

Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

Articulating Bodies shows how Victorian fiction's narrative form as well as narrative theme to negotiate how to categorize bodies, both constructing and questioning the boundary dividing normalcy from abnormality.

Mummies, Cannibals and Vampires charts in vivid detail the largely forgotten history of European corpse medicine, when kings, ladies, gentlemen, priests and scientists prescribed, swallowed or wore human blood, flesh, bone, fat, brains and skin against epilepsy, bruising, wounds, sores, plague, cancer, gout and depression. One thing we are rarely taught at school is this: James I refused corpse medicine; Charles II made his own corpse medicine; and Charles I was made into corpse medicine. Ranging from the execution scaffolds of Germany and Scandinavia, through the courts and laboratories of Italy, France and Britain, to the battlefields of Holland and Ireland, and on to the tribal man-eating of the Americas, *Mummies, Cannibals and Vampires* argues that the real cannibals were in fact the Europeans. Medicinal cannibalism utilised the formidable weight of European science, publishing, trade networks and educated theory. For many, it was also an emphatically Christian phenomenon. And, whilst corpse medicine has sometimes been presented as a medieval therapy, it was at its height during the social and scientific revolutions of early-modern Britain. It survived well into the eighteenth century, and amongst the poor it lingered stubbornly on into the time of Queen Victoria. This innovative book brings to life a little known and often disturbing part of human history.

This companion to *Undead in the West* (Scarecrow 2012) explores the blending of the Western genre with zombies, vampires, mummies, ghosts, and spirits in comics, graphic novels, literature, games, new media, fandom and material culture.

This book examines the fairy in the work of many Victorian painters, novelists and poets.

Mummies, Cannibals and Vampires

Arthur Machen

Myth and the Science of the Past

Experiments in Form

Picturing Children

Folklore and the Fantastic in Nineteenth-Century British Fiction

Gilbert and Sullivan

Laurence Talairach-Vielmas explores Victorian representations of femininity in narratives that depart from mainstream realism, from fairy tales by George MacDonald, Lewis Carroll, Christina Rossetti, Juliana Horatia Ewing, and Jean Ingelow, to sensation novels by Wilkie Collins, Mary Elizabeth Braddon, Rhoda Broughton, and Charles Dickens. Feminine representation, Talairach-Vielmas argues, is actually presented in a hyper-realistic way in such anti-realistic genres as children's literature and sensation fiction. In fact, it is precisely the clash

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between fantasy and reality that enables the narratives to interrogate the real and re-create a new type of realism that exposes the normative constraints imposed to contain the female body. In her exploration of the female body and its representations, Talairach-Vielmas examines how Victorian fantasies and sensation novels deconstruct and reconstruct femininity; she focuses in particular on the links between the female characters and consumerism, and shows how these serve to illuminate the tensions underlying the representation of the Victorian ideal.

Outside of scientific journals, archaeologists are depicted as searching for lost cities and mystical artifacts in news reports, television, video games, and movies like Indiana Jones or The Mummy. This fantastical image has little to do with day-to-day science, yet it is deeply connected to why people are fascinated by the ancient past. By exploring the development of archaeology, this book helps us understand what archaeology is and why it matters. In Spooky Archaeology author Jeb J. Card follows a trail of clues left by adventurers and professional archaeologists that guides the reader through haunted museums, mysterious hieroglyphic inscriptions, fragments of a lost continent that never existed, and deep into an investigation of magic and murder. Card unveils how and why archaeology continues to mystify and why there is an ongoing fascination with exotic artifacts and eerie practices.

Arthur Machen: Critical Essays studies the works of Arthur Machen in twelve essays, exploring different aspects of the literary production of the Welsh writer who has won the readers and the critics' attention with works such as "The Great God Pan," "The Terror," and "The Angels of Mons."

