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Nota di contenuto	Cover -- Contents -- Preface -- Introduction: Fantasy between Text and Image -- 1. Literature and Visible Presentation -- 2. Fantasy Aesthetic(s): Some Perspectives -- 3. Contributions -- Bibliography -- Illustrations -- Aesthetics without Pictures? -- 1. Illustration as Fashion -- 2. Quantity: Pictures en masse -- 3. Infantilization: the Immature

Audience -- 4. Fantasy: Endangering the Power of the Imagination -- Bibliography -- The Visual Realization of Fantastic Worlds in Book Cover Design -- 1. Representations of Landscapes -- 2. Representations of People/Heroes -- 2.1 The Significance of the Mainstream in the Representation of Characters in Fantasy Literature -- 2.2 Scenarios: Another Popular Representation of and with People is Their Integration into Fully Described Scenes from the Novel -- 3. Emblematic Representations -- 4. Conclusion: The Illustrator as a Creative Professional in the Book World -- Illustrations -- Beautiful and Sublime - and Never Mind the Pointed Ears -- 1. Introduction -- 2. »Ye light fairy things tripping so gay« - Victorian Flower Fairies and Diminishing -- 3. »He loved elves, though he seldom met them -- but he was a little frightened of them too.« (Tolkien 2002: 92): Tracing the 'Other' Tradition -- 4. »They were a race high and beautiful [...]« (Tolkien 2004: 1137, Appendix F): Elves in The Lord of the Rings. -- 5. »[...] a Lady in the Golden Wood, as old tales tell!« (Tolkien 2004: 432): Galadriel, the Lady of Lothlórien -- 6. Conclusion -- Bibliography -- Illustrations -- Visualizing the NeverSeen -- 1. Tensions in the Cartography of Middleearth -- 2. Visual Design Strategies: Hybrid Historicization -- 3. Serialization and Transformation -- Bibliography -- Primary Literature & Sources -- Secondary Sources -- Illustrations -- The Fantasy Novel as Commodity -- 1. Semiotics of the Book Cover.

2. A Short History of the Cover Design of Epic Fantasy Literature (in Germany) -- 3. A Neomedieval Aesthetics of the Image and the Book -- 4. The Fantasy Novel as a Neomedieval Commodity -- Bibliography -- Illustrations -- Medievalist Aesthetics and Marketing Strategies -- 1. A Public Introduction to Medieval(ist) Aesthetics -- 2. The Medieval Period as Popular Culture -- 3. Sales Strategies -- 4. Historical Novels and Fantasy as Medievalist Genres: Overlaps and Boundaries -- 5. Types of 'Medievalisation' Employed within the Framework of Cover Design -- 5.1 ColourCoding -- 5.2 Font -- 5.3 Motif -- 6. Functions of the Cover -- 7. Overview of Medievalist Aesthetics -- 7.1 Romantic Period -- 7.2 PreRaphaelites and Arts and Crafts Movement -- 7.3 From the End of the 19th Century to the End of the 20th Century -- 7.4 PostModern -- 8. Analysis of the Covers of Gillian Bradshaw's Trilogy Down the Long Wind -- 8.1 Bradshaw's Writing between the Genres -- 8.2 Timeline and Context of Bradshaw's Trilogy -- 8.3 Fred Marcellino (1939-2001) -- 8.4 The Cover Designs by Fred Marcellino -- 8.5 The Cover Designs of the German Editions (1982 to 1984) -- 8.6 The Design of the German Collected Volume of 1999 -- 8.7 Other German Editions -- 9. A Conclusion on Medievalist Aesthetics and Marketing -- Bibliography -- Primary Sources -- Secondary Sources -- Illustrations -- William Morris's Medievalist Visual Aesthetics and its Persistence in Fantasy -- 1. William Morris: Works -- 2. Tolkien and Morris -- 3. Morris and Fantasy -- 4. Conclusion -- Bibliography -- Primary Literature -- Secondary Literature -- Illustrations -- Unicorns in Contemporary Popular Culture -- Bibliography -- Illustrations -- Fantasy Medievalism -- 1. Medievalism in the Fantasy Film Genre -- 2. Mythical Thinking -- 3. The Aesthetic of the Mythical -- 4. Conclusion -- Bibliography -- Films and Series.

Reception of Medieval Literature in Science Fiction Series -- 1. Star Trek: Heroes and Demons -- 2. Doctor Who: Robot of Sherwood -- 3. Legends of Tomorrow: Camelot/3000 -- Bibliography -- Biobibliographical Information.

towering cliffs, cathedral-like architecture, armored heroes and enchanting fairies, fierce dragons and mages follow mythical archetypes and develop pictorial aesthetics of fantasy, completed by gothic fonts, maps and page layout that refer to medieval manuscripts and chronicles. The contributors to this volume explore the patterns and paradigms of a specific medievalist iconography and book design of fantasy which can be traced from the 19th century to the present.
