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This vivid retelling brings together the best-known stories about Arthur and his court exploring the relationships between the main characters in the legends. Magnificent illustrations by Pavel Tatarnikov add to the atmosphere of Arthurian England. A chapter book AGES 9-12 REVIEWS: "This book is just very graphically pleasing. The art work is graceful and very appropriate to the time period. Although this is directed mainly at middle grade readers as a chapter book, I think that it's perfect for older readers of any age who want to get their Arthur cravings satisfied or learn more about the legends that have infiltrated almost every part of our literary heritage. The wording is simple enough for younger readers while at the same time not condescending and interesting for older readers. This is just a great read be it for the family, in the classroom, or for personal interests. - The Elliot Review Colour Illustrations ' "Poet, young and busy, seeks cheap spacious rooms somewhere. Excellent references available . . ." so reads a self-penned ad, a very early entry from Pete Doherty's journals. From the early books a fascinating and very entertaining picture emerges of the young poet, broke in London, serving popcorn at the Prince Charles Cinema, ruminating on Britpop, listening to Scott Walker, but dreaming of creating a band infused with 'the spirit of Albion'. The later books reflect Pete's rise to fame, his changing world, and are full of artwork, photographs, notes and thoughts. It is intimate, honest stuff, very readable and very funny in places; pretty dark in others. All in all it's the work of a serious artist, a complete antidote to most things written about Doherty. These twenty-odd books - edited and condensed into one volume - are filled with poems, drawings, personal reflections, lyrics and collages, and is a powerfully compelling collection. Contrary to popular belief, LSD is much more connected to Britain than it is to the USA. This engaging book looks at the use of LSD in British society, from its arrival in 1952 to the present day. It provides a hidden history of a controversial drug and how it permeated British culture. The author explores LSD's use by the medical profession in treating a variety of psychological and mental problems. At the same time, The Ministry of Defence believed they were on the brink of harnessing LSD as a battlefield incapacitation drug which would enable wars to be won without loss of life. But LSD's popularity rose with its use among the British counterculture, from the 1950s beatniks through to the late 80s acid house parties. At its height, when it was legal, LSD affected the lives and philosophies of significant individuals (politicians, scientists, writers, educators, entertainers, artists, journalists) as well as ordinary people for good and bad. This book is the first to explore LSD's amazing influence on British culture and society. ' "Poet, young and busy, seeks cheap spacious rooms somewhere. Excellent references available . . ." so reads a self-penned ad, a very early entry from Pete Doherty's journals. From the early books a fascinating and very entertaining picture emerges of the young poet, broke in London, serving popcorn at the Prince Charles Cinema, ruminating on Britpop, listening to Scott Walker, but dreaming of creating a band infused with 'the spirit of Albion'. The later books reflect Pete's rise to fame, his changing world and are full of artwork,