From vampires and demons to ghosts and zombies, interest in monsters in literature, film, and popular culture has never been stronger. This concise Encyclopedia provides scholars and students with a comprehensive and authoritative A-Z of monsters throughout the ages. It is the first major reference book on monsters for the scholarly market. Over 200 entries written by experts in the field are accompanied by an overview introduction by the editor. Generic entries such as 'ghost' and 'vampire' are cross-listed with important specific manifestations of that monster. In addition to monsters appearing in English-language literature and film, the Encyclopedia also includes significant monsters in Spanish, French, Italian, German, Russian, Indian, Chinese, Japanese, African and Middle Eastern traditions. Alphabetically organized, the entries each feature suggestions for further reading. The Ashgate Encyclopedia of Literary and Cinematic Monsters is an invaluable resource for all students and scholars and an essential addition to library reference shelves.

A Guide to Cryptozoology

Spooky Archaeology

Race and Ethnicity in Digital Culture: Our Changing Traditions, Impressions, and Expressions in a Mediated World [2 volumes]

Traditional Themes, Images and Symbols at Play on Screen

A Guide to the Celtic Fair Folk

The Remaking of Fairy Tales in Nineteenth-Century England

The Narrative Form of Disability and Illness in Victorian Fiction

Don't be fooled by Tinkerbell and her pixie dust—the real fairies were dangerous. In the late seventeenth century, they could still scare people to death. Little wonder, as they were thought to be descended from the Fallen Angels and to have the power to destroy the world itself. Despite their modern image as gauzy playmates, fairies caused ordinary people to flee their homes out of fear, to revere fairy trees and paths, and to abuse or even kill infants or adults

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

held to be fairy changelings. Such beliefs, along with some remarkably detailed sightings, lingered on in places well into the twentieth century. Often associated with witchcraft and black magic, fairies were also closely involved with reports of ghosts and poltergeists. In literature and art, the fairies still retained this edge of danger. From the wild magic of *A Midsummer Night's Dream*, through the dark glamour of Keats, Christina Rossetti's improbably erotic poem "Goblin Market," or the paintings inspired by opium dreams, the amoral otherness of the fairies ran side-by-side with the newly delicate or feminized creations of the Victorian world. In the past thirty years, the enduring link between fairies and nature has been robustly exploited by eco-warriors and conservationists, from Ireland to Iceland. As changeable as changelings themselves, fairies have transformed over time like no other supernatural beings. And in this book, Richard Sugg tells the story of how the fairies went from terror to Tink.

From Cinderella to comic con to colonialism and more, this companion provides readers with a comprehensive and current guide to the fantastic, uncanny, and wonderful worlds of the fairy tale across media and cultures. It offers a clear, detailed, and expansive overview of contemporary themes and issues throughout the intersections of the fields of fairy-tale studies, media studies, and cultural studies, addressing, among others, issues of reception, audience cultures, ideology, remediation, and adaptation. Examples and case studies are drawn from a wide range of pertinent disciplines and settings, providing thorough, accessible treatment of central topics and specific media from around the globe.

Fairy Tales, Natural History and Victorian Culture examines how literary fairy tales were informed by natural historical knowledge in the Victorian period, as well as how popular science books used fairies to explain natural history at a time when 'nature' became a much debated word.

Something pushed out from the body there on the floor, and stretched forth a slimy, wavering tentacle... Perhaps no figure better embodies the transition from the Gothic tradition to modern horror than Arthur Machen. In the final decade of the nineteenth century, the Welsh writer produced a seminal body of tales of occult horror, spiritual and physical corruption, and malignant survivals from the

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

primeval past which horrified and scandalised-late-Victorian readers. Machen's 'weird fiction' has influenced generations of storytellers, from H. P. Lovecraft to Guillermo Del Toro-and it remains no less unsettling today. This new collection, which includes the complete novel *The Three Impostors* as well as such celebrated tales as *The Great God Pan* and *The White People*, constitutes the most comprehensive critical edition of Machen yet to appear. In addition to the core late-Victorian horror classics, a selection of lesser-known prose poems and later tales helps to present a fuller picture of the development of Machen's weird vision. The edition's introduction and notes contextualise the life and work of this foundational figure in the history of horror.

