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# Encyclopedie De L Utopie Des Voyages Extraordinai

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Réécriture Des Mythes

Utopia

Around the World in Eighty Days

Blueprint

The Work of Chad Oliver

Lumen

Utopia(s) - Worlds and Frontiers of the Imaginary

The Arabian Nights

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The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition

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Origins of Futuristic Fiction  
Fire in the Stone

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## **JASE SHEPPARD**

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*Réécriture Des Mythes* Taylor & Francis  
Five essays explore 18th-century  
Francophone utopias in Patot's *Masse's*  
*Haircut*, the schemes of two French exiles  
in the Netherlands, Rousseau's thought,  
and the sexual universe of Cercle Social  
writer Restif de la Bretonne. One  
contribution is in untranslated French  
(*L'Icosameron de Casanova*: Nat  
*Utopia* McFarland

For nearly two thousand years, the future was a realm reserved for prophets, poets, astrologers, and practitioners of deliberative rhetoric. Then in 1659 the French writer Jacques Guttin published his romance *Epigone*, which carried the subtitle "the history of the future century." Unlike the stories of space travel that were popular at the time, or the tales of travel to distant earthly lands which had long been a familiar literary genre, Guttin's romance described human societies displaced by time as well as by space and heroes not of his own day but of a future age. Paul Alkon's *Origins of Futuristic*

Fiction examines the earliest works of prose fiction set in future time, the forgotten writings of the seventeenth, eighteenth, and nineteenth centuries that are the precursors of such well-known masterpieces of the form as H.G. Wells's *The Time Machine*, Aldous Huxley's *Brave New World*, and George Orwell's *1984*. The first secular story to break the imaginative barrier against tales of the future, *Epigone* marked the emergence of a form unknown to classical, medieval, or renaissance literature. Guttin's courageous displacement of narrative into future time was followed by writers such as Samuel

Madden, Louis-Sebastien Mercier, Cousin de Granville, Mary Shelley, and Emile Souvestre, who wrote books with such titles as *Memoirs of the Twentieth Century*, *The Year 2440*, *The Last Man*, and *The World As It Will Be*. Most extraordinary, though, may be Felix Bodin's great metafictional *Le roman de l'avenir*, "the novel of the future." Both a narrative of the future and a poetics of the new genre, this book identified in the previous isolated works set in future time a situation rarely encountered in literary history, in which the possibility for a new form clearly existed without yet being altogether achieved. In the introduction to his uncompleted novel, Bodin presented his vision of the futuristic novel as a literature of realism, morality, and fantasy. His remarkably astute attempt to define the aesthetics of a major transformation in the relation between literature and time still stands as the basis for the poetics of futuristic fiction. Tracing the early literary history of what became a major form of modern fiction, *Origins of Futuristic Fiction* examines the key works of the earliest writers of the genre not for what they betray of past expectations but for what

they reveal about the formal problems that needed to be resolved before tales of the future could achieve their full power in the works of later novelists.

*Around the World in Eighty Days*

Cambridge Scholars Publishing  
The story of the journey made by a Victorian gentleman, Phileas Fogg, who wagered that he could travel around the world in eighty days. Five weeks in a balloon was Verne's first novel, which documents a jaunt across Africa in a hydrogen balloon.

*Blueprint* Summa Publications, Inc.

Humorous, illustrated novel by the "father of science fiction illustration".

*The Work of Chad Oliver* Wesleyan

University Press

This book provides significant new insights into the Enlightenment in Portugal and its relationships with other European cultural movements using Eugénio dos Santos (1711-1760) as a common reference point. Eugénio dos Santos was a Portuguese architect and city planner who, among other projects, was responsible for the plans to rebuild Lisbon after the earthquake of 1st November 1755. His artistic and technical training,

architectural production, aesthetic preferences and some of the books in his private library point to a person who embodied the transition between two moments in Portuguese culture, with their specific characteristics and particular reception of the practices and ideas that circulated among European intellectuals and practitioners. Over the 18 chapters of this volume, several specialists in different disciplinary areas discuss ideas, libraries, printed and handwritten documents, drawings, printing techniques, and architects, philosophers and writers of the 18th century, in order to offer a broad view of a time period closely associated with the construction of modernity.

