

Read Online Managing Monsters Six Myths Of Our Time The 1994 Reith Lectures Paperback

## **Managing Monsters Six Myths Of Our Time The 1994 Reith Lectures Paperback**

A compilation of myths from cultures around the world which have been translated from their original languages.

Two key figures of Argentine 20th-century literature are brought together in this study, which explores the leitmotiv of childhood in their work.

Warner is such a widely celebrated writer that it is a source of some wonderment that this is the first full-length study of her work. Warner is a novelist whose work is rooted in traditional forms such as legend, romance and fairy tale yet who is wholly contemporary in her thinking. This is a must read for students and fans alike.

Six provocative essays assess the influence of fairy tales, legends, and myths on contemporary life, interweaving elements of classical mythology, pop culture, and current events into an incisive work of cultural criticism. Original. 15,000 first printing.

An anthology of enlightening writing by an award-winning critic that engages with art in its social, political, and aesthetic contexts.

An indispensable overview of the evolution of myth, from ancient Greek definitions to those of contemporary thinkers.

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In a small wooded lot a busy woman stumbles upon a strange doll the neighbors possibly left. She attempts to reveal who brought the toy to her home, but she uncovers no real leads. Then when a letter turns up asking her to give the doll away as soon as possible, she ends up on the edge of reason as the doll is in the midst of being reclaimed by someone. The doll although small and cuddly resembles a somewhat black entity similar to a doll she keeps in her home, but when a nearby psychic and fortune teller comes to her home asking her to give up the doll to keep her sanity, but she refuses. The stuffed animal then turns out to be more than she bargained for when the bear starts to grow a tail and red eyes. When she discovers those details, she desperately tries to send it away to a pawn shop owner, but the next day he ends up dead, and a new feeling that the stuffed bear may not be what she considered a stuffed cuddly toy anymore. The story focuses on the character of Mary, and the stuffed bear that she suddenly inherits when the doll is left on her doorstep. She finds that although the stuffed bear did have an owner, he ended up in a mental institution, and the bear was simply left behind, either by someone else or the bear itself. She doesn't want to come to the terms that it could have ended up on her doorstep, by itself, but when the tale that the previous owner claimed is finally revealed, she desperately searches for an answer to

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the horror of Truggle.

Introduces tales of beautiful and frightening legends that have been passed down for generations from all over the world, including banshees, unicorns, and Rumpelstiltskin.

Usually conceived in opposition to each other – birth as a hopeful beginning, death as an ending – this book brings them into dialogue with each other to argue that both are central to our experiences of being in the world and part of living. Written by two authors, this book takes an intergenerational approach to highlight the connections and disconnections between birth and death; adopting a relational approach allows the book to explore birth and death through the key relationships that constitute them: personal and social, private and public, the affective and social norms, the actual and the virtual and the ordinary and profound. Of interest to academics and students in the fields of feminism, phenomenology and the life course, the book will also be of relevance to policy makers in the areas of birth activism and end of life care. Drawing from personal stories, everyday life and publicly contested examples, the book will also be of interest to a more general readership as it engages with questions we all at some point will grapple with.

A fresh cultural analysis of female monsters from Greek mythology, and an invitation for all women to reclaim these stories as inspiration for a more wild,

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more “monstrous” version of feminism The folklore that has shaped our dominant culture teems with frightening female creatures. In our language, in our stories (many written by men), we underline the idea that women who step out of bounds—who are angry or greedy or ambitious, who are overtly sexual or not sexy enough—aren’t just outside the norm. They’re unnatural. Monstrous. But maybe, the traits we’ve been told make us dangerous and undesirable are actually our greatest strengths. Through fresh analysis of 11 female monsters, including Medusa, the Harpies, the Furies, and the Sphinx, Jess Zimmerman takes us on an illuminating feminist journey through mythology. She guides women (and others) to reexamine their relationships with traits like hunger, anger, ugliness, and ambition, teaching readers to embrace a new image of the female hero: one that looks a lot like a monster, with the agency and power to match. Often, women try to avoid the feeling of monstrousness, of being grotesquely alien, by tamping down those qualities that we’re told fall outside the bounds of natural femininity. But monsters also get to do what other female characters—damsels, love interests, and even most heroines—do not. Monsters get to be complete, unrestrained, and larger than life. Today, women are becoming increasingly aware of the ways rules and socially constructed expectations have diminished us. After seeing where compliance gets