Mysterious Creatures

The Fairy Tale and Anime

Magic, Modernity, and the Birth of the Human Sciences

Fairies:

A Dangerous History

On Sympathy

As If

In this unprecedented study, leading scholars and emerging voices from around the world consider how race and ethnicity continue to shape our everyday lives, even as digital technology seems to promise a release from our "real" social identities. • Reveals how "memes" and "viral videos" represent, discuss, or negotiate ideas about racial and ethnic identity • Discusses how the human body is racialized in digital image, video, and photography, and how technologies and digital spaces themselves come to be racialized • Examines the interplay of digital narratives with political movements for civil rights and social justice • Explores patterns and practices of racist and xenophobic exclusion in both online and offline spaces
Stimulating and informative new essays on many aspects of nineteenth-century culture.

This title was first published in 2000: "Comedy" and "humour" are not words most associate with the Victorian period, yet their culture was rife with laughter and irony. The 12 essays in this volume reanimate this "comic spirit" by exploring the humour in its social context. While previous studies of humour in the period focus on the age's own ongoing interest in the old distinction in comic theory between wit and humour, this volume aims to show how inadequate this distinction is in accounting for the many types of Victorian comic representation. The essays turn from linguistic or psychological analyses of humour towards the social production of humour and the cultural dynamics which underlie it.

Teeming with creatures, both real and imagined, this encyclopedic study in cultural history illuminates the hidden web of connections between the Victorian fascination with fairies and their lore and the dominant preoccupations of Victorian culture at

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large. Carole Silver here draws on sources ranging from the anthropological, folkloric, and occult to the legal, historical, and medical. She is the first to anatomize a world peopled by strange beings who have infiltrated both the literary and visual masterpieces and the minor works of the writers and painters of that era. Examining the period of 1798 to 1923, *Strange and Secret Peoples* focuses not only on such popular literary figures as Charles Dickens and William Butler Yeats, but on writers as diverse as Thomas Carlyle, Arthur Conan Doyle, and Charlotte Mew; on artists as varied as mad Richard Dadd, Aubrey Beardsley, and Sir Joseph Noel Paton; and on artifacts ranging from fossil skulls to photographs and vases. Silver demonstrates how beautiful and monstrous creatures--fairies and swan maidens, goblins and dwarfs, cretins and changelings, elementals and pygmies--simultaneously peopled the Victorian imagination and inhabited nineteenth-century science and belief. Her book reveals the astonishing complexity and fertility of the Victorian consciousness: its modernity and antiquity, its desire to naturalize the supernatural, its pervasive eroticism fused with sexual anxiety, and its drive for racial and imperial dominion.

Critical Essays

Moulding the Female Body in Victorian Fairy Tales and Sensation Novels

Queen Victoria's Book of Spells

The Michigan Alumnus

Naming and Narrating in Women's Fiction, 1750-1880

Folklore in British Literature

Charles Dickens and the Victorian Child

The unique blend of fairy tale atmosphere and social realism in this novel laid the groundwork for modern fantasy literature. In the novel, *Little Diamond*, a kind and precocious boy living in poverty, is befriended by the mysterious North Wind, who takes him on her nightly adventures. Written in intensely poetic language, *At the Back of the North Wind* transcends the genres of children's book or fairy tale. Appendices include essays on childhood by contemporaries such as John Ruskin and Charles Dickens, as well as contextualizing selections from Victorian fantasy and fairy tales.

An in-depth and experiential look from the inside at practicing Fairy Witchcraft. This unique form of spirituality is one that melds the traditions of the Fairy Faith with neopagan witchcraft, creating something that is new yet rooted in the old. In this third book in the series the reader is invited to travel down the path to Fairy with the author and see how their journey has unfolded over the last twenty-five years, weaving together practical experience and academic study. Looking at this form of witchcraft with an eye that is both serious and humorous *Travelling the Fairy Path* offers insight and suggestions for practices shaped from the source material and lived in daily life to help as the reader moves from beginner to experienced practitioner.

