

Sea Monsters On Medieval

"Aulus Gellius originated the modern use of 'classical' and 'humanities.' This study examines his life and writings"

--Provided by publisher.

Images of monstrosities pervade art and culture in the Middle Ages, and for medieval people they must have been a tantalizing suggestion of unknown worlds and unthinkable dangers.

From the duo behind the massively successful and award-winning podcast *Stuff You Should Know* comes an unexpected look at things you thought you knew. Josh Clark and Chuck Bryant started the podcast *Stuff You Should Know* back in 2008 because they were curious—curious about the world around them, curious about what they might have missed in their formal educations, and curious to dig deeper on stuff they thought they understood. As it turns out, they aren't the only curious ones. They've since amassed a rabid fan base, making *Stuff You Should Know* one of the most popular podcasts in the world. Armed with their inquisitive natures and a passion for sharing, they uncover the weird, fascinating, delightful, or unexpected elements of a wide variety of topics. The pair have now taken their near-boundless "whys" and "hows" from your earbuds to the pages of a book for the first time—featuring a completely new array of subjects that they've long wondered about and wanted to explore. Each chapter is further embellished with snappy visual material to allow for rabbit-hole tangents and digressions—including charts, illustrations, sidebars, and footnotes. Follow along as the two dig into the underlying stories of everything from the origin of Murphy beds, to the history of facial hair, to the psychology of being lost. Have you ever wondered about the world around you, and wished to see the magic in everyday things? Come get curious with *Stuff You Should Know*. With Josh and Chuck as your guide, there's something interesting about everything (...except maybe jackhammers).

"Green's work is of the greatest importance for the understanding of a crucial period in the history of English writing and institutions, and a crucial shift in patterns of cognition."—Derek Pearsall, Harvard University

In this important contribution to Anglo-Saxon studies Dr Goldsmith presents a fully elaborated and documented interpretation of *Beowulf* based on the original theories which she has put forward in recent years and which have aroused considerable interest and controversy in scholarly circles. Her view of the poem as the product of a marriage of cultural traditions, a historical epic with allegorical significance, is developed in the context of a close analysis of the doctrinal and literary environment prevailing during the period A.D. 650-800, within which composition is placed. Dr Goldsmith seeks to show that the poem has a unified and coherent structure and in the process resolves many textual and interpretative problems of long standing. *Beowulf* is clearly seen as a serious work of art standing at the head of the

vernacular tradition of allegorical poetry.

The Ai Chiang-nan fu by the sixth-century poet Yu Hsin deserves study both for its literary merits and for its uniqueness. Dr Graham provides a translation of the poem with a very detailed literary and historical commentary. The book also includes an introduction to the history of the period.

The mythic creature expert and author of Phoenix takes readers through a bestiary of sea monsters featured on the famous 16th century map Carta Marina. In the sixteenth century, sea serpents, giant man-eating lobsters, and other monsters were thought to swim the waters of Northern Europe, threatening seafarers who ventured too far from shore. Thankfully, Scandinavian mariners had Olaus Magnus, who in 1539 charted these fantastic marine animals in his influential map of the Nordic countries, the Carta Marina. In Sea Monsters, mythologist Joseph Nigg brings readers face-to-face with these creatures and other magnificent components of Magnus's map. Nearly two meters wide in total, the map's nine wood-block panels comprise the largest and first realistic portrayal of the region. But in addition to its important geographic significance, Magnus's map goes beyond cartography to scenes both domestic and mystic. Close to shore, Magnus shows humans interacting with common sea life—boats struggling to stay afloat, merchants trading, children swimming, and fisherman pulling lines. But from the offshore deeps rise some of the most terrifying sea creatures imaginable—like sea swine, whales as large as islands, and the Kraken. In this book, Nigg draws on Magnus's own text to further describe and illuminate these inventive scenes and to flesh out the stories of the monsters. Sea Monsters is a stunning tour of a world that still holds many secrets for us land dwellers, who will forever be fascinated by reports of giant squid and the real-life creatures of the deep that have proven to be as bizarre and otherworldly as we have imagined for centuries. It is a gorgeous guide for enthusiasts of maps, monsters, and the mythic. "[A] beautiful new exploration of the Carta Marina."—Wired

"Medieval romance at its best!" --Virginia Henley, NY Times Bestselling Author HE WOULD NOT BE DENIED HIS PRIZE Sir Renaud de Pierrepont, the Norman knight known as the Red Wolf for the beast he slayed with his bare hands, hoped to gain lands with his sword. A year after the Conquest, King William rewards his favored knight with Talisand, the lands of an English thegn slain at Hastings, and orders him to wed Lady Serena, the heiress that goes with them. SHE WOULD LOVE HIM AGAINST HER WILL Serena wants nothing to do with the fierce warrior to whom she has been unwillingly given, the knight who may have killed her father. When she learns the Red Wolf is coming to claim her, she dyes her flaxen hair brown and flees, disguised as a servant, determined to one day regain her lands. But her escape goes awry and she is brought back to live among her people, though not unnoticed by the new Norman lord. Deprived of his promised bride, the Red Wolf turns his attention to the comely servant girl hoping to woo her to his bed. But the wench resists, claiming she hates all Normans. As the passion between them rises, Serena wonders, can she deny the Norman her body? Or her heart?

