

<Identifying information removed>

<...>

<...>

<...>

There Are No Damsels Here

Every Tuesday, Tifa Robles leaves her job at Microsoft and drives to the crowded Card Kingdom game store, where, nestled amidst racks of board games and shelves of action figures, she teaches other women how to summon dragons. Mrs. Robles plays *Magic: the Gathering*¹, in which she assumes the role of a powerful wizard engaged in a duel of spellcraft. In this game, every one of Mrs. Robles' cards represents an individual spell, whether it is a dragon that she summons or a fireball that she throws, and she can combine cards to suit her specific style of play. The mechanics of *Magic* are supported by top-notch fantasy art and an unfolding epic storyline. Since its creation in 1993 as the world's first trading card game, a genre that entails players choosing the specific cards that they will play from a list of thousands and trading with friends to acquire those cards, *Magic* has been purchased by the Hasbro subsidiary Wizards of the Coast. Under this publisher, *Magic* has grown into a \$200 million-a-year industry with cards in eleven languages and an estimated twenty million players worldwide.² High-level tournaments attract thousands of players, and prize payouts can reach tens of thousands of dollars. However, even among this growing community of gamers and wizards, Tifa Robles is noteworthy: she is a woman, and, as the founder of the Lady Planeswalker Society, she works to encourage other

¹ "Home Page." *Lady Planeswalker Society*. N.p., n.d. Web. 7 Feb. 2016.

² Duffy, Owen. "How Magic: The Gathering Became a Pop-Culture Hit - and Where It Goes Next." *Guardian* 10 July 2015, Games: n. pag. *The Guardian*. Web. 7 Feb. 2016.

women to play *Magic*.³ Mrs. Robles' efforts are representative of a significant shift in the gender of fantasy fans, and this shift is not unique to *Magic*.

Magic: the Gathering represents a single facet of a larger cultural phenomenon that will be denoted in this paper as "fantasy nerd culture." For the purposes of this paper, "fantasy nerd culture" refers to any cultural phenomenon that is intrinsically tied to a story involving elements of science fiction or fantasy. By this definition, fantasy nerd culture includes the communities that have developed around fantasy fiction such as the *The Lord of the Rings* trilogy and superhero comics or films and television such as *Star Trek*. In addition, fantasy nerd culture encompasses tabletop games such as *Magic* and *Dungeons and Dragons*, as well as many video games. It is essential to note that this definition will have broadened greatly in recent years: science fiction and fantasy, once a small subset of fiction, has grown far into the mainstream.⁴ One needs only to look at such titles as *Star Wars*, *The Avengers*, or *Harry Potter* to see speculative fiction's recent fingerprints on popular culture. In 2014, for instance, the two highest-grossing movies were both Marvel films: *Guardians of the Galaxy* and *Captain America: The Winter Soldier*,⁵ comic-book-inspired stories that incorporate science fiction elements to a lesser or greater degree. That the highest grossing film of this year