This feminist recuperation of the work of numerous women across the Romantic and Victorian periods presented in this monograph puts not only the canon of poetry under interrogation but also periodisation. Using a number of previously

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unknown women poets, and a new elaboration of the significance of the work of Rosamund Marriott Watson, this study intersects with some of the most exciting current debates in nineteenth-century studies, around, for example, the uses of sentimentality and emotion, material culture, the archive, and parody.

In volumes 1-8: the final number consists of the Commencement annual.

Modern Enchantment and the Literary Prehistory of Virtual Reality

The Oxford Companion to Fairy Tales

The Myth of Disenchantment

Fairies in Nineteenth-Century Art and Literature

They Just Keep Coming

The Routledge Companion to Media and Fairy-Tale Cultures

At the Back of the North Wind

Jason Marc Harris's ambitious book argues that the tensions between folk metaphysics and Enlightenment values produce the literary fantastic.

Demonstrating that a negotiation with folklore was central to the canon of British literature, he explicates the complicated rhetoric associated with folkloric fiction. His analysis includes a wide range of writers, including James Barrie, William Carleton, Charles Dickens, George Eliot, Sheridan Le Fanu, Neil Gunn, George MacDonald, William Sharp, Robert Louis Stevenson, and James Hogg. These authors, Harris suggests, used folklore to articulate profound cultural ambivalence towards issues of class, domesticity, education, gender, imperialism, nationalism, race, politics, religion, and metaphysics. Harris's analysis of the function of folk metaphysics in nineteenth- and early twentieth-century narratives reveals the ideological agendas of the appropriation of folklore and the artistic potential of superstition in both folkloric and literary contexts of the supernatural.

Over the last few decades, anime has consistently come into fruitful contact with themes, images and symbols associated with the fairy tale tradition.

This critical text focuses on the ways in which fundamental principles of the fairy tale tradition are deployed, and hence come to manifest themselves narratively and cinematographically, in anime. Topics covered include modes of storytelling, aesthetics, as well as dramatic, ethical, psychological and social considerations. Of particular interest is the way in which allegorical commentaries on cultural and historical issues are illustrated in anime.

Offers a comprehensive guide to identifying animals yet to be officially recognized in science, and discusses where these animals live and why they remain a mystery.

'The Voice of the People' presents a series of essays on literary aspects of the European folk revival of the eighteenth and nineteenth centuries, and focuses on two key practices of antiquarianism: the role that collecting and editing played in the formation of ethnological study in the European academy; and the business of publishing and editing, which produced many 'folkloric' texts of dubious authenticity. The volume also presents new readings of various genres, including the epic, song, tale and novel, and contributes to the study of several crucial European literary figures. Above

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

all, it investigates the great anonymous authors of the European folk tradition – in narrative and lyric art – and their relation to the cultural movements and imagined identities of the peoples of the emerging nineteenth-century European nation.