photographs, notes and thoughts. It is intimate, honest stuff, very readable and very funny in places; pretty dark in others. All in all it's the work of a serious artist, a complete antidote to most things written about Doherty. These twenty-odd books -- edited and condensed into one volume -- are filled with poems, drawings, personal reflections, lyrics and collages, and form an intimate insight into the one of the music world's most talented and controversial figures. When an aurochs, a huge prehistoric ox long thought to be extinct, falls dead in a farmer's field in Scotland, Simon and Lewis, two graduate students, decide to investigate. Latest volume in this series containing the best new work on Arthurian topics. The latest volume of Arthurian Literature includes an edition and study of the widely disseminated Latin translation of Des Grantz Geanz ('De origine gigantum') by James Carley and Julia Crick, with a feminist reading of the poem by Lesley Johnson. Claude Luttrell writes on Chrétien's Cligès; Corinne Saunders explores the issue of rape in Chaucer's Wife of Bath's Tale, Neil Wright offers a reconstruction of the Arthurian epitaph in Royal 20 B.XV, Frank Brandsma discusses the treatment of simultaneity in Yvain, Chanson de Roland and a section of the Lancelot en prose, Julia Crick updates the progress on the manuscripts of Geoffrey of Monmouth, and A.H.W. Smith contributes a supplement to the bibliography of twentieth-century Arthurian literature begun in earlier volumes. Snapshots of how English pop culture's rebels and outsiders, from The Long Blondes and The Libertines, to Tricky and Goldfrapp, altered our sense of a green but sometimes unpleasant land. This biography of Ralph Vaughan Williams, a figure in the renaissance of English music, begins by describing his background, his early music and general education, and the musical context in which he grew up. A number of revealing conflicts emerge - between conformity and rebellion, the pastoral and the cosmopolitan, for example - and the author explores the inspiration Vaughan Williams derived both from the New World and from Old England. Throughout the book, the major works are described and analyzed. Using both canonical and underappreciated texts, Alien Albion argues that early modern England was far less unified and xenophobic than literary critics have previously suggested. Juxtaposing literary texts from the period with legal, religious, and economic documents, Scott Oldenburg uncovers how immigrants to England forged ties with their English hosts and how those relationships were reflected in literature that imagined inclusive, multicultural communities. Through discussions of civic pageantry, the plays of dramatists including William Shakespeare, Thomas Dekker, and Thomas Middleton, the poetry of Anne Dowriche, and the prose of Thomas Deloney, Alien Albion challenges assumptions about the origins of English national identity and the importance of religious, class, and local identities in the early modern era. Even death could not stop Britain's greatest defenders. In 1838, William and Tamara Swift inherit a startling legacy from their dying grandfather, transforming them into the Protectors of Albion, mystical defenders of the soul of England. But the shocked, neophyte sorcerers also inherit unique allies in their battle against the dark forces. Fighting alongside them are the famous—even infamous—Ghosts of Albion: Lord Byron, Queen Bodicea, and Lord Admiral Nelson. When strange and hideous creatures appear in the slums of London, an unholy plague threatens to launch an epic battle that may rage all the way to Buckingham Palace . . . and beyond. Time is running out as William and Tamara must learn whether their friends will stand beside them, or seduce and betray them. From Amber Benson, known for her dramatic portrayal of Tara in Buffy the Vampire Slayer, and Christopher Golden, Bram Stoker Award—winning author of The Shadow Saga and Wildwood Road, comes a vengeful tale of demons, vampires, and ghosts set in nineteenth-century London. Based on the smash BBC Web series that took England by storm, Ghosts of Albion is a horror adventure laced with dark humor and darker lusts. From the Trade Paperback edition. England, 1460: The War of the Roses. Rival factions - Lancastrians and