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us—harassed, shut out, and ruled by predators—women have never been more ready to become repellent, fearsome, and ravenous. Wes Williams explores the place of monsters in the early modern imagination, charting the migration of the monstrous from natural history to moral philosophy, from descriptions of creatures found in the external world to the drama of human motivation, of sexual and political identity. At its centre are readings of major works of French literature. Based on the Mason Lectures delivered at the Oxford Centre for Hebrew and Jewish Studies in the winter of 1995, the ten essays in this volume demonstrate the function and dynamic effect Jewish mythologies in social, political, and psychological life. Eli Yassif's introduction illustrates the complex relationship between myth and ritual in modern Jewish culture. In a separate essay, he focuses on the ancient Jewish tale of the Golem, a myth that presents an exemplary test case for the exploration of cultural continuity. Using the testimonies of Jewish immigrants from eastern Europe to Britain and the battle on the plain of Latrun in the Israeli War of Independence, David Cesarani and Anita Shapira demonstrate that the process of creating myth is related in one way or another to attempts by specific social and ethnic groups to shape their collective memory. Along these lines, Milton Shain and Sally Frankental interrogate the view that during the

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apartheid period in South African history, South African Jewry operated on a higher moral plane than most other white South Africans. And while Nurith Gertz examines the male superhero that dominated the early national Zionist cinema and reflected the center of gravity in the Zionist myth, Dan Urian analyzes two Israeli plays produced in the 1990s that examine the myth of the biblical Sarah, rewritten from a feminist perspective. Other essays examine widely held cultural beliefs of contemporary Western Jewry. Jonathan Webber questions whether memory is an essentially Jewish value and remembrance a Jewish moral duty. Tudor Parfitt explores Western and Israeli perceptions of the Yemenite Jews, and Sylvie Anne Goldberg, in examining the evolving role of the chevrah kaddisha in Prague, discusses changes in perceptions of communal institutions and traditional and modern Jewish attitudes with regard to death. Finally, Matthew Olshan offers an analysis of Kafka's animal fables as parables for the Jewish response to tradition.

Everything changes. We are currently immersing in the Digital Era and going through in-depth change. The companies, economy, society, and even us as individuals are changing (or should be). Managing in the Digital Era is a new challenge for entrepreneurs, managers, marketeers, economists, politicians... The impact of change is such that no one is left out. Communication is in the core of these changes,

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requiring an in-depth review of the Media industry business models and also those of other industries. Technology, on the other hand, is the major engine of this new Era, and more than ever the leading role will be played by leaders and their teams. Today, any citizen speaks to the world, asks questions and makes demands. This book pictures the changes and the paths that are being designed by world giants, and clarifies the new challenges facing us. The Classic tale of a little girl that discovers fairies and other mythical creatures for the first time.

"Finely illustrated and the first of its kind, Curiosity is a broad study of modern inquiry that explores the way forbidden topics like the occult, sexuality, gender, and the origin of power became topics of public investigation."--BOOK JACKET.

Exploring the ideas of bodily monstrosity; vulnerability; normality; and perfection, this book examines the ideologies surrounding these perceptions and considers what this tells us about ourselves.

"This group of studies first appeared as a special issue of Soccer and society ... vol. 4, nos. 2/3, summer/autumn 2003"--T.p. verso.

The Sunday School Detour's Monsters and the High Seas are children's adventure stories. The main character, Joey Masonboro with his quite active imagination takes off on a series of adventures as his Sunday School teacher tells well-known bible

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stories. His adventures always manage to take somewhat of a detour from the original story line. 'Every story ever told really happened...' (The Doctor, 'Hell Bent', 2015) Stories are, fundamentally what Doctor Who is all about. In *Once Upon a Time Lord*, Ivan Phillips explores a wide range of perspectives on these stories and presents a lively and richly-varied analysis of the accumulated tales that constitute this popular modern mythology. Concerned equally with 'classic' and 'new' Who, Phillips looks at how aspects of the Time Lord's story have been developed on television and beyond, tracing lines of connection and divergence across various media. He discusses Doctor Who as a mythology that has drawn on its own past in often complex ways, at the same time reworking elements from many other sources, whether literary, cinematic, televisual or historical. *Once Upon A Time Lord* offers an original take on this singular hero's journey, reading the unsettled enigma of the Doctor in relation to the characters, narratives and locations that he has encountered across more than half a century.