From the serpentine "Champie" of Lake Champlain to the venerable "Nessie" of Loch Ness, extraordinary-and un-explained-creatures of the

deep have been reported in sightings throughout the twentieth century. Now, two of the world's leading cryptozoological investigators provide a globetrotting field guide to when, where, and what kind of mysterious aquatic beasts have gripped the public—and sometimes the scientific—imagination. Filled with comprehensive drawings, classifications, and maps, their book offers an invaluable and unusual resource for the intrepidly curious to investigate these sightings firsthand or to simply enjoy the fascinating accounts that others have given.

Olaus Magnus's 1539 *Carta Marina* can be considered the major source of Renaissance sea monster iconography and lore. The map and its voluminous commentary, *History of the Northern Peoples*, established Olaus as the innovative historian of the sea serpent, the giant squid and sea monsters in general. *Sea Monsters* is structured around Olaus's map, which is reproduced as a beautiful fold-out on the back of this book jacket, and the charts that two pre-eminent sixteenth-century cartographers derived from it: Sebastian Münster's *Monstra Marina & Terrestria* (1544) and Abraham Ortelius's *Islandia* (1590). All three charts are remarkable for their identification of sea beasts in lettered keys. The keys are included in the book, enabling the reader to match corresponding beasts with each other and with the text. Joseph Nigg introduces readers to Olaus's fantastic sea beasts by taking an imaginary voyage up the northern seas of the historic *Carta Marina* map, with Olaus himself as guide. After the Swedish cartographer has introduced each creature, it bursts forth in stunning art, followed by a discussion of its meaning and influence. Olaus's marine beasts multiplied in natural histories, and his map inspired and influenced marine zoology and cartography for centuries thereafter. *Sea Monsters* is an enthralling tour of a world that still holds many secrets for us land dwellers, who will forever be fascinated by reports of giant squid and the real-life creatures of the deep that have proven to be as bizarre and otherworldly as we have imagined for centuries. It is a gorgeous guide for enthusiasts of maps, monsters and the mythic."

Combining captivating sketches by his brother, artist Ben Clary, and his own prized ghost ship portrayals, Jim Clary presents a compelling and riveting digest of beliefs, customs, and mystery in *Superstitions of the Sea*. Clary focuses on the vast array of strange, mythical, and often comical beliefs of mariners from ancient times to the present. Collecting the various topics for years, Clary found that maritime superstition was weaved throughout every fabric of his study. So interesting was the folklore that it often lured him far away from his subject search and held him spellbound for hours at a time. Clary offers a unique and encompassing classification of maritime superstitions, including anecdotes on: animals, burial, charms, demons, evil eyes, figureheads, ghost ships, hexes, icebergs, Jonahs, knots, launchings, myths, navigation, omens, people, romance, shipwrecks, triangles, the unexplained, Vikings, and weather phenomena. He combed through countless age-old volumes and interviewed today's sailors to bring to the reader incredible yarns and unbelievable recorded fact enshrouded in mystery.

Dragons, winged dogs, demons, lions, griffins, a bull, unicorn, eagle, various other grotesques from *The Book of Kells*, medieval architecture, other sources. Detailed black-and-white illustrations of 45 mythical animals. Captions.

Discover the mysteries within ancient maps — Where exploration and mythology meet This richly illustrated book collects and explores the colorful histories behind a striking range of real antique maps that are all in some way a little too good to be true. *Mysteries within ancient maps: The Phantom Atlas* is a guide to the world not as it is, but as it was imagined to be. It's a world of ghost islands, invisible mountain ranges, mythical civilizations, ship-wrecking beasts, and other fictitious features introduced on maps and atlases through mistakes, misunderstanding, fantasies, and outright lies. Where exploration and mythology meet: Author Edward Brooke-Hitching is a map collector, author, writer for the popular BBC Television program *QI* and a Fellow of the Royal Geographical Society. He lives in a dusty heap of old

maps and books in London investigating the places where exploration and mythology meet. Cartography's greatest phantoms: The Phantom Atlas uses gorgeous atlas images as springboards for tales of deranged buccaneers, seafaring monks, heroes, swindlers, and other amazing stories behind cartography's greatest phantoms. If you are a fan of this popular genre and a reader of books such as Prisoners of Geography, Atlas of Ancient Rome, Atlas Obscura, What If, Book of General Ignorance, or Thing Explainer, you will love The Phantom Atlas