Yorkists - are hacking each other to death in a conflict that only the English could name after a beautifully-scented flower. It's not an ideal climate for tourists - but three exotic travellers from the Far East are not here for pleasure. They've come to find a missing kinsman. The English, however, are truly strange. Most of the indigenous population are of the cowed peasant variety whilst any noble who can't trace his ancestry to Norman Conquest isn't, really, an awfully nice chap. In between battles of the most astonishing brutality they convey respects instead of affection, make love strangely (and briefly) and amuse themselves by playing a game with an inflated bladder that is in everyway a war except it's called 'footie'. The Indians think they're mad. They also have this horrible suspicion that one day they will rule the world... A wonderfully offbeat take on medieval England at its most brutal and savage, **KINGS OF ALBION** snatches history, imbues it with the spirit of Rider Haggard and Joseph Conrad, turns it on its head, invites scintillating speculation and, best of all, renders it into a fabulously readable novel. Briefly recounts various legends about King Arthur and the Knights of the Round Table, including how Arthur came to own the sword Excalibur, the magical creatures met by Arthur and his men, and the remarkable powers of Merlin. Reprint. A chronicle of violent fury and compassion, written when Surrealism was still vigorous and doing battle with psychotic "reality," **The Journal of Albion Moonlight** is the American monument to engagement. Table of contents This fascinating book is the first volume in a projected cultural history of the United States, from the earliest English settlements to our own time. It is a history of American folkways as they have changed through time, and it argues a thesis about the importance for the United States of having been British in its cultural origins. While most people in the United States today have no British ancestors, they have assimilated regional cultures which were created by British colonists, even while preserving ethnic identities at the same time. In this sense, nearly all Americans are "Albion's Seed," no matter what their ethnicity may be. The concluding section of this remarkable book explores the ways that regional cultures have continued to dominate national politics from 1789 to 1988, and still help to shape attitudes toward education, government, gender, and violence, on which differences between American regions are greater than between European nations. Turning the adventure stories of empire and colonialism upside down, from Rider Haggard to Conrad, Julian Rathbone introduces into the Wars of the Roses, at their most terrible and bloody climax, three sophisticated and highly civilised easterners from South India who are on a mission to trace the Prince of Vijayanagara's long-lost brother. Through their eyes the heart of darkness that was England is revealed. The result is a take on medieval England during its most gross and savage period, filled with battles, disease, treasure, with rival factions battling for a crown with a ferocity worthy of Rider Haggard's lost tribes of Africa. But it is also the period of the proto-reformation foreshadowed by the great English Franciscans, Roger Bacon, Occam and Wycliffe, and their followers - the terribly persecuted Lollards and Brothers of the Free Spirit. **KINGS OF ALBION** is a wonderful book, richly descriptive, packed with action, savage and erotic, but informed with a spirit of inquiry and speculation that lifts it far above the conventional history novel.

SHORTLISTED FOR THE RSL ENCORE PRIZE 2019 LONGLISTED FOR THE RSL ONDAATJE PRIZE 2019 LONGLISTED FOR THE ORWELL PRIZE FOR POLITICAL FICTION 2019 In Edmundsbury, a small town in eastern England, fear and loathing are on the rise. Brexit has happened and the ramifications are real. Grass-roots, right-wing political party 'England Always' is fomenting hatred. The residents of a failing housing estate are being cleared from their homes. A multinational tech company is making inroads into the infrastructure. A controversial tweet; a series of ill-judged think pieces; a riot of opinions - suddenly Edmundsbury is no longer the peaceful town it had always imagined itself to be. Uncovers the origins of midlife

