Account of the Manner of Their Catching of Whales in Greenland. Extracted from the Best Authors, ... Illustrated with Copper-plates, Whereon is Curiously Engraven Every Beast, Bird, Fish, Serpent, and Insect, Described in the Whole Book..*

*Animals in Art from the Ice Age to Our Age*

*A Modern Bestiary of Multi-legged Legends*

*Bestiary*

*A Scottish Bestiary of Old  
Beasts and Birds of the Middle Ages*

Follows the evolution of monsters throughout time from Behemoth and Leviathan to the post-human cyborgs of tomorrow, in order to understand the mysterious territory outside of rational thought.

First penned in Egypt between the 2nd and 4th centuries, the Physiologus brought together poetic descriptions of animals and their Christian allegories. Translated into a wide range of languages from across North Africa and much of Europe, each version of the Physiologus adapted the text in culturally specific ways that yield fascinating insights for those who delve into this truly global tradition of representing and interpreting animals. This edition provides the texts and translations of the only two surviving English versions: the Old English Physiologus from the late 10th-century Exeter Book and the Middle English Physiologus from the mid-13th-century MS Arundel 292, as well as translations of a range of Latin, French and Old English sources and analogues. Underpinned by a commitment to both the fields of medieval studies and animal studies, this book provides an accessible introduction to the literary history of the Physiologus and the politics of animal representation, asking the vital question: how can we understand humanity's relationships with non-human animals and the environment today without understanding their past?

Throughout the Middle Ages, enormously popular bestiaries presented people with descriptions of rare and unusual animals, typically paired with a moral or religious lesson. In *The Earwig's Tail*, entomologist May Berenbaum and illustrator Jay Hosler draw on the powerful cultural symbols of these antiquated books to create a beautiful and witty bestiary of the insect world.

Publisher description

Mediaeval Latin and French Bestiaries

The Medieval Bestiary in Art, Life, and Literature

Factual & Fantastic

The Holy Grail

Questionable Creatures

Translating Animals and the Arts through Guillaume Apollinaire, Raoul Dufy and Graham Sutherland

The Second-family Bestiary : Commentary, Art, Text and Translation

*From satyrs and sea creatures to griffins and dragons, monsters lay at the heart of the medieval world. Believed to dwell in exotic, remote areas, these inexplicable parts of God's creation aroused fear, curiosity and wonder in equal measure. Powerfully captured in the illustrations of manuscripts, such as bestiaries, travel books and devotional works, they continue to delight audiences today with their vitality and humour. Medieval Monsters shows how strange creatures sparked artists' imaginations to remarkable heights. Half-human hybrids of land and sea mingle with bewitching demons, blemmyae, cyclops and multi-headed beasts of nightmare and comic grotesques. Over 100 wondrous and terrifying images offer a fascinating insight into the medieval mind.*

*Full facsimile reproduction of a 13th century illuminated manuscript, a bestiary, created in England, perhaps in Salisbury, possibly commissioned by Roger de Mohaut*

*The Modernist Bestiary centres on Le Bestiaire ou Cortège d'Orphée (1911), a multimedia collaborative work by French-Polish poet Guillaume Apollinaire and French artist Raoul Dufy, and its homonym, The Bestiary or Procession of Orpheus (1979), by British artist Graham Sutherland. Rather than reconstructing the lineage of these two compositions, the book uncovers the aesthetic and intellectual processes involved that operate in different times, places and media. The Apollinaire and Dufy Bestiary is an open-ended collaboration, a feature that Sutherland develops in his re-visiting, and this book shows how these neglected works are caught up in many-faceted networks of traditions and genres. These include Orphic poetry from the past, contemporary musical settings, and bestiary writing from its origins to the present. The nature of productive dialogue between thought and art, and the refracted light they throw on each other are explored in each of the pieces in the book, and the aesthetic experience emerges as generative rather than reductive or complacent. The contributors' encounters with these works take the form of poetry and essays, all moving freely between different disciplines and practices, humanistic and posthumanist critical dimensions, as well as different animals and art forms. They draw on disciplines ranging from music, art history, translation, Classical poetry and French poetry, and are nurtured by approaches including phenomenology, cultural studies, sound studies, and critical animal studies. Collectively the book shows that the aesthetic encounter, by nature affective, is by nature also interdisciplinary and motivating, and that it spurs the critical in addressing the complex issues of 'humananimality'.*

*Stories about legendary creatures of myth and magic! An anthology of extraordinary stories about legendary creatures of myth and magic features works by Tanith Lee, T.H. White, Jane Yolen, and Gene Wolfe \_The Man Who Painted the Dragon Griaule\_ by Lucius Shepard \_Draco, Draco\_ by Tanith Lee \_The Rule of Names\_ by Ursula K. Le Guin \_The Black Horn\_ by Jack Dann \_Walk Like a mountain\_ by Manly Wade Wellman \_Treaty in Tartessos\_ by Karen Anderson \_The Woman Who Loved the Centaur Pholus\_ by Gene Wolfe \_The Sleep of Trees\_ by Jane Yolen \_The Hardwood Pile\_ by L. Sprague de Camp \_The Blind Minotaur\_ by Michael Swanwick \_Landscape with Sphinxes\_ by Karen Anderson \_Simpson's Lesser Sphynx\_ by Esther M. Friesner \_God's Hooks!\_ by Howard Waldrop \_A Leg Full of Rubies\_ by Joan Aiken \_The Valor of Cappen Varra\_ by Poul Anderson \_The Troll\_ by T. H. White \_Return of the Griffins\_ by A. E. Sandeling \_The Last of His Breed\_ by Rob Chilson At the publisher's request, this title is sold without DRM (Digital Rights Management).*

*The Earwig's Tail*

*Being an English Version of the Bodleian Library, Oxford M.S. Bodley 764 : with All the Original Miniatures Reproduced in Facsimile*

*The Grand Medieval Bestiary*

*Monsters*

*Animals in Illuminated Manuscripts*

*The Bestiary and Its Legacy*

*The Naming of the Beasts*

This is an English translation of the short version of the French Bestiary of Pierre de Beauvais. The original text, the Physiologus was probably written during the 2nd century, in Greek, then translated to Latin, and then translated into Old French by de Beauvais. These are stories of animals given as symbols of Man's eternal fears and hopes. This bestiary can be used as a means of understanding the thought processes of people in the Middle Ages.

Text, translation, and critical study of one of the most important medieval bestiaries.

One of the most popular and widely read books of the Middle Ages, "Physiologus" contains allegories of beasts, stones, and trees both real and imaginary, infused by their anonymous author with the spirit of Christian moral and mystical teaching.

Accompanied by an introduction that explains the origins, history, and literary value of this curious text, this volume also reproduces twenty woodcuts from the 1587 version. Originally composed in the fourth century in Greek, and translated into dozens of versions through the centuries, "Physiologus" will delight readers with its ancient tales of ant-lions, centaurs, and hedgehogs and their allegorical significance. An elegant little book . . . still diverting to look at today. . . . The woodcuts reproduced from the 1587 Rome edition are alone worth the price of the book. Raymond A. Sokolov, "New York Times Book Review"

Building the Medieval World

A Medieval Book of Beasts

A Bestiary

Animals in the Middle Ages

The Book of Beasts