Recently, chapters on individual Irish-language authors have formed part of publications regarding modern Irish art and culture in general. Such chapters are welcome but they have excited the curiosity of readers to the degree that longer, more detailed works are now required to put writing in Irish

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into perspective. In this study of four modern poets (two each from two generations), Sewell attempts to illustrate not only the accumulative but the transformative nature of tradition. Chapters 1 and 2 turn from the mid-20th century master Seán Ó Riordáin to the contemporary poet Cathal Ó Searcaigh because the comparison and contrast highlights significant aspects of the amazing development of Irish poetry and, indeed, society in the period. Here, importantly, the word 'development' is meant in a neutral way - the image used is that of a zig-zag movement in the pattern of the continuing Irish tradition. Chapter 3 returns to the slightly earlier, major Irish-language poet Máirtín Ó Direáin. In doing so, it returns home (from the internationalism of the previous chapter on Searcaigh) to Ireland - a major focus and concern for the more solely traditionalist Ó Direáin. This switch back (in time, geography, social mores or outlook) fits and illustrates Sewell's concept of the zig-zag movement of a country's culture as it proceeds from generation to generation. The positioning, therefore, has a thematic purpose. The fourth and final chapter focuses on the contemporary poet Nuala Ní Dhomhnaill who has managed to synthesise tradition and modernity (central concerns of this book) and who, in doing so, has become the current trail-blazer of Irish poetry in either language.

Sometime in the present, corporate tyranny reigns

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supreme. To stop this madness, what can one person do? What can anybody do? Impassioned environmental activist and nightclub saxophonist Michael Quinn, and his techie guru sidekick, Simon, the mischievous circus clown, believe they, and the ubiquitous Wasteful Management team, have the answer for one day... several multinational corporation chief executive officers (CEOs), infamously renowned for their egregious actions, are mysteriously disappearing across the globe. They are "removed" from society in ways that illustrate poetic justice, as exemplified by the CEO of big agribusiness Tyrannex Inc. who is trampled by a giant GMO tomato in a remote part of India. Michael and Simon realize their window of opportunity is narrow, as Harry Potter and Bilbo's nemeses pale in comparison to real life's Multinational CEO sociopaths, whom Michael and Simon must overcome to save the day and the planet! Jim Hightower says, "Wasteful Management is a refreshing combination of intrigue, humor, camp and serious politics, fusing the gravitas of a Noam Chomsky or a Bill Moyer with the edgy, stinging social commentary of a Jon Stewart or a Stephen Colbert, into a satirical mystery romp." Are you ready for the challenge? Bring your popcorn and come prepared to "boo, hiss" the villain and "cheer!" for the hero; sit back, and enjoy the ride!

A type of folklore, myth is central to all cultures.

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Written by a leading authority and of use to high school students, undergraduates, and general readers, this reference offers a convenient overview of the role of myth around the world. The volume defines and classifies types of myth and provides examples from different cultural traditions. It then overviews various approaches to studying myth. This is followed by a look at myth in relation to its contexts, such as religion, politics, and popular culture. The volume closes with a bibliography of print and electronic resources and a glossary.