anxiety in Victorian print culture. Jerusalem: the emanation of the giant Albion, v.1. Songs of innocence and of experience, v.2. The Continental prophecies; America: a prophecy; Europe: a prophecy; The song of Los, v.4. Milton a poem and the final illuminated works: The ghost of Abel; On Homer's poetry [and] on Virgil Laocoon, v.5. The Urizen books; The first book of Urizen; The book of Ahania; The book of Los, v.6. In this "startling, fascinating, disturbing" (Library Journal) companion to Lilian's Story, Kate Grenville takes on a daunting challenge: to imagine, from the inside out, how an apparently respectable Victorian gentleman can persuade himself that he has a right, perhaps even a "manly" duty to rape any woman under his control: his shopgirls, his servants, his wife, even his daughter. William Blake was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. His prophetic poetry has been said to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led one contemporary art critic to proclaim him "far and away the greatest artist Britain has ever produced". While Blake had a significant role to play in the art and poetry of figures such as Rossetti, it was during the Modernist period that this work began to influence a wider set of writers and artists. William Butler Yeats, who edited an edition of Blake's collected works in 1893, drew on him for poetic and philosophical ideas, while British surrealist art in particular drew on Blake's conceptions of non-mimetic, visionary practice in the painting of artists such as Paul Nash and Graham Sutherland. His poetry came into use by a number of British classical composers such as Benjamin Britten and Ralph Vaughan Williams, who set his works. Blake's thoughts on human nature greatly anticipate and parallel the thinking of the psychoanalyst Carl Jung. In Jung's own words: "Blake a tantalizing study, since he compiled a lot of half or undigested knowledge in his fantasies. According to my ideas they are an artistic production rather than an authentic representation of unconscious processes." Similarly, although less popularly, Diana Hume George claimed that Blake can be seen as a precursor to the ideas of Sigmund Freud. This volume covers the whole of English cultural history from its roots in the Anglo-Saxon period, through the centuries, to numerous entertaining examples from our own times. When archaeologists dug up the hill of Cadbury in Somerset, the reputed site of King Arthur's Camelot, thousands of visitors came to watch. They never saw anything resembling the Camelot of romance. Yet they kept coming, year after year. Why does Arthur fascinate? In this book, the secretary of the Cadbury project (himself an authority on the legend) looks for an answer. Drawing on varied researches, and on the insight embodied in William Blake's symbol of the shadowy 'Giant Albion' behind Arthur, he plunges into the psychological depths that underlie the tale of the enchanted King, his city Camelot, his mysterious departure to Avalon, his promised return. The enquiry starts from the solid facts of Cadbury. But it opens vistas on a strange world of gods and mortals and immemorial yearnings. The same universal dream that created the legendary Arthur is shown reappearing through many centuries, inspiring many thinkers: Blake himself; Virgil, Confucius, Rousseau, Gandhi; even such supposed rationalists as Robert Owen and Lenin. All the paths converge on a central problem of the human condition, which, the author suggests, must be solved if mankind is to achieve a workable humanist philosophy. It turns out that Arthur remains startlingly relevant: that the prophecy of his return has a serious meaning. Influenced by the visionary imagination of William Blake and the characters he created in *The Four Zoas* and *Jerusalem*, *The Liberation of Albion* is both a theogony, creation myth and tale of spiritual development. An epic poem that both engages with the past and exists firmly within modernity, the story follows the grand-man Albion and the grand-woman Jerusalem, as their lives are touched by fate and they find themselves embroiled in the desires and whims of the gods.

When Albion is chained, bound, and laid low, Jerusalem is left to face the world alone. The Liberation of Albion seeks to reignite the imagination of modernity and reveal once more the intricate links between narrative, meaning, truth and beauty. **SHORTLISTED FOR THE RSL ENCORE PRIZE 2019 LONGLISTED FOR THE RSL ONDAATJE PRIZE 2019 LONGLISTED FOR THE ORWELL PRIZE FOR POLITICAL FICTION 2019** In Edmundsbury, a small town in east England, fear and loathing are on the rise. It is the near future; Brexit has happened and the ramifications are real. Grass-roots right-wing political party 'England Always' are fomenting hatred. The residents of a failing housing estate are being manipulatively cleared from their homes. A multinational tech company is making inroads into the infrastructure. Just as social tensions appear to reach crisis point, masked men begin a series of 'disruptions', threatening to make internet histories public, asking the townspeople 'what don't you want to share?' For the people of Caer Cad, 'skin' is their totem, their greeting, their ancestors, their land Ailia does not have skin. Abandoned at birth, she serves the Tribequeen of her township. Ailia is not permitted to marry, excluded from tribal ceremonies and, most devastatingly, forbidden to learn. But the Mothers, the tribal ancestors, have chosen her for another path Lured by the beautiful and enigmatic Taliesin, Ailia embarks on an unsanctioned journey to attain the knowledge that will protect her people from the most terrifying invaders they have ever faced. Set in Iron-Age Britain on the cusp of Roman invasion, *Skin* is a thrilling, full-blooded, mesmerising novel about the collision of two worlds, and a young woman torn between two men.