A. R. Myers's research in the history of late medieval England spanned more than forty years. Throughout his academic career 15th-century England, especially the documentary remnants of its administration, held his attention consistently though not exclusively. The relevant studies, fruits of his research in this field which were originally published in periodicals published over five decades, have here been brought together. As a corpus they provide a collection of important documents related to the crown, the royal household and parliament. Complete with a critical introduction by R. B. Dobson, this is the essential collection of the works of an influential historian of early modern England.

Over a decade in the making, Medieval Folklore offers a wide-ranging guide to the lore of the Middle Ages—from the mundane to the supernatural. Definitive and lively articles focus on the great tales and traditions of the age and includes information on daily and nightly customs and activities; religious beliefs of the pagan, Christian, Muslim, and Jew; key works of oral and written literature; traditional music and art; holidays and feasts; food and drink; and plants and animals, both real and fantastical. While most books on medieval folklore focus primarily on the West, this unique volume brings together an eclectic range of experts to treat the subject from a global perspective. Especially remarkable are the surveys of the major medieval traditions including Arab-Islamic, Baltic, English, Finno-Ugric, French, Hispanic, Hungarian, Irish, Italian, Jewish, Scandinavian, Scottish, Slavic, and Welsh. For anyone who has ever wanted a path through the tangle of Arthurian legends, or the real lowdown on St. Patrick, or the last word on wolf lore—this is the place to look. The contributors: Ulrich Marzolph — Arab-Islamic Thomas A. DuBois — Baltic John McNamara & Carl Lindahl — English Thomas A. DuBois — Finno-Ugric Francesca Canadé Sautman — French Samuel G. Armistead — Hispanic Éva Pócs — Hungarian Joseph Falaky Nagy — Irish Giuseppe C. Di Scipio — Italian Eli Yassif — Jewish Stephen A. Mitchell — Scandinavian John McNamara — Scottish Eve Levin — Slavic Elissa R. Henken & Brynley F. Roberts — Welsh

The sea realm has ever been mysterious: strange happenings upon it, an unfathomable abyss of 'The Great Unknown' below. Before the scrutiny of scientific Enlightenment and Age of Reason, in the eighteenth century, ghost ships and oceanic monsters were the stuff of superstition, myth and legend to explain the inexplicable, to enthral the imagination – and enliven the unimaginable. Narratives of phantom ships manned by ghostly (sometimes skeletal) crews, or damned like the Flying Dutchman to roam the seas forever; of sinister, sinuous sea serpents; and the lore of the terrible multi-tentacled kraken. Accounts inspired spirited controversy amongst believers and sceptics, in the awestruck thrill of such frightful enigmas.

Written Voices, Spoken Signs is a stimulating introduction to new perspectives on Homer and other traditional epics. Taking advantage of recent research on language and social exchange, the nine essays in this volume focus on performance and audience reception of oral poetry. These innovative essays by leading scholars of Homer, oral poetics, and epic invite us to rethink some key concepts for an understanding of traditional epic poetry. Egbert Bakker examines the epic performer's use of time and tense in recounting a past that is alive. Tackling the question of full-length performance of the monumental Iliad, Andrew Ford considers the extent to which the work was perceived as a coherent whole in the archaic age. John Miles Foley addresses questions about spoken signs and the process of reference in epic discourse, and Ahuvia Kahane studies rhythm as a semantic factor in the Homeric performance. Richard Martin suggests a new range of

performance functions for the Homeric simile. And Gregory Nagy establishes the importance of one feature of epic language, the ellipsis. These six essays centered on Homer engage with fundamental issues that are addressed by three essays primarily concerned with medieval epic: those by Franz BÃ¶umml on the concept of fact; by Wulf Oesterreicher on types of orality; and by Ursula Schaefer on written and spoken media. In their Introduction the editors highlight the underlying approach and viewpoints of this collaborative volume. Reviews of this book: "Despite its wide range of topics and approaches, the volume has a clear thematic focus. All contributors seek to leave behind the more formal concerns of past generations of scholars and aim instead at an understanding of orality as that which is (conceptually or actually) close, immediate, or performed. In their joint search for the new picture, classicists, linguists, and medievalists discover a range of different 'oralities'." DD--J. Haubold, Classical Review

Hundreds of encounters with serpent-like creatures have been recorded along the west coast.