Are you trying to improve performance, but find that the same problems keep getting in the way? Safety, health, environmental quality, reliability, production, and security are at stake. You need the long-term planning that will keep the same issues from recurring. *Root Cause Analysis Handbook: A Guide to Effective Incident Investigation* is a powerful tool that gives you a detailed step-by-step process for learning from experience. Reach for this handbook any time you need field-tested advice for investigating, categorizing, reporting and trending, and ultimately eliminating the root causes of incidents. It includes step-by-step instructions, checklists, and forms for performing an analysis and enables users to effectively incorporate the methodology and apply it to a variety of situations. Using the structured techniques in the *Root Cause Analysis Handbook*, you will: Understand why root

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causes are important. Identify and define inherent problems. Collect data for problem-solving. Analyze data for root causes. Generate practical recommendations. The third edition of this global classic is the most comprehensive, all-in-one package of book, downloadable resources, color-coded RCA map, and licensed access to online resources currently available for Root Cause Analysis (RCA). Called by users "the best resource on the subject" and "in a league of its own." Based on globally successful, proprietary methodology developed by ABS Consulting, an international firm with 50 years' experience in 35 countries. Root Cause Analysis Handbook is widely used in corporate training programs and college courses all over the world. If you are responsible for quality, reliability, safety, and/or risk management, you'll want this comprehensive and practical resource at your fingertips. The book has also been selected by the American Society for Quality (ASQ) and the Risk and Insurance Society (RIMS) as a "must have" for their members.

Women on the Edge, a collection of Alcestis, Medea, Helen, and Iphigenia at Aulis, provides a broad sample of Euripides' plays focusing on women, and spans the chronology of his surviving works, from the earliest, to his last, incomplete, and posthumously produced masterpiece. Each play shows women in various roles--slave, unmarried girl,

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devoted wife, alienated wife, mother, daughter--providing a range of evidence about the kinds of meaning and effects the category woman conveyed in ancient Athens. The female protagonists in these plays test the boundaries--literal and conceptual--of their lives. Although women are often represented in tragedy as powerful and free in their thoughts, speech and actions, real Athenian women were apparently expected to live unseen and silent, under control of fathers and husbands, with little political or economic power. Women in tragedy often disrupt "normal" life by their words and actions: they speak out boldly, tell lies, cause public unrest, violate custom, defy orders, even kill. Female characters in tragedy take actions, and raise issues central to the plays in which they appear, sometimes in strong opposition to male characters. The four plays in this collection offer examples of women who support the status quo and women who oppose and disrupt it; sometimes these are the same characters.

In this illuminating and evocative exploration of the origin and function of storytelling, the author goes beyond the work of mythologist Joseph Campbell, arguing that mythmaking evolved as a cultural survival strategy for coping with the constant fear of being killed and eaten by predators. Beginning nearly two million years ago in the Pleistocene era, the first stories, Trout argues, functioned as alarm

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calls, warning fellow group members about the carnivores lurking in the surroundings. At the earliest period, before the development of language, these rudimentary "stories" would have been acted out. When language appeared with the evolution of the ancestral human brain, stories were recited, memorized, and much later written down as the often bone-chilling myths that have survived to this day. This book takes the reader through the landscape of world mythology to show how our more recent ancestors created myths that portrayed animal predators in four basic ways: as monsters, as gods, as benefactors, and as role models. Each incarnation is a variation of the fear-management technique that enabled early humans not only to survive but to overcome their potentially incapacitating fear of predators. In the final chapter, Trout explores the ways in which our visceral fear of predators is played out in the movies, where both animal and human predators serve to probe and revitalize our capacity to detect and survive danger. Anyone with an interest in mythology, archaeology, folk tales, and the origins of contemporary storytelling will find this book an exciting and provocative exploration into the natural and psychological forces that shaped human culture and gave rise to storytelling and mythmaking. This book is about an ecological-interpretive image of "the basics." Essays detailing everyday, lived

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events in classroom life are presented to help readers see beneath the surface ordinariness of these events to uncover and examine the underlying complex and contested meanings they contain. Readers are invited to imagine what would happen to our understanding of teaching and learning if we stepped away from the image of basics-as-breakdown under which education labors today – an image of fragmentation, isolation, and the consequent dispensing, manipulation and control of the smallest, simplest, most meaningless bits and pieces of the living inheritances that are entrusted to teachers and learners in schools. By involving readers in re-thinking the idea of the "basics" in educational theory and practice, this book offers a more generous, rigorous, difficult, and pleasurable image of what this term might mean in the living work of teachers and learners. This is a valuable text for practicing teachers and student-teachers interested in re-imagining what is basic to their work and the work of their students. It also provides examples of interpretive inquiry that will be helpful for graduate students and scholars in the areas of curriculum, teaching, and learning who are interested in pursuing this form of research and writing. The Second Edition: is guided by the view that thinking the world together is a form of ecological thinking adds chapters that take up the ecological aspects of this vision, the hermeneutic

