

100 Years of Narrative Art Through the Major Arcana: From October 10th, 1911 to October 10th, 2011

The Betty and Edgar Sweren Student Book Collecting Contest 2013-2014
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Introduction:

Our art and our culture is magic, in that they are transformative forces that influence our society. Our society and culture are connected and together make up our civilization. This is what writer Alan Moore taught me. This influential writer believes he is a magician because he is one; he is able to weave and create worlds that can change the audience outlook on life. Moore is often considered the Orson Welles or James Joyce of the comics medium, and revolutionized the industry back in the 80's by utilizing aspects unique to the medium to their fullest strength. Instead of trying to make comics imitate films or novels, which becomes restrictive, he realizes there are things that comics can do that film or novels simply cannot. His beliefs influenced my thoughts in realizing what each medium is capable of. Before I came to Johns Hopkins and found out about Alan Moore, entertainment and media in general from modern books, films, television shows, and comic books did not interest me in the slightest. I tended to agree with Alan Moore's other belief that all our modern culture is simply rehashed material from the Victorian Era. In this recent *League of Extraordinary Gentlemen* he noted his disappointment of how far human culture has declined since the end of the Victorian Era. Yet, it was Moore's claim that made me look deeper into the subject, as a lover of history I decided to track how culture has evolved over this last century from the Victorian Era, and this idea has become the base of my media collection.

Before Johns Hopkins I attended the Army and Navy Academy, a military boarding school with no internet. Thus, I passed my time with the few books, movies, and comics circulating around. After a while it seemed all repetitive and boring. When I left I realized that there was so much I have to read and see. During my time at Johns Hopkins, I slowly put together my little collection of media. I look at influential works and the works they inspired. I also became interested in the art of storytelling and bought books on novel writing, film theory, understand comics, and analyzing television. While at first I thought this was an arcane hobby if mine I realized that all the books, movies, comics, and shows I have read and watched over the years were connected in one large chain of influence. While people tend to look only at one genre or medium, I saw that all of them are connected. The following is an explanation of the works that I looked up for my collection and why they fit into this neat look at narrative art.

The Timeline:

October 10th, 1911 is the date at which I start my narrative art journey as this was the date of the Wuchang Uprising that overthrew the Qing Dynasty and modernized China, the oldest seat of human culture. The old cave paintings found in the China are really our first language and visual art, the Chinese picture language is modern proof. For me the Wuchang Uprising not only marked the end of the Qing Dynasty but the end of America's Guided Age, Japan's Meiji Period, and Britain's Victorian Era. This is also the publication date of *Peter and Wendy*, which is the perfect place to start our journey. Alan Moore makes use of the Major Arcana of the Tarot Deck to track the progress of human evolution in his seminal comic series *Promethea*, so I see it as also fitting to mark each period along this journey with a card as well, and the pattern was a perfect fit. Rider-Waite deck is the most popular tarot deck in the world and as coincidence goes was released in 1911 as well. I will go through all 22 cards in order and match them up with major periods in our culture and how they all relate to one another. Our first card is **0 The Fool** which in traditional tarot represents the start of a new journey, and we start off our new century with J. M. Barrie's *Peter Pan*. While first performed as a play in 1904 it was released as a children's novel on October 10th, 1911.

One year in to our journey in 1912 we see a lot of new types of stories and characters, like *John Carter of Mars* (1912) who was the inspiration of all the action heroes and pulp novel adventurers of the 20th Century. We also see birth of new technology and with that, new forms of storytelling. And in 1915 comes *Birth of a Nation*, the world's first full length film. Birth is connected with card **1 The Magician** who symbolizes birth and creation of the new. Along with Kafka's *The Metamorphosis* (1915), we are seeing the transformation of our world of fiction once reserved for the elites of the Jane Austen era. This transformation is dictated by card **2 The High Priestess**. One man, who influenced both modern tarot and Alan Moore, was British magician Aleister Crowley, who popularized our modern perceptions of black magic and secret societies. He also served as inspiration for almost every black magician in recent culture from W. Somerset Maugham's Oliver Haddo, to the priest in *Rosemary's Baby*, to Harry Potter's Lord Voldemort. Crowley published his own novel in 1917, *The Moonchild*, hoping to inspire magic back into culture once again, however that same year Einstein published his *Theory of Relativity*, magic and reason, two opposing forces it seems, both make up the dualities of card 2.

And yet we have barely left the Victorian Era, there is nothing new to define this new century. That is until we look ten years after our start to 1921 and the publication of James Joyce's *Ulysses*, along with T. S. Eliot's poem, *The Waste Land* (1922) ushered in literature's Modernist Era. Ten years into our journey and we have arrived at card **3 The Empress**, which symbolizes new life.

Right beside The Empress stands card **4 The Emperor**. The number four represents the building blocks and foundation in the form of the four elements, the four DNA bases, and four corners of the house. And we can see the foundation of our modern novel taking place with the Lost Generation with F. Scott Fitzgerald's *Great Gatsby* (1925), Ernest Hemingway's *The Sun Also Rises* (1926), and a whole slew of writers coming back lost from The Great War.