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

"A bold and subversive retelling of the goddess's story," this #1 New York Times bestseller is "both epic and intimate in its scope, recasting the most infamous female figure from the Odyssey as a hero in her own right" (Alexandra Alter, *The New York Times*). In the house of Helios, god of the sun and mightiest of the Titans, a daughter is born. But Circe is a strange child -- not powerful, like her father, nor viciously alluring like her mother. Turning to the world of mortals for companionship, she discovers that she does possess power -- the power of witchcraft, which can transform rivals into monsters and menace the gods themselves. Threatened, Zeus banishes her to a deserted island, where she hones her occult craft, tames wild beasts and crosses paths with many of the most famous figures in all of mythology, including the Minotaur, Daedalus and his doomed son Icarus, the murderous Medea, and, of course, wily Odysseus. But there is danger, too, for a woman who stands alone, and Circe unwittingly draws the wrath of both men and gods, ultimately finding herself pitted against one of the most terrifying and vengeful of the Olympians. To protect what she loves most, Circe must summon all her strength and choose, once and for all, whether she belongs with the gods she is born from, or the mortals she has come to love. With unforgettably vivid characters, mesmerizing language, and page-turning suspense, *Circe* is a triumph of storytelling, an intoxicating epic of family rivalry, palace intrigue, love and loss, as well as a celebration of indomitable female strength in a man's world. #1 New York Times Bestseller -- named one of the Best Books of the Year by NPR, the Washington Post, People, Time, Amazon, Entertainment Weekly, Bustle, Newsweek, the A.V. Club, Christian Science Monitor, Refinery 29, BuzzFeed, Paste, Audible, Kirkus, Publishers Weekly, Thrillist, NYPL, Self, Real Simple, Goodreads, Boston Globe, Electric

Literature, BookPage, the Guardian, Book Riot, Seattle Times, and Business Insider.

Challenge your perception and logic to a mental joust in a narrative that spans continents and centuries from the glory of Byzantium to the horror of the Black Death, from the Golden Age of Islam to the Viking invasions. Each puzzle is beautifully constructed with authentic medieval imagery. Contents 150 puzzles of various types in four levels of difficulty.

Thirty detailed illustrations portray giant squid, great white shark, double-crested crocodile, other real animals, as well as such fanciful beasts as the tusked pig whale, Bardfysse, and Loch Ness monster.

"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."

Winner of the 2020 PEN/Faulkner Award for Fiction, this intoxicating story of a teenage girl who trades her a middle-class upbringing for a quest for meaning in 1980s Mexico is "a surreal, captivating tale about the power of a youthful imagination, the lure of teenage transgression, and its inevitable disappointments" (Los Angeles Review of Books) One autumn afternoon in Mexico City, seventeen-year-old Luisa does not return home from school. Instead, she boards a bus to the Pacific coast with Toma's, a boy she barely knows. He seems to represent everything her life is lacking—recklessness, impulse, independence. Toma's may also help Luisa fulfill an unusual obsession: she wants to track down a traveling troupe of Ukrainian dwarfs. According to newspaper reports, the dwarfs recently escaped a Soviet circus touring Mexico. The imagined fates of these performers fill Luisa's surreal dreams as she settles in a beach community in Oaxaca. Surrounded by hippies, nudists, beachcombers, and eccentric storytellers, Luisa searches for someone, anyone, who will "promise, no matter what, to remain a mystery." It is a quest more easily envisioned than accomplished. As she wanders the shoreline and visits the local bar, Luisa begins to disappear dangerously into the lives of strangers on Zipolite, the "Beach of the Dead." Meanwhile, her father has set out to find his missing daughter. A mesmeric portrait of transgression and disenchantment unfolds. Set to a pulsing soundtrack of Joy Division, Nick Cave, and Siouxsie and the Banshees, *Sea Monsters* is a brilliantly playful and supple novel about the moments and mysteries that shape us. "Aridjis is deft at conjuring the teenage swooniness that apprehends meaning below every surface. Like Sebald's or Cusk's, her haunted writing patrols its own omissions . . . The figure of the shipwreck looms large for Aridjis. It becomes a useful lens through which to see this book, which is self-contained, inscrutable, and weirdly captivating, like a salvaged object that wants to return to the sea." —Katy Waldman, *The New Yorker*

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.

When a legendary sea monster starts making waves in the Sea of Wrenly, Prince Lucas and his friend Clara travel to the Island of Primlox seeking information that might help them calm the beast.