Fairies

Papers, Presentations and Patter: A Savoyards' Symposium

Travelling the Fairy Path

The Victorian Comic Spirit

National Dreams

Articulating Bodies

A New Dictionary of Fairies

"Gaslamp Fantasy," or historical fantasy set in a magical version of the nineteenth century, has long been popular with readers and writers alike. A number of wonderful fantasy novels owe their inspiration to works by nineteenth-century writers ranging from Jane Austen, the Brontës, and George Meredith to Charles Dickens, Anthony Trollope, and William Morris. And, of course, the entire steampunk genre and subculture owes more than a little to literature inspired by this period. Queen Victoria's Book of Spells is an anthology for everyone who loves these works of neo-Victorian fiction, and wishes to explore the wide variety of ways that modern fantasists are using nineteenth-century settings, characters, and themes. These approaches stretch from steampunk fiction to the Austen-and-Trollope inspired works that some critics call Fantasy of Manners, all of which fit under the larger umbrella of Gaslamp Fantasy. The result is eighteen stories by experts from the fantasy, horror, mainstream, and young adult fields, including both bestselling writers and exciting new talents such as Elizabeth Bear, James Blaylock, Jeffrey Ford, Ellen Kushner, Tanith Lee, Gregory Maguire, Delia Sherman, and Catherynne M. Valente, who present a bewitching vision of a nineteenth century invested (or cursed!) with magic. A Kirkus Reviews Best Fiction Book of 2013 At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Over a century after its first stage performance, Peter Pan has become deeply embedded in Western popular culture, as an enduring part of childhood memories, in every part of popular media, and in commercial enterprises. Since 2003 the characters from this story have had a highly visible presence in nearly every genre of popular culture: two major films, a literary sequel to the original adventures, a graphic novel featuring a grown-up Wendy Darling, and an Argentinean novel about a children's book writer inspired by J. M. Barrie. Simultaneously, Barrie surfaced as the subject of two major biographies and a feature film. The engaging essays in *Second Star to the Right* approach Pan from literary, dramatic, film, television, and sociological perspectives and, in the process, analyze his emergence and preservation in the cultural imagination.

The representation of children in modern European visual culture has often been marginalized by Art History as sentimental and trivial. For this reason the subject of childhood in relation to art and its production has largely been

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

ignored. Confronting this dismissal, this unique collection of essays raises new and unexpected issues about the formation of childhood identity in the nineteenth century and makes a significant contribution to the development of inter-disciplinary studies within this area. Through a range of stimulating and insightful case studies, the book charts the development of the Romantic ideal of childhood, starting with Rousseau's *Emile*, and attends to its visual, social and psychological transformations during the historical period from which Freud's psychoanalytic theories eventually emerged. Foremost scholars such as Anne Higonnet, Carol Mavor, Susan Casteras and Linda A. Pollock uncover the means by which children became an important conduit for prevailing social anxieties and demonstrate that the apparently 'timeless' images of them that proliferated at the time should be understood as complex cultural documents. Over 50 illustrations enhance this rich and fascinating volume.

The subject of fairies in Celtic cultures is a complex one that seems to endlessly intrigue people. What exactly are fairies? What can they do? How can we interact with them? Answering these questions becomes even harder in a world that is disconnected from the traditional folklore and flooded with modern sources that are often vastly at odds with the older beliefs. This book aims to present readers with a straightforward guide to the older fairy beliefs, covering everything from Fairyland itself to details about the beings within it. The Otherworld is full of dangers and blessings, and this guidebook will help you navigate a safe course among the Good People.

Writing the European Folk Revival, 1760-1914

The Cambridge Companion to Victorian Culture

Constructions of Childhood Between Rousseau and Freud

The Romance of the Lyric in Nineteenth-Century Women's Poetry

the History of Corpse Medicine from the Renaissance to the Victorians

Cabinet Des Fees

Folklore provides a metaphor for insecurity in British women's writing published between 1750 and 1880. When characters feel uneasy about separations between races, classes, or sexes, they speak of mermaids and «Cinderella» to make threatening women unreal and thus harmless. Because supernatural creatures change constantly, a name or story from folklore merely reinforces fears about empire, labor, and desire. To illustrate these fascinating rhetorical strategies, this book explores works by Sarah Fielding, Ann Radcliffe, Sydney Owenson, Charlotte Brontë, George Eliot, Anne Thackeray, and Jean Ingelow, pushing our understanding of allusions to folktales, fairy tales, and myths beyond «happily ever after.»

Strange and Secret Peoples Fairies and Victorian Consciousness Oxford University Press
Many people throughout the world "inhabit" imaginary worlds communally and persistently, parsing Harry Potter and exploring online universes. These activities might seem irresponsibly escapist, but history tells another story. Beginning in the late nineteenth century, when Sherlock Holmes became the world's first "virtual reality" character, readers began to colonize imaginary worlds, debating serious issues and viewing reality in provisional, "as if" terms rather than through essentialist, "just so" perspectives. From Lovecraft's Cthulhu Mythos and Tolkien's Middle-earth to the World of Warcraft and Second Life, *As If* provides a cultural history that reveals how we can remain enchanted but not deluded in an age where fantasy and reality increasingly intertwine.