These writers search for knowledge as card **5 The Hierophant** represents. But sometimes forbidden knowledge is dangerous and ignorance is bliss, as H. P. Lovecraft would show in his works, fear of the unknown is man's oldest fear. Lovecraft joined in the same literary game played by Jules Verne's *An Antarctic Mystery* in continuing Edgar Allan Poe's arctic story *The Narrative of Arthur Gordon Pym* which is own *At the Mountains of Madness* (1931) which revealed what the previous fictional travelers would have found when they reached the South Pole.

While born from the same symbols drawn by ancient man it seems that our language and visual arts have remain relatively separated for most of the human civilization, while a few experimental forms like the *emaki* scrolls and illuminated text have popped up every once in an while the idea of combining pictures and text would not be seen again until the *Yellow Kid* made an appearance in 1895 as the first comic strip. However, it would take until Superman's appearance in *Action Comics #1* (1938) when this new format would be popularized and the superhero genre was born. Our equivalent to the demigods of Greek myth, Superman's appearance marked the start of Comic's Golden Age. The two forms, pictures and text reunited once more, in card **6 The Lovers**.

Superman's first appearance was lifting up a car, now a popular mode of transportation for Americans heading west to avoid the Great Depression. This American tragedy inspired many attempts to once again write the Great American Novel. And there is no better contender for that title than John Steinbeck's *The Grapes of Wrath* (1939). And we arrive at card **7 The Chariot**.

Film is still just a new medium and at this time is mostly just adapting plays. Yet, there are things that films can do that a play cannot and works like *Battleship Potemkin* (1925) justify this claim. New works are making the scene and doing this with storytelling novels and plays have never done with before, with Disney's *Snow White* (1937) the first animated film, *The Wizard of Oz* (1939) and it's masterful use of colors and effects, to the beautiful *Casablanca* (1942). But no film has become more synonymous with magnum opus than the masterpiece *Citizen Kane* (1941). We have come 30 years from our start in 1911 to 1941, the year the founders of modernism James Joyce and Virginia Woolf passed away. Yet, with the end of one cycle with bare witness to the birth of the next as Orson Welles and the film medium take its place as the strength of our culture during World War II at card **8 The Strength**.

After the War America has become a superpower and yet with all the grandeur of the 50's we appear more alone and isolated, works like *The Catcher in the Rye* (1951) and *Atlas Shrugged* (1957) reflect the loneliness felt at this time of card **9 The Hermit**. There needs to be a call to adventure, a call to seek our fortune, with is why the genres of fantasy and science fiction helped us escape the loneliness of period. *The Lord of the Rings* (1955), *Doctor Who* (1963), and *Star Trek* (1966) represent card **10 The Wheel of Fortune**; along with Marvel's *The Fantastic Four #1* (1961), which ushered in Comic's Silver Age. To escape Cold War fears, people retreated into realms of superheroes and science fiction.

With the Golden Age gone and Silver Age here, if we follow the path of human civilization we will soon reach a period of the lament in Rome of the people ready to revolt. And with card **11 The Lust** we reach the psychedelic 60's, with Allen Ginsberg's *Howl* (1955) and Jack Kerouac's *On the Road* (1957) leading the Beat Generation of hipsters to rally the new generation of counterculture. The Roman

people party with the barbarians at the gate, calmed by the entertainment of the gladiator games. Hollywood at this period stumbled across something similar, the Blockbuster. The 70's were known as the Era of New Hollywood with the success of such hits as Scorsese's *Taxi Driver* (1976) and Coppola's *The Godfather* films (1972). However, it Spielberg's *Jaws* (1975) and Lucas's *Star Wars* (1977) that created our modern notion of the summer blockbuster. While innovative and great films came out from this period when the production companies saw all the money that could be made with these blockbusters they started shifting to a new style of studio production. Films would be controlled by such companies with the goal of making a buck in mind, with filmmakers losing more artistic control. While films became more popular and better funded, they shifted from being works of art to entertainment mere products. This was the sacrifice as we reach card **12 the Hanged Man**.

The 80's looked grim, cheaply made Saturday morning cartoons, cheaply made films and comics, all for the purpose of making a profit. Even comics shifted away from the playful adventures of superheroes to the grim realities of life with included heroes dealing with drugs, sex, murders, and racism. This was Comic's Bronze Age. However one comic writer, Alan Moore, realized the state both the comics industry and culture and compared them to the Fall of Rome. In an attempt to usher in a new era of innovation he decided to once and for all destroy the superhero genre so that new writers could try and attempt new works with the medium. The medium's magnum opus *Watchmen* (1986) ushered in Comic's Dark Age seventy five years after the 1911 mark in Moore's attempt to kill off superheroes as we reach card **13 The Death**. Moore's *Watchmen* was a savage deconstruction of the superhero genre and made great use of the comic medium, attempting to do this that only comics can do that other forms cannot. His "unfilmable" comic along with Frank Miller's *The Dark Knight Returns* (1986) and like Art Spiegelman's Pulitzer Prize winning *Maus* (1986), however did not destroy the superhero genre but shifted them to an era of a grim and gritty dark period. This did however pave the way for new independent comics and publishers in the 90's including Dark Horse and Image, and the reception to *Maus* allowed for shift to more adult, non-superhero comic.