*Lumen* CRC Press

A study of European utopias in context from the early years of Henry VIII's reign to the Restoration, this book is the first comprehensive attempt since J. C. Davis' *Utopia and the Ideal Society* (1981) to understand the societies projected by utopian literature from Thomas More's *Utopia* (1516) to the political idealism and millenarianism of the mid-seventeenth century. Where Davis concentrated on understanding utopias historically,

Renaissance Utopia also seeks to make sense of utopia as a literary form, offering both a new typology of utopia and a new history of European humanist utopianism. This book examines how the utopia was transformed from an intellectual exercise in philosophical interrogation to a serious means of imagining practical social reform. In doing so it argues that the relationship between Renaissance utopia and Renaissance dialogue is crucial; the utopian mode of discourse continued to make use of aspects of dialogue even when the dialogue form itself was in decline. Exploring the ways in which utopian texts assimilated dialogue, Renaissance Utopia complements recent work by historians and literary scholars on early modern communities by providing a thorough investigation of the issues informing a way of modelling a very particular community and literary mode - the utopia.

*Utopia(s) - Worlds and Frontiers of the Imaginary* Routledge

This study challenges the conventional view of Rétif de la Bretonne as a chronicler of eighteenth-century France and notorious exponent of 'la littérature

galante', to provide both students and scholars with a fresh analysis focusing on two themes -- autobiography and utopianism -- which feature prominently in his writing. It suggests that each is the product of similar impulses, reflecting common polarities between public and private, self and others, past and future. In tracing Rétif's persistent but frustrated attempts to reconcile the conflicting elements of the world he inhabits -- rural and urban, old and new, stable and changing -- this volume analyses the failure of his utopian dream of a well-ordered and harmonious society. By exploring his absorption in the autobiographical project, and in particular *Monsieur Nicolas ou le coeur humain dévoilé*, it offers an interpretation of his work as a sustained reflection on selfhood and on the power of memory which enables Rétif to create, within the confines of the text, a utopian space where self and world are reconciled, and time and space no longer count.

*The Arabian Nights* Rodopi

This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any

branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clarity and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L. Harner's *Literary Research Guide* (Modern Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.-- Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. -Library Journal.

**Views on Eighteenth Century Culture** Humanoids, Inc.

This companion provides a definitive and cutting-edge guide to the study of imaginary and virtual worlds across a range of media, including literature,

television, film, and games. From the Star Trek universe, Thomas More's classic Utopia, and J. R. R. Tolkien's Arda, to elaborate, user-created game worlds like Minecraft, contributors present interdisciplinary perspectives on authorship, world structure/design, and narrative. The Routledge Companion to Imaginary Worlds offers new approaches to imaginary worlds as an art form and cultural phenomenon, explorations of the technical and creative dimensions of world-building, and studies of specific worlds and worldbuilders.

*The World as It Shall Be* Rodopi

The long-awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art. In this groundbreaking study, first published in 1983 and unavailable for over a decade, Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception—the curved spaces of non-Euclidean geometry and, most important, a higher, fourth dimension of space—were central to the development of modern art. The possibility of a spatial fourth dimension suggested that our world might be merely a shadow

or section of a higher dimensional existence. That iconoclastic idea encouraged radical innovation by a variety of early twentieth-century artists, ranging from French Cubists, Italian Futurists, and Marcel Duchamp, to Max Weber, Kazimir Malevich, and the artists of De Stijl and Surrealism. In an extensive new Reintroduction, Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000. Although largely eclipsed by relativity theory beginning in the 1920s, the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s. In a remarkable turn of events, it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics (with its ten- or eleven-dimensional universes) and computer graphics. Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller, Robert Smithson, and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak.

*Routledge Library Editions: The Labour*

*Movement* Bloomsbury Publishing USA

The authors have structured five centuries of utopian invention by identifying successive constellations, groups of thinkers joined by common social and moral concerns. Within this framework they analyze individual writings, in the context of the author's life and of the socio-economic, religious, and political exigencies of his time.

**The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition** Bloomsbury Publishing

The genre of prehistoric fiction contains a surprisingly large and diverse group of fictional works by American, British, and French writers from the late nineteenth century to the present that describe prehistoric humans. Nicholas Ruddick explains why prehistoric fiction could not come into being until after the acceptance of Charles Darwin's theories, and argues that many early prehistoric fiction works are still worth reading even though the science upon which they are based is now outdated. Exploring the history and evolution of the genre, Ruddick shows how prehistoric fiction can offer fascinating insights into the possible origins of human

nature, sexuality, racial distinctions, language, religion, and art. The book includes discussions of well-known prehistoric fiction by H.G. Wells, Jules Verne, J.-H. Rosny Aîné, Jack London, William Golding, Arthur C. Clarke, and Jean M. Auel and reminds us of some unjustly forgotten landmarks of prehistoric fiction. It also briefly covers such topics as the recent boom in prehistoric romance, notable prehistoric fiction for children and young adults, and the most entertaining movies featuring prehistoric humans. The book includes illustrations that trace the changing popular images of cave men and women over the past 150 years.