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

This book explores the ideas of children and childhood, and the construct of the 'ideal' Victorian child, that developed rapidly over the Victorian era along with literacy and reading material for the emerging mass reading public. Children's Literature was one of the developing areas for publishers and readers alike, yet this did not stop the reading public from bringing home works not expressly intended for children and reading to their family. Within the idealized middle class family circle, authors such as Charles Dickens were read and appreciated by members of all ages. By examining some of Dickens's works that contain the imperfect child, and placing them alongside works by Kingsley, MacDonald, Stretton, Rossetti, and Nesbit, Malkovich considers the construction, romanticization, and socialization of the Victorian child within work read by and for children during the Victorian Era and early Edwardian period. These authors use elements of religion, death, irony, fairy worlds, gender, and class to illustrate the need for the ideal child and yet the impossibility of such a construct. Malkovich contends that the 'imperfect' child more readily reflects reality, whereas the 'ideal' child reflects an unattainable fantasy and while debates rage over how to define children's literature, such children, though somewhat changed, can still be found in the most popular of literatures read by children contemporarily.

Fairies and Victorian Consciousness

Fairy Tales, Natural History and Victorian Culture

Second Star to the Right

A 21st Century Exploration of Celtic and Related Western European Fairies

Undead in the West II

The Great God Pan and Other Horror Stories

Peter Pan in the Popular Imagination

*A great many theorists have argued that the defining feature of modernity is that people no longer believe in spirits, myths, or magic. Jason A. Josephson-Storm argues that as broad cultural history goes, this narrative is wrong, as attempts to suppress magic have failed more often than they have succeeded. Even the human sciences have been more enchanted than is commonly supposed. But that raises the question: How did a magical, spiritualist, mesmerized Europe ever convince itself that it was disenchanting? Josephson-Storm traces the history of the myth of disenchantment in the births of philosophy, anthropology, sociology, folklore, psychoanalysis, and religious studies. Ironically, the myth of mythless modernity formed at the very time that Britain, France, and Germany were in the midst of occult and spiritualist revivals. Indeed, Josephson-Storm argues, these disciplines' founding figures were not only aware of, but profoundly enmeshed in, the occult milieu; and it was specifically in response to this burgeoning culture of spirits and magic that they produced notions of a disenchanting world. By providing a novel history of the human sciences and their connection to esotericism, *The Myth of Disenchantment* dispatches with most widely held accounts of modernity and its break from the premodern past.*

*What happens when we engage with fictional characters? How do our imaginative engagements bear on our actions in the wider world? Moving between the literary and the philosophical, Sophie Ratcliffe considers the ways in which readers feel when they read, and how they understand ideas of feeling. *On Sympathy* uses dramatic monologues based on *The Tempest* as its focus, and broaches questions about fictional belief, morality, and the dynamics between readers, writers, and fictional characters. The book challenges conventionally accepted ideas of literary identification and sympathy, and asks why the idea of sympathy has been seen as so important to liberal humanist theories of literary value. Individual chapters on Robert Browning, W. H. Auden, and Samuel Beckett, who all drew on Shakespeare's late play, offer new readings of some major works, while the book's epilogue tackles questions of contemporary sympathy. Ranging from the nineteenth century to the*

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present day, this important new study sets out to clarify and challenge current assumptions about reading and sympathetic belief, shedding new light on the idea and ideal of sympathy, the workings of affect and allusion, and the ethics of reading.