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aspects, and curricular aspects in the areas of mathematics, reading and writing, and social studies; included also are chapters on child development, information and communications technologies, and more proposes a version of "the basics" that asks teachers to be public intellectuals who think about the world, who think about the knowledge we have inherited and to which we are offering our students living, breathing access

This book offers an original interdisciplinary analysis of the relations between myth, identity and social reality, involving elements of narratology theory, linguistics, philosophy, anthropology and social theory, harnessed to support an argument firmly located in the area of literary criticism. This analysis yields a fairly extensive reinterpretation of the concept of myth, which is applied to the examination of the relationship between narrative and social reality as represented in texts by contemporary Scottish and Irish women writers. The main theoretical sources are Mikhail Bakhtin's theories of heteroglossia, Jacques Derrida's theories of citationality and Judith Butler's theories of subjectivity. The analysis framework developed in the book uses these theories to create a new way of understanding how literary texts change readers' worldviews by enticing them to accept alternative possibilities of cultural expression of identity and social order. The texts analysed in this book

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reconfigure naturalised stories that have become normative and constraining in conveying identities and visions of legitimate social orders. The book's focus on feminine identities places it alongside feminist analyses of reconstructions of fairy tales, myths or canonical stories that establish what counts as legitimate feminine identity. Studied here for the first time together, the writers whose texts form the interest of this book continue the revisionist work begun by other women writers who engage with the male generated literary, philosophical and humanist tradition. They share a view of narratives as tools for continually negotiating our identities, social worlds and socialisation scenarios. While the high-level theoretical discourse of the first part of the book requires specialised knowledge, the second part of the book, offering close readings of the texts, is both lively and accessible and should engage the interest of the general reader and academic alike. This book is written for all those who are interested in the power words have to hold sway over our inner and outer (social) worlds.

"Managerial styles are influenced by habit, familiarity, and workplace culture. It's no wonder that well-intentioned professionals doing their best to be good organizational leaders often repeat unhelpful supervisory practices experienced in their early careers, even if they disliked them at the time. In the DUH! Book of Management and Supervision, the

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author disagrees with many accepted leadership principles (unabashedly referring to them as myths) and makes new and different approaches easier to imagine. Her challenging and controversial concepts illustrated with poignant stories suggest common-sense and immediately applicable alternatives more suitable in today's workplace"--Back cover.

This brilliant and timely study looks beyond the Freudian interpretation of fairy tales, to the tellers of the tales, and to the social and cultural contexts in which the tales are told and re-told through the centuries, from the ancient sibyls to the eighteenth-century SALONIERES, from Angela Carter to Disney. The value and enduring popularity of folk and fairy tales derives not only from their mythic significance but, crucially, from the fact that their concerns are rooted in the material world. Lively, provocative and ground-breaking, FROM THE BEAST TO THE BLONDE is Marina Warner's first major work of non-fiction since the acclaimed MONUMENTS AND MAIDENS.

All truth is subjective or so David believes as he sets out to change his life. A New Yorker in his early thirties, he moves to Paris to work for an international aid agency. He's happy and he's in love, but then his carefully scripted story goes awry. After experiencing memory lapses he is advised by a doctor to seek rest in a small town in the south of France. As he struggles to regain his memories he

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must confront a world full of contradictions and illusions. The Solitude Myth has been described as: "cerebral and elegant . . ." "an insight into existential mysteries . . ."