*Handbook of French Popular Culture* Univ of California Press

Journey through time and space with this graphic novel history of the science fiction genre.

*Encyclopedia of Library and Information Science* Gunter Narr Verlag

The texts presented in *Proportion Harmonies and Identities (PHI) - Progress(es) - Theories and Practices* were compiled with the intent to establish a platform for the presentation, interaction and dissemination of research. It aims also

to foster the awareness of and discussion on the topics of Harmony and Proportion with a focus on different progress visions and readings relevant to Architecture, Arts and Humanities, Design, Engineering, Social and Natural Sciences, Technology and their importance and benefits for the community at large. Considering that the idea of progress is a major matrix for development, its theoretical and practical foundations have become the working tools of scientists, philosophers, and artists, who seek strategies and policies to accelerate the development process in different contexts.

*Science Fiction Before 1900* Wesleyan University Press

One of the first science fiction novels to describe alien life forms.

*Vintage Visions* Wesleyan University Press  
Exploring the hollow earth from the 17th century to the present.

*Biographical Dictionaries and Related Works* CRC Press

This set of 44 volumes, originally published between 1924 and 1995, amalgamates a wide breadth of research on the Labour Movement, including labour union history, the early stages and

development of the Labour Party, and studies on the working classes. This collection of books from some of the leading scholars in the field provides a comprehensive overview of the subject how it has evolved over time, and will be of particular interest to students of political history.

*A Reference Guide for English Studies* University of Georgia Press

Well-known critic and novelist Brian Stableford here discusses the writers, editors, and publishers who helped create the modern genre of science fiction: Mary Wollstonecraft Shelley, Edgar Allan Poe, Camille Flammarion, Jules Verne, H. G. Wells, Hugo Gernsback, John W. Campbell Jr., Edward E. "Doc" Smith, Robert A. Heinlein, James Blish, Gregory Benford, and Ian Watson. Complete with bibliography and index.

**Utopian Thought in the Western World** Wordsworth Editions

"The Arabian Nights" has become a synonym for the fabulous and the exotic. Every child is familiar with the stories of Aladdin, Sinbad the Sailor and Ali Baba. Yet very few people, even specialists in oriental literature, have a clear idea of

when the book was written or what exactly it is. Far from being a batch of stories for children, "The Arabian Nights" contains hundreds of narratives of all kinds - fables, epics, erotica, debates, fairy tales, political allegories, mystical anecdotes and comedies. It is a labyrinth of stories within stories. Widely held in contempt in the Middle East for its frivolity and occasional obscenity, the work has nevertheless had a major influence on European and American culture, to the extent that the story collection must be considered as a key work in Western literature. A full understanding of the writings of Voltaire, Dickens, Melville, Proust and Borges, or indeed of the origins of science fiction, is impossible without some familiarity with the stories of the "Nights". This companion aims to guide the reader into this labyrinth of storytelling. It traces the development of the stories from prehistoric India and Pharaonic Egypt to modern times, and

explores the history of translation and imitation. Above all, it uses the stories as a guide to the social history and counter-culture of the medieval Near East and the world of the storyteller, the snake charmer, the burglar, the sorcerer, the drug-addict, the treasure hunter and the adulterer.

[Encyclopédie de l'utopie, des voyages extraordinaires et de la science-fiction](#)  
Routledge

The idea of Utopia springs from a natural desire of transformation, of evolution pertaining to humankind and, therefore, one can find expressions of "utopian" desire in every civilization. Having to do explicitly with human condition, Utopia accompanies closely cultural evolution, almost as a symbiotic organism. Maintaining its roots deeply attached to ancient myths, utopian expression followed, and sometimes preceded cultural transformation. Through the next almost

five hundred pages (virtually one for each year since Utopia was published) researchers in the fields of Architecture and Urbanism, Arts and Humanities present the results of their studies within the different areas of expertise under the umbrella of Utopia. Past, present, and future come together in one book. They do not offer their readers any golden key. Many questions will remain unanswered, as they should. The texts presented in Proportion Harmonies and Identities - UTOPIA(S) WORLDS AND FRONTIERS OF THE IMAGINARY were compiled with the intent to establish a platform for the presentation, interaction and dissemination of researches. It aims also to foster the awareness and discussion on the topics of Harmony and Proportion with a focus on different utopian visions and readings relevant to the arts, sciences and humanities and their importance and benefits for the community at large.