*Fairies are a challenging subject, intertwining culture, folklore, and anecdotal accounts across centuries and millennia. Focusing primarily on the Celtic speaking cultures, with some material from adjacent cultures including Anglo-Saxon and Norse, *A New Dictionary of Fairies* has in-depth entries on a variety of fairies as well as subjects related to them, such as why we picture elves with pointed ears or where the idea of fairies being invisible comes from. It also tackles more complicated topics like the nature and physicality of the fairy people. Anyone with an interest in the *Good Neighbours* will find this book a solid resource to draw from.*

Cabinet des Fees proudly presents the fiction line-up for our first issue: here you'll find baubles and bling, rivers and roses, fools and fairies-you'll encounter children who know too much and adults who don't know when to leave well enough alone. We give you cautionary tales, tales of revenge and of the things we'll do for love. You'll find re-imaginings of of the traditional tales as well as several new."

The Voice of the People

New Perspectives

Romanticizing and Socializing the Imperfect Child

An Anthology of Gaslamp Fantasy

The Ashgate Encyclopedia of Literary and Cinematic Monsters

Gender, Genre, Parody

Strange and Secret Peoples

An examination of Gilbert and Sullivan's comic operas, and how parody was used in the culture wars of late-nineteenth-century England.

In over 1,000 entries, this acclaimed Companion covers all aspects of the Western fairy tale tradition, from medieval to modern, under the guidance of Professor Jack Zipes. It provides an authoritative reference source for this complex and captivating genre, exploring the tales themselves, the writers who wrote and reworked them, and the artists who illustrated them. It also covers numerous related topics such as the fairy tale in film, television, art, opera, ballet, the oral tradition, music, advertising, cartoons, literature, feminism, and stamps. First published in 2000, 130 new entries have been added to account for recent developments in the field, including J. K. Rowling and Suzanne Collins, and new articles on topics such as cognitive criticism and fairy tale digital fairy tales, fairy tale blogs and websites, and pornography and fairy tales. The remaining entries have been revised and updated in consultation with expert contributors. This second edition contains beautifully designed feature articles highlighting countries with a strong fairy tale tradition, covering: Britain and Ireland, France, Germany, Italy, Japan, North America and Canada, Portugal, Scandinavian countries, Slavic and Baltic countries, and Spain. It also includes an informative and engaging introduction by the editor, which sets the subject in its historical and cultural context. A detailed and updated bibliography provides information about background literature and further reading material. In addition, the A to Z entries are accompanied by over 60 beautiful and carefully selected black and white illustrations. Already well-renowned in its field, the second edition of this unique work is an essential companion for anyone interested in fairy tales in literature, film, and art; and for anyone who values

Read Book Strange Secret Peoples Fairies Victorian Consciousness Fairies And Victorian Consciousness

tradition of storytelling.

Fairy tales and folktales have long been mainstays of children's literature, celebrated for their imaginatively liberating, psychologically therapeutic, and mirrors of foreign cultures. Focusing on the fairy tale in nineteenth-century England, where many collections found their largest readership, *National Dreams* examines influential but critically neglected early experiments in the presentation of international tale traditions to English readers. Jennifer Schacker looks at such wondrous story collections as Grimms' fairy tales and *The Arabian Nights* in order to trace the larger stories of cross-cultural encounters in which these books were originally embedded. Examining aspects of publishing history alongside her critical readings of tale collections' introductions, annotations, stories, and illustrations, Schacker's *National Dreams* reveals the surprising ways fairy tales were shaped and were shaped by their readers. Schacker shows how the folklore of foreign lands became popular reading material for a broad English audience, historicizing the assumed connections between traditional narrative and children's reading. The tales imported and presented by such British writers as Edgar Taylor, T. Crofton Croker, Edward Lane, and George Webbe Dasent were intended to stimulate readers' imaginations in more ways than one. Fairy-tale collections provided flights of fancy but also opportunities for reflection on the modern self, on the transformation of popular culture, and on the nature of "Englishness." Schacker demonstrates that such critical reflections were not incidental to the popularity of foreign tales but central to their magical hold on the English imagination. Offering a theoretically sophisticated perspective on the origins of current assumptions about the significance of fairy tales, *National Dreams* provides a rare look at the nature and emergence of one of the most powerful and enduring genres in English literature.