In Apocalyptic Cartography, Chet Van Duzer and Ilya Dines analyse an unstudied fifteenth-century German manuscript that contains a rich collection of strikingly original world maps. These include early thematic maps and maps illustrating the events of the Apocalypse.

"Published to accompany an exhibition at the Morgan Library & Museum, 8 June to 23 September 2018."

This is an immensely fascinating work, published originally in 1968, which is of great value in understanding London's past. The immediate background to the excavations was the bombing of London during the Second World War, which led to the destruction of more than fifty of the three hundred and fifty or so acres that make up the walled city. The interval before rebuilding was a magnificent opportunity for archaeological excavation. The Royal Society of Antiquaries of London established the Roman and Mediaeval London Excavation Council to organise an extended programme which began in July 1947 and went on until 1962. This volume reports on the major series of excavations and deals in detail with Cripplegate, the Temple of Mithras and many mediaeval churches including St Bride's, Fleet Street.

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.

Is it a strange mammal related to the seals, a descendant of a prehistoric reptile, or a new, unidentified animal? Whatever it is, or was, the witnesses call it a sea serpent. Remarkably similar descriptions of a creature with a long body, undulating motion, and horse-sized, snake-like head have left a trail of clues and controversy going back three centuries. In "The Great New England Sea Serpent," J.P. O'Neill draws on the historical record as well as previously unpublished first-hand accounts to chronicle more than 230 sightings of the mysterious marine creatures inhabiting the Gulf of Maine.

The arts of Renaissance Venice teem with sea monsters. Chief among these are mermaids and mermen, graceful hybrid beings human from

the waist up, but with the lower body and tail of a fish, dolphin or sea serpent. Other sea hybrids --- horses, bulls, panthers, even an elephant --- also swim through Venetian art in finned and fish-tailed forms. Such creatures emerge from stone in the shadowy churches and the sunlit courtyard of the Palazzo Ducale, crown the wooden frame of a Giovanni Bellini altarpiece, and encircle the bronze flagpole bases in Piazza San Marco. Their gilded sugar apparitions graced banquet tables for illustrious visitors, and their descendents still glide through the canals in the form of brass seahorses set above the sides of gondolas. Hybrid sea creatures, while not unique to Venice, had obvious relevance for a city whose wealth, power, and physical character depended on the sea. This book focuses on the conceptions of artists who made marine hybrids some of the most engaging inventions of the Renaissance in Venice and its subject city Padua. The chapters deal with five functional contexts in which sea-hybrid imagery spread through Venetian intellectual, religious, political and domestic life. These are book decoration of the 1470s and 80s, a key source of inspiration for the following four; tomb monuments of the 1480s and 90s; church decoration of the same years, particularly at Santa Maria dei Miracoli, where pagan sea hybrids found Christian meanings; centers of political activity, including civic settings in Venice and the ducal palace in Ferrara, where a powerful mainland patron employed Venetian artists; and finally, private homes, where owners could hold small bronze sea hybrids in their hands, often as objects for use. A prologue introduces the "heritage of monsters" from the ancient and medieval worlds, the better to show how Venetian artists adapted these to new purposes. According to context and artistic interpretation, the Venetian sea creatures considered may appear as ceremonious emblem-bearers; unruly and libidinous monsters; representatives of the pagan world vanquished by Christianity; yearning spirits; sensuous and genial denizens of a golden age; aquatic angels, and of course, symbols of the sea. In one remarkable case, a late fifteenth-century poet envisioned the city of Venice appearing to him, in a dream, in the form of a mermaid. These wide-ranging sea creatures are brought together here as bearers of various messages related to their Venetian setting, and as a source of delight.

Silliness is to be savoured. It exposes the cracks in our reasoning, raising a gleeful two-finger salute to convention and common sense. In a world awash with stupidity and cruel politics, silliness is childish, anarchic, mischievous, rude and sometimes shocking. But it's not new. This delightful yet informative book reveals the surprisingly rich history of silliness, going all the way back to the madcap plays of Aristophanes in the fourth century BC. Medieval fools and jesters, strange 'epidemics of silliness' in the sixteenth and eighteenth centuries, and the charming nonsense of Lewis Carroll and Edward Lear, lead us to the often dark and nihilistic silliness of modern times, including Buster Keaton, Monty Python and 'Cats that Look Like Hitler.

The field of monster studies has grown significantly over the past few years and this companion provides a comprehensive guide to the study of monsters and the monstrous from historical, regional and thematic perspectives. The collection reflects the truly multi-disciplinary nature of monster studies, bringing in scholars from literature, art history, religious studies, history, classics, and cultural and media studies. The companion will offer scholars and graduate students the first comprehensive and authoritative review of this emergent field.

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