Meanwhile in Japan Hideaki Anno tried to attempt the same thing as Moore with his medium, Japanese animation or anime. During the 80's the anime medium was moving away from its roots with films like *Akira* (1988) influenced by western comics and Hayao Miyazaki's *My Neighbor Totoro* (1988) influenced by classic Disney. Like Moore, Hideaki wanted to be the finishing blow to the dying genre and savagely deconstructed the mecha-suit anime genre with *Neon Genesis Evangelion* (1995). However like *Watchmen* it had the opposite affect and, what is now considered anime's magnum opus, revitalized anime. Meanwhile back in America, during the 80's Disney was also affect by this Dark Age, as their films began to flounder. Like in Europe's Dark Age, for hope the people looked back to the Greek Golden Age, Disney looked back to the Animation Golden Age of the 40's. They decided to take all the characters people have grown to love from their Mickey Mouse to Warner's Bugs Bunny and put them together in the film *Who Framed Roger Rabbit* (1988). The success of the film allowed for the creation of *The Little Mermaid* (1989) and like how man's Dark Age faded, we now enter Disney's and the 90's Animation Renaissance as we reach card **14 The Art**. Meanwhile animator John Kricfalusi was also looking back the 40's Golden Age and his cartoon *The Ren & Stimpy Show* (1991) allowed for the rise and popularity of innovative animated shows during the 90's on Cartoon Network, Nickelodeon, and Disney Channel.

Emmy-winning shows like *Rugrats*, *Dexter's Lab*, *Doug*, *The Powerpuff Girls*, and others were considered the height of the animation along with adult shows like *Simpsons*, *South Park*, and *King of the Hill*.

Like how the actual Renaissance inspired new innovation all mediums of this period were in a creative and experimental mode. Special effects were used to their fullest in films like *Terminator 2* (1991), *Jurassic Park* (1993), *Toy Story* (1995), and *Titanic* (1997), while *The Blair Witch Project* (1999) proved that even without large funding even independently created works can make an impact. In fact independent creators on all formats with making an impact at this time from comics to films, competing with larger well established companies. Yet, it would appear that all this new technology would overshadow one of our oldest storytelling forms, the novel. How could books compete with special effects of cinema? Well as children started shifting away from books the poor J. K. Rowling was writing her novel away on napkins in coffee shops. Her *Harry Potter* (1997-2007) series brought children back to literature, justifying the beauty of printed works. However once again production companies realized they could make money with these new works and special effects, and as the people of the Renaissance shifted away from art to the materialism of the Industrial Age, once more businessmen seek to fill culture once more with products as opposed to art as we reach card **13 The Devil**, the master of materialism.

Things were looking grim once more as special effect films dominated the scene and the independent comic publishers underwent a crash. However a medium had not make its mark alongside the others, television, finally did with *The Sopranos* (1999). Before *The Sopranos* most shows followed a sitcom style format and did not really have a trait that stood out compared to the other media formats. *The Sopranos* is considered the most groundbreaking television show of all time which would inspire a wave of new shows that tried to copy the HBO style of storytelling. However as we reach the ninetieth year mark on our journey culture is met with reality on September 11th, 2001. Card **14 The Tower**, which symbolizes sudden change and chaos perfectly reflect this period. The grim and gritty nature of *Watchmen* and real life now mirror each other and culture has changed forever with new works trying to mirror the harsh realities of life replacing escapism and fantasy. Another groundbreaking show was created, it was *The Wire* (2002), a work that reflected the harsh conditions of real world Baltimore, and is often considered the best television show of all time alongside *The Sopranos*.

This was a time of darkness, yet even in darkness a glimmer of light can still shine. We are at card **17 The Star**. The sun always rises first in Japan and we look east to see what is to come. While anime has been popular in the 90's with *Pokémon*, *Dragon Ball Z*, and *Sailor Moon* in America, it took Hayao Miyazaki's *Spirited Away* (2001) for the West to finally realize that anime is a true art form. So far we have been looking at novels, films, television, animation, and comics, with the new millennium here and the rise of computers, there certainly has to be a new medium or format for telling stories, right? If we are to look anywhere for this new form, we have to look towards the land where the sun rises. Japan has always been home to innovative and unique storytelling, including works of director Satoshi Kon and author Haruki Murakami. One person influenced by the surrealist novels of Murakami was psychology student and musician Jun Maeda. Maeda was fascinated with the idea of using his knowledge of the human mind to craft a story that could emotion impact the reader; no story format in the history of the world has made use of a person's emotions as part of the storytelling process. His problem was that film,