In the space of a few short decades, Ireland has become one of the most globalised societies in the Western world. The full ramifications of this transformation for traditional Irish communities, religious practice, economic activity, as well as literature and the arts, are as yet unknown. What is known is that Ireland's largely unthinking embrace of globalisation has at times had negative consequences. Unlike some other European countries, Ireland has eagerly and sometimes recklessly grasped the opportunities for material advancement afforded by the global project. This collection of essays, largely the fruit of two workshops organised under the auspices of the Humanities Institute of Ireland at University College Dublin and the National Centre for Franco-Irish Studies in the Institute of Technology, Tallaght, explores how globalisation has taken such a firm hold on Irish society and provides a cultural perspective on the phenomenon. The book is divided into two sections. The first examines various manifestations of globalisation in Irish society whereas the second focuses on literary representations of globalisation. The contributors, acknowledged experts in the areas of cultural theory,

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religion, sociology and literature, offer a panoply of viewpoints of Ireland's interaction with globalisation. How various mythologies challenge, enable, and inspire women artists and activists across the globe to communicate personal and historical experiences of violence is the central concern of this collection. Beginning with the observation that twentieth- and twenty-first century female writers and artists often use myth to represent their social and artistic struggles, the distinguished international scholars and writers consider mythic fabulations as spaces for contested meanings and resistant readings. The identified resistance of the mythic material to repression-working, as it were, in opposition to another celebrated drive/role of myth, that of containment-makes the use of myth particularly stimulating for twentieth-century and contemporary female artists; and it is an interest in the aesthetic and political consequences of such resistances that animates this book. Exemplifying the diverse types of engagement with myth and femininity, literary criticism, discussions of film and art, artwork, as well as original creative writing, could all be found within the boundaries of this innovative volume. Femininity, myth, and violence are here explored in contexts such as female mythopoiesis in the early twentieth century; the politics of representation in contemporary writing; revision of old myths; and creation of new myths in multicultural female

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experiences. Keeping the focus on the actual works of art, the editors and contributors offer scholars and teachers an inclusive way to approach literature and the arts that avoids the limits imposed by genre or national and regional boundaries.

Over 3,200 entries An essential guide to authors and their works that focuses on the general canon of British literature from the fifteenth century to the present. There is also some coverage of non-fiction such as biographies, memoirs, and science, as well as inclusion of major American and Commonwealth writers. This online-exclusive new edition adds 60,000 new words, including over 50 new entries dealing with authors who have risen to prominence in the last five years, as well as fully updating the entries that currently exist. Each entry provides details of a writer's nationality and birth/death dates, followed by a listing of their titles arranged chronologically by date of publication.

Woman as gorgon, woman as temptress: the classical and biblical mythology which has dominated Western thinking defines women in a variety of patriarchally encoded roles. This study addresses the surprising persistence of mythical influence in contemporary fiction. Opening with the question 'what is myth?', the first section provides a wide-ranging review of mythography. It traces how myths have been perceived and interpreted by such commentators as Sigmund Freud, Carl Jung, Bruno Bettelheim, Roland Barthes, Jack Zipes and Marina Warner. This leads to an examination of the role that mythic narrative plays in social and self formation, drawing on the literary, feminist and psychoanalytic theories of Julia Kristeva, Luce Irigaray, Helene Cixous and Judith Butler to delineate the ways in which women's mythos can transcend the limitations of logos and give rise to potent new models for individual and cultural regeneration. In this light,

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Susan Sellers offers challenging new readings of a wide range of contemporary women's fiction, including works by A. S. Byatt, Angela Carter, Anne Rice, Michele Roberts, Emma Tennant and Fay Weldon. Topics explored include fairy tale as erotic fiction, new religious writing, vampires and gender-bending, mythic mothers, genre fiction, the still-persuasive paradigm of feminine beauty, and the radical potential of comedy.

For early modern Europeans, the past was a measure of most things, good and bad. For that reason it was also hotly contested, manipulated, and far too important to be left to historians alone. *Memory in Early Modern Europe* offers a lively and accessible introduction to the many ways in which Europeans engaged with the past and 'practised' memory in the three centuries between 1500 and 1800. From childhood memories and local customs to war traumas and peacekeeping, it analyses how Europeans tried to control, mobilize and reconfigure memories of the past. Challenging the long-standing view that memory cultures transformed around 1800, it argues for the continued relevance of early modern memory practices in modern societies.

In *Monsters of Our Own Making*, Marina Warner explores the dark realm where ogres devour children and bogeymen haunt the night. She considers the enduring presence and popularity of male figures of terror, establishing their origins in mythology and their current relation to ideas about sexuality and power, youth and age.

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