Albion W. Tourgée (1838–1905) was a major force for social, legal, and literary transformation in the second half of the nineteenth century. Best known for his Reconstruction novels *A Fool's Errand* (1879) and *Bricks without Straw* (1880), and for his key role in the civil rights case *Plessy v. Ferguson* (1896), challenging Louisiana's law segregating railroad cars, Tourgée published more than a dozen novels and a volume of short stories, as well as nonfiction works of history, law, and politics. This volume is the first collection focused on Tourgée's literary work and intends to establish his reputation as one of the great writers of fiction about the Reconstruction era arguably the greatest for the wide historical and geographical sweep of his novels and his ability to work with multiple points of view. As a white novelist interested in the rights of African Americans, Tourgée was committed to developing not a single Black perspective but multiple Black perspectives, sometimes even in conflict. The challenge was to do justice to those perspectives in the larger context of the story he wanted to tell about a multiracial America. The seventeen essays in this volume are grouped around three large topics: race, citizenship, and nation. The volume also includes a Preface, Introduction, Afterword, Bibliography, and Chronology providing an overview of his career. This collection changes the way that we view Tourgée by highlighting his contributions as a writer and editor and as a supporter of African American writers. Exploring the full spectrum of his literary works and cultural engagements, *Reimagining the Republic: Race, Citizenship, and Nation in the Literary Work of Albion Tourgée* reveals a new Tourgée for our moment of renewed interest in the literature and politics of Reconstruction. Meet Will Swyfte—adventurer, swordsman, rake, swashbuckler, wit, scholar and the greatest of Walsingham's new band of spies. His exploits against the forces of Philip of Spain have made him a national hero, lauded from Carlisle to Kent. Yet his associates can barely disguise their incredulity—what is the point of a spy whose face and name is known across Europe? But Swyfte's public image is a carefully-crafted façade to give the people of England something to believe in, and to allow them to sleep peacefully at night. It deflects attention from his real work—and the true reason why Walsingham's spy network was established. A Cold War seethes, and England remains under a state of threat. The forces of Faerie have preyed on humanity for millennia. Responsible for our myths and legends, of gods and

fairies, dragons, griffins, devils, imps and every other supernatural menace that has haunted our dreams, this power in the darkness has seen humans as playthings to be tormented, hunted or eradicated. But now England is fighting back! Magical defences have been put in place by the Queen's sorcerer Dr. John Dee, who is also a senior member of Walsingham's secret service and provides many of the bizarre gadgets utilised by the spies. Finally there is a balance of power. But the Cold War is threatening to turn hot at any moment... Will now plays a constant game of deceit and death, holding back the Enemy's repeated incursions, dealing in a shadowy world of plots and counter-plots, deceptions, secrets, murder, where no one... and no thing... is quite what it seems.

Nineteenth Century Collections Online: European Literature, 1790-1840: The Corvey Collection includes the full-text of more than 9,500 English, French and German titles. The collection is sourced from the remarkable library of Victor Amadeus, whose Castle Corvey collection was one of the most spectacular discoveries of the late 1970s. The Corvey Collection comprises one of the most important collections of Romantic era writing in existence anywhere -- including fiction, short prose, dramatic works, poetry, and more -- with a focus on especially difficult-to-find works by lesser-known, historically neglected writers. The Corvey library was built during the last half of the 19th century by Victor and his wife Elise, both bibliophiles with varied interests. The collection thus contains everything from novels and short stories to belles lettres and more populist works, and includes many exceedingly rare works not available in any other collection from the period. These invaluable, sometimes previously unknown works are of particular interest to scholars and researchers. **European Literature, 1790-1840: The Corvey Collection** includes: * **Novels and Gothic Novels** * **Short Stories** * **Belles-Lettres** * **Short Prose Forms** * **Dramatic Works** * **Poetry** * **Anthologies** * **And more** Selected with the guidance of an international team of expert advisors, these primary sources are invaluable for a wide range of academic disciplines and areas of study, providing never before possible research opportunities for one of the most studied historical periods. **Additional Metadata Primary Id: B0170500 PSM Id: NCCOF0063-C00000-B0170500 DVI Collection Id: NCCOC0062 Bibliographic Id: NCCO002788 Reel: 466 MCODE: 4UVC Original Publisher: Published by Baldwin, Cradcock and Joy Original Publication Year: 1818 Original Publication Place: London Original Imprint Manufacturer: T. Inkersley, printer Variant Titles Albion and Flora Subjects English fiction -- 19th century.**

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