novels, and comics could not utilize these senses as he had planned. He looked to a relatively new medium, the visual novel. Descended from video games, the visual novel broke off with *The Portopia Serial Murder Case* (1983) and cemented itself as a new, yet relatively unknown, medium. This was a unique format that had the music of film, the balance of text and images of comics, the length and time to grow with characters like television, yet had space for long prose and could be read at a reader's pace like a novel. One unique feature was the ability for branching plots and storylines so that the reader finally had a part in the storytelling process. However during the 90's they were mostly used for cheap *eroge* games and dating sims. Maeda realized the potential of this new, unknown form. He formed his own company Key and in 1999 shocked the world with *Kanon* (1999). He utilized his education in psychology and crafted a story that was time with his composed music at certain points to fully emotionally impact the reader; he created what is known as the *nakige*, or the crying genre. Yet it would be in five years later with *Clannad* (2004) that he cemented his legacy and finally justified the visual novel medium as not cheap product but as a form of high art. *Clannad* is a universally acclaimed work often considered mankind's greatest masterpiece. The levels of depth in the story painstakingly timed with the text, visuals, and music makes it one of the greatest narrative experiences of the century. It was adapted into an equally acclaimed anime series in 2007 which exceeded the bounds of what was expected of the animation medium becoming the pinnacle of not just anime but of animation in general. Yet, like the star in a sea of vast darkness, *Clannad*, a glimmer of hope, remains mostly unknown to the public.

And when the one hope for redemption is ignored darkness infiltrates as the day closes and the twilight draws near ushering in the dark night. Works that now enter the public's consciousness are not works of art yet mere mind-numbing products. Airport thriller novels like *The Da Vinci Code* (2003), drawn out television series like *American Dad* (2005), cheesy big budget special effects films like *Transformers* (2007), and once more rehashed superhero comics. Stories are now made to become profit making franchises not made for particular mediums to utilize the strengths of that format, but just juggled around back and forth from medium to medium to strain out every penny. Even the with innovative animated works of the 90's, the cartoons of the 00's now look as crude and stiff as the cheap Saturday morning cartoons of the 80's. And at the center of this zeitgeist is the *Twilight* series (2005-2008), poorly plotted, poorly written, a mere franchise. As such we now reach card **18 The Moon**, the tarot symbol of confusion and chaos. Much like the moon symbolism in the *Twilight* series, the Moon reflects these times well.

Once more we must look to Japan to see if independent, innovative artist and creators can thrive during this period of production companies and businessmen. One man, who goes by the penname Ryukishi07, was fascinated with Jun Maeda's use of the visual novel medium and wanted to imitate that style. However as a fan of mystery and horror, he did not want to his readers cry, but to scream. Working alone in his basement he crafted his idea for a play into a visual novel. With no company or funding to back him up he worked on his free time to write, draw, and compose all the music for this work. His drawings looked crude and ugly, yet his story was unique. He self-published his first work *Higurashi When They Cry* (2002-2006) and sold them to local game shops. He made use of the visual novel format for the mystery genre and for the next four years released eight episodes of *Higurashi* each telling the mystery from a different perspective. His works became a game between

himself and the reader. While his drawings were very crude, it was his stories that caused his work to be a hit. Right away readers bought up all his works and *Higurashi* was adapted into a series of novels, movies, an anime television show, and live action film series. Yet it would be his new work *Umineko no Naku Koro ni* (2007-2011) that sent shockwaves across the world. Like Moore's *Watchmen*, *Umineko* was a deconstruction and meta-commentary on the state of modern detective and fantasy fiction. While longer than *Atlas Shrugged*, *Les Misérables*, and *War and Peace* combined; this seemingly long and convoluted story is considered one of best crafted mystery story of all time and the finest work of deconstruction and meta-fiction. Ryskishi07 was proof that innovation and creative storytelling could still stand against other works even with lack of funding. Christopher Nolan's *Dark Knight* (2008) also proved that even a franchise work could still be taken to new leaves and like the theme that was echoed in this film: *It is always darkest before the dawn, and the dawn is coming*. The sun always rises first in Japan as we reach card **19 The Sun**. Ryukishi07 proved independent creators could create innovative works free from cooperate control, but what about creators working within the system, is hope for innovation lost?

The White Sun on Blue Sky was the symbol of the Wuchang Uprising back in October 10th 1911, and is still used as the symbol of the Republic of China on Taiwan. Yet, ninety nine years later on October 10th, 2011 the sun was also used as the symbol for another land, Equestria. Animator Lauren Faust worked with Cartoon Network during the 90's Animation Renaissance; she later became the wife of Craig McCracken, the creator of Emmy-winning series *The Powerpuff Girls* (1998-2005) and *Foster's Home for Imaginary Friends* (2004-2009). For a long time Faust had been trying to pitch her idea for a girl's show that did not just have the typical tea parties and dress up scenes, but girls going on action filled adventures. She was constantly turned down by different companies claiming girl's shows do not sell. Finally she approached Hasbro where they matched us their flagship *Transformers* with Michael Bay with disastrous results. When they saw Faust they ask her if she would be interest in reviving there dying *My Little Pony* line which has become the butt joke of culture for the past decade. Faust remembering her childhood with those toys agreed and, as always, Hasbro limited her creativity. She was forced to make the show appeal directly to girls with uses of pink and princesses, make use of already existing pony characters, had to work within the G rating, and had to use static flash animation (which since its creation was considered a lazy form of animation and created flat, limited cartoons). Despite all these limitations Faust put her own touch on the show. She wanted to make something that would not appeal just to girls, but everyone. And instead of having the characters play dress up and tea parties she made them go on adventures and fight dragons. Instead of sticking to predictable children storylines she tried to make use of old tropes in a new manner. The show was highly criticized before it air, one reviewer even lamented that it marked the end of creator driven television. Yet, when *My Little Pony: Friendship is Magic* (2011) aired on October 10th, 2011 had just the opposite reaction. There was a work despite all limitations and expectations to fail succeeded and revolutionized children's television and flash animation. This inspired a new influx of flash animated shows aimed at all age groups like *Adventure Time* and *Gravity Falls*. Can a show about rainbow ponies really be that good? Well that is up to your own judgment and ninety nine years after the start of our journey we reach card **20 The Judgment**.

As we approach the closing of the last century of culture and art, I read Alan Moore's 3rd Volume of *The League of Extraordinary Gentlemen: Century* (2009-2012), which followed the adventures of Victorian fictional characters through a century of fiction. While they were critical how fall culture appeared to have declined from their era making fun of everyone from James Bond to Harry Potter, they and Moore begin to realize perhaps this is expected, the our stories are meant to be retold and repackaged to each new generation like how shamans pass down their own stories and myths. This book I picked up last year made me realize the random collection of books and comics I have been reading and films and shows I have been watching were all connected. Each of these works I try to seek out for their importance for their medium or gene and yet, they all connect in a long line of evolution. It goes with Joseph Campbell's *The Hero with a Thousand Faces* (1949) claim that every story is the human story that call came from the one monomyth. *Peter Pan* and *My Little Pony*, they are all part of one larger story, the human story. All out culture and stories make up our world, who we are. With that we end our journey with card **21 The World**. My list of my collection will further explain their connection.

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100 Years of Narrative Art Through the Major Arcana

Alexander Mui

Book List

Card 0: The Fool – Post Victorian Edwardian Era

- Barrie, J. M. *Peter and Wendy*. New York: Charles Scribner's Sons, 1911. Print.
 - One of the first books I picked up at Hopkins, also coincidentally was published on October 10th, 1911 the same date as the Wuchang Uprising and 99 years before the airing of *My Little Pony: Friendship is Magic*.

Card 1: The Magician – Age of Pulp Fiction

- Burroughs, Edgar Rice. *A Princess of Mars: John Carter of Mars*. New York: Fall River Press/Sterling Publishing, 1912. Print.
 - The pulp character that inspired future action hero archetype.
- Burroughs, Edgar Rice. *Tarzan of the Apes*. Raleigh, N.C.: Alex Catalogue, 1912. Print.
 - The pulp character the inspired the future superhero archetype.

Card 2: The High Priestess – Experimentation of New Mediums

- Crowley, Aleister. *Moonchild*. Bergen/Dumme: Peyn Und Schulze, 1989. Print.
 - And interesting book that plays a role in Alan Moore's *League of Extraordinary Gentlemen*. Also Crowley's way of trying to get America to enter World War I.
- Kafka, Franz, and A. L. Lloyd. *Metamorphosis*. New York: Vanguard, 1946. Print.
 - A good example of a short story, and post-Victorian literature.

Card 3: The Empress – Age of Modernism

- Joyce, James. *Dubliners*. New York: Modern Library, 1926. Print.
 - Another one of my favorite works. I see similarities with this work and the visual novel *Clannad* in which both cover the stories of a series of characters that are influenced or feel trapped by their environment. Coincidentally both titles are also the name of the two most popular Irish bands.
- Joyce, James. *Ulysses*. New York: Random House, 1946. Print.
 - The book that influenced the modern novel, ushering in the Modernist period of literature, and popularized the stream of consciousness style. It is a hard read though and have yet to finish it.
- Eliot, T. S., and Lawrence S. Rainey. *The Waste Land with Eliot's Contemporary Prose*. New Haven: Yale UP, 2005. Print.
 - Along with *Ulysses*, one of the works that ushered in the age of Modernism. Also published in 1922 along with *Ulysses*.

- Bloom, Harold. *The Anatomy of Influence: Literature as a Way of Life*. New Haven: Yale, 2011.
 - Bloom is the most famous modern literary critic, he is critical of modern literature in the same way Moore is critical of modern comics. Though his mindset for understanding literature was of great importance for my readings.

Card 4: The Emperor – Lost Generation

- Fitzgerald, F. Scott. *The Great Gatsby*. New York, NY: Scribner, 1996. Print.
 - Probably my favorite novel of all time, ushered in the Jazz Age. Example of Lost Generation literature and the Great American Novel.
- Faulkner, William. *The Sound and the Fury*. New York: Modern Library, 1992. Print.
 - Book from the Lost Generation.
- Hemingway, Ernest. *The Sun Also Rises*. New York: Scribner, 1996. Print.
 - An example of the Lost Generation, example of Hemingway's to the point style.

Card 5: The Hierophant – Golden Age of Science Fiction and Pulp

- Lovecraft, H. P. *At the Mountains of Madness*. Sauk City, WI: Arkham House, 1985. Print.
 - Lovecraft included modern horror, fantasy, and popularized the idea of ancient aliens. He influenced creators from writer Stephen King to director Guillermo del Toro. He was influenced by the previous generation of Gothic writers and Edgar Allan Poe.
- Farmer, Philip José. *Doc Savage: His Apocalyptic Life*. Garden City, New York: Doubleday, 1973.
 - A fine example, of pre-WWII pulp heroes. I own, but have yet to read.
- Hubbard, L. Ron. *Fear*. Los Angeles, CA: Bridge Publications, 1991. Print.
 - Another work from the age of science fiction and cosmic horror, this novel also inspired Stephen King and Neil Gaiman. Hubbard, would later be the founder of the controversial Church of Scientology. Coincidentally, this religion was inspired from his time in Crowley's cult. Also coincidence, Hubbard was born in 1911 and dies in 1986, where we have our Death card listed.

Card 6: The Lovers – Comics Golden Age

- Siegel, Jerry, and Joe Shuster. *Action Comics #1 (Superman)*. New York: DC Comics, 1938. Print.
 - This was the first superhero comic book to inspire the birth of the superhero genre within the comics medium. Also marks the Golden Age of Comics. I do not own an original copy, but a reprint.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. MA: Kitchen Sink, 1993. Print.
 - I got this book for my Cartooning Class at Hopkins and it is the best book in breaking how the comic form and how it works, and why comics are an effective form for conveying information and stories.
- Moore, Alan. *Alan Moore's Writing for Comics*. N.p.: Avatar, 2003. Print.
 - The best book on writing comics and gives good insight to Alan Moore's views of the comic medium and the modern industry.

Card 7: The Chariot – The Great American Novel

- Steinbeck, John. *The Grapes of Wrath*. New York: Penguin, 1997. Print.
 - Often considered the Great American Novel, this is one of my favorite Steinbeck books, with the allusions to the Bible and other works from the Western Canon.
- Passos, John. *U.S.A. Trilogy*. New York: Library of America ; 1996. Print.
 - Another book considered a contender for the Great American Novel.

Card 8: Adjustment – Golden Age of Film

- *Citizen Kane*. Dir. Orson Welles. Warner Bros., 1941. DVD.
 - People often site this as the greatest film of all time, and call works like *Watchmen* as the Citizen Kane of comics, or *Clannad* the Citizen Kane of visual novels. And after tracking down this DVD I admit is an amazing piece of work and one of my favorites.
- *Snow White and the Seven Dwarfs*. By Walt Disney. Disney Studio, 1937. VHS.
 - The first full length animated film. I still have the original VHS from my childhood.
- Cocteau, André Bernard, and Claude Gauteur. *The Art of Cinema*. London: Marion Boyars, 1992.
 - This was the best book in helping me understand the art of film and filmmaking.

Card 9: The Hermit – Post-WWII and Cold War Americana

- Salinger, J. D. *The Catcher in the Rye*. Boston: Little, Brown, 1951. Print.
 - Post-WWII literature, Salinger's book is another example I like to site for the symbolism hidden within the plot. A good example of the angst and isolation of American society after the war and during the Cold War.
- Rand, Ayn. *Atlas Shrugged*. New York: Random House, 1957. Print.
 - Another, yet different, novel influenced by the Cold War isolation. Book was the foundation of the Objectivism philosophy, which became popular during this time as other beliefs and faiths, like the Church of Scientology and People's Temple, took hold.

Card 10: Wheel of Fortune – New Wave Science Fiction and Comics Silver Age

- *Doctor Who*. Dir. Sydney Newman. Perf. William Hartnell. BBC Video :, 1963. DVD.
 - The oldest and longest continuous running science fiction show. This show inspired future works of science fiction. It just celebrated its 50th anniversary in Nov 2013.
- *Star Trek*. Dir. Gene Roddenberry. Perf. William Shatner, Nimoy. Paramount Pictures, 1964. DVD.
 - Another long running science fiction show that inspired future science fiction works.

Card 11: The Lust – Beat Generation and 60's Counterculture

- Ginsberg, Allen. *Howl*. San Francisco: City Lights Pocket Bookshop, 1956. Print.
 - One of the more important books that marked the beginning of the Beat Generation.
- Kerouac, Jack. *On the Road*. New York: Viking, 1997. Print.
 - The most memorable book form the Beat Generation.

Card 12: The Hanged Man – New Hollywood to Blockbusters and Comics Bronze Age

- *Star Wars*. Dir. George Lucas. Perf. Mark Hamill, Harrison Ford, Carrie Fisher. 20th Century Fox Home Entertainment, 1977. DVD.
 - Along with *Jaws* the previous year, *Star Wars* was one of the first blockbuster hits. This started the shift away from the age of New Hollywood which got away from the studio system, with more director control. Hollywood's new blockbuster mentality led to more control by production companies and the birth of franchises and focus on tie-in merchandise. While this was an artistic boom, it led to the monetize control of film.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton, NJ: Princeton UP, 1968. Print.
 - Campbell is popular for his Hero's Journey and monomyth idea. His book allowed me to see how themes in all works seem to connect and tell the same story. *Star Wars* reintroduced this idea to the general public. However, this led to this structure being used in a cookie cutter manner for future works.
- *The Godfather Part II*. Dir. Francis Ford Coppola. Paramount Pictures, 1974. DVD.
 - Along with *Citizen Kane* is often considered the best American film, though I thought it was long and the music was too loud. This was one of the last films of the New Hollywood era, however did have tie-ins like soundtracks..
- *Amadeus*. Dir. Milos Forman. Warner Bros., 1984. DVD.
 - My favorite film of all time and one I use as an example of how film can be art.

Card 13: Death – Comics Dark Age

- Moore, Alan, and Dave Gibbons. *Watchmen*. New York: DC Comics, 1987. Print.
 - Moore's first work I read while at Hopkins, often held up as the pinnacle of the comics medium. I was confused and did not like it at first. I was after many readings and watching the poor film adaptation did I realize how good this work was. This was the only comic on TIME's 100 Novels of the last century.
- Spiegelman, Art. *Maus: A Survivor's Tale*. New York: Pantheon, 1986. Print.
 - The Pulitzer Prize winning work that proves comics can be on the same level as literature. I yet to get to reading it.
- Morrison, Grant. *Supergods*. New York: Spiegel & Grau, 2011. Print.
 - Morrison like Moore is an important comic writer who revolutionized the industry, also from Britain, and a self-proclaim magician. He also sees comics as a form of magic and created his stories to act like spells to transform the reader. However he is in a feud with Moore as they have opposing views. His book was very critical of *Watchmen*, breaking down the first page panel by panel, image by image, and word by word, describing in detail why the work is so back and too tightly wound. This critic of *Watchmen* actually made me realize the work's genius.

Card 14: Temperance – Animation Renaissance

- *The Little Mermaid*. Dir. John Musker. Perf. . Walt Disney Pictures, 2006. VHS.
 - This film is responsible for starting the Disney Renaissance, which would span a decade from *Little Mermaid* in 1989 to *Tarzan* in 1999.

- *The Ren & Stimpy Show*. Dir. John Kricfalusi. Perf. Nickelodeon ; 1993. DVD.
 - Like what *Little Mermaid* did for animated film, *Ren & Stimpy* launched the television Animation Renaissance, where future *My Little Pony: Friendship is Magic* creator, Lauran Faust, worked and was trained. While *Simpsons* is another work considered the start for a new influx of adult cartoons, *Ren & Stimpy* made way a boom of creative and innovative cartoony works.
- Parker, Trey, and Matt Stone. *South Park*. Comedy Central. 1997. Television.
 - The first work that made me look at entertainment as not just mere products but works of art and storytelling. These shows kept me going my freshman year at Hopkins.

Card 15: The Devil – Rise of CGI and New Literature

- Rowling, J. K. *Harry Potter and the Order of the Phoenix*. New York, NY: Scholastic, 2003. Print.
 - Rowling make reading popular with children again and this was the first Potter book I got to own. This marked a period when books were becoming popular again, however also launched a second wave of franchise and media tie-ins as book to film adaptations started making way in order to market on such media franchises.
- Pynchon, Thomas. *Mason & Dixon*. New York: Henry Holt, 1997. Print.
 - Example of Postmodernist literature. And interesting work though I had a hard time read and have yet to finish.
- Brown, Dan. *Angels & Demons*. New York: Atria, 2003. Print.
 - One of my favorite Dan Brown novels, while good representative of the airport thrillers that started dominates modern literature. Which getting more people to read, these airport thrillers sacrificed literary art for quantity.
- King, Stephen. *Stephen King on Writing A Memoir on the Craft*. NY: Simon and Schuster, 2000.
 - While I have not read King's novels, I did pick up this memoir which has some of the best information on the craft of writing.

Card 16: The Tower – New Era of Television

- Chase, David. *The Sopranos*. HBO. 1999. Television.
 - Considered the first television show widely regarded as a piece of art, inspired the future era of HBO-styled shows and dramas. I have yet to start watching the DVDs.
- Simon, David. *The Wire*. HBO. 2002. Television.
 - Set in Baltimore, this post-9/11 show is considered television's Citizen Kane. It is often called the Great American visual novel, though not in the *Clannad* sense.
- Stamtopoulos, Dino. *Moral Orel*. Adult Swim. 2005. Television.
 - A work that I consider the greatest television show of all time and makes complete use of the television medium.

Card 17: The Star – Rise of Visual Novels and New Japanese Invasion

- Maeda, Jun. *Clannad*. Japan: Visual Art's Key, 2004. Print.
 - The work that change my views on storytelling and art. The finest work of all time and top of my list of favorites. This popularized the visual novel medium and set the standard for the crying genre.
- Ryukishi07. *Higurashi When They Cry*. Japan: 07th Expansion, 2002. Print.
 - Same as above, while long, it is well paced and crafted.
- Kon, Satoshi, dir. *Paranoia Agent*. Madhouse. 2004. Television.
 - Before this show I did not like anime, yet this was not a traditional anime. This psychological thriller is one of my favorite television shows of all time and what all shows should strive for. This show along with *Death Note* below was part of the Japanese anime invasion that aired on Adult Swim channel.
- Ohba, Tsugumi, and Takeshi Obata. *Death Note*. Madhouse. 2006. Television.
 - This show aired the same time as *Paranoia Agent* and also changed by views on anime.

Card 18: The Moon – Cultural Recession

- Brown, Dan. *The Da Vinci Code*. New York: Atria, 2006. Print.
 - During this time we see a period in artistic decline. Traditional hand drawn animation shifted to cheap but crud flash animation. Movies were pumped out for the spring break crowd. And young teen books and thrillers were being massed produced with poor prose and grammar. Dan Brown and his Robert Langdon novels as well as Stephenie Meyer's Twilight Saga, are good examples of popular but bad literature. However I did not but Twilight on this list because I have no intention of reading or owning it.

Card 19: The Sun – New Change

- Ryukishi07. *Umineko No Naku Koro Ni*. Japan: 07th Expansion, 2007. Print.
 - The most complex and convoluted story I have ever read yet so beautifully crafted and is a story I never seen before. Despite the bad art, proves innovative stories above all is most important. This is what I expect modern works to be like.
- *The Dark Knight*. By Christopher Nolan. Warner Bros. Pictures, 2008. DVD.
 - My favorite recent film and an example of how creators can take franchise characters and attempt new stories with them. Hans Zimmer score proves that only film can make use of music for storytelling.
- Malley, Bryan Lee. *Scott Pilgrim vs. the Universe*. Portland, OR: Oni Press, 2009. Print.
 - Much like *Harry Potter* the previous decade, this comic series got people reading comics again and had lines of people for midnight book releases.

Card 20: Judgement – Animation Revival, New Media

- Faust, Lauren. *My Little Pony: Friendship Is Magic*. The Hub, Hasbro Studios. 2011. Television.
 - The show that made me change my views on how I approach entertainment and taught me not to judge a book by its cover. Everything about it should come out bad, yet it is one of the best works I have seen in the past year.
- Maeda, Jun, Ryukishi07, and Romeo Tanaka. *Rewrite*. Visual Art's Key, 2011. Print.
 - A unique wrote, the top three writers in the visual novel industry working on a story together. Never before in any medium (film, music, comics, etc.) have three of the top talents collaborated on a work together.
- Moore, Alan, and Kevin O'Neill. *The League of Extraordinary Gentlemen: Century Vol. 3*. Marietta, GA: Top Shelf Productions, 2011. Print.
 - I am not a fan of comics yet this was my favorite comic series. This was really the work that made me realize that my vast media collection was call collected as fictional Victorian characters live in a fictional world and see its evolution over the course of a century, seeing how film, television, and other works influence culture. This comic was what inspired this list.
- Willimon, Beau. *House of Cards*. Netflix. 2013. Television.
 - A new type of show not made for broadcast television but for binge watching on Netflix following the popularity of shows like Breaking Bad and Madmen.

Wish List

- Cavallaro, Dani. *Anime and the Visual Novel: Narrative Structure, Design and Play at the Crossroads of Animation and Computer Games*. Jefferson, NC: McFarland &, 2010. Print.
 - The only English book on the visual novel, I had it checked out from the MSE for about two years now, but returned it a month ago. However it is poorly written full of misinformation, in fact my articles I wrote for the *News-Letter* explain the form and history of the visual novel much better. However still want this book for my collection, though it is \$35 on Amazon.
- Murakami, Haruki. *Hard-boiled Wonderland and the End of the World*. Tokyo: Kodansha International, 1991. Print.
 - The book that inspired all Jun Maeda's work. This really is the predecessor of the visual novel story format. I have read bits of it at the book store though it is still on my wishlist.
- *Ulysses*, 1922 edition
 - While I own this book I would love to have an original first edition of this book. I am a collector of coins and fossils, I also collect old and original works, as such this would be the center of my collection.
- *Bicycle Thieves*
 - Another work that is considered the best film of all time. This is a film that has been on my wishlist but have never had a chance to see in stores.
- *Miracleman* by Alan Mooe
 - Alan Moore's earlier work with superhero deconstruction. It is however in a legal battle with multiple company companies and writers who call claim ownership and will probably never be republished aside from the original issues.
- *Underworld* by Don DeLillo
 - A postmodern work considered a Great American Novel, this and a few recent works such as *Blood Meridian* by Cormac McCarthy are books I want to read.
- *House of Leaves* by Mark Danielewski
 - A work people compare to *Umineko* for the use of colored text and innovative narrative.
- *Spirited Away* by Hayao Miyazaki
 - Ironically as much as I love innovative Japanese works I have yet to watch this important masterpiece. This was the first anime that Westerners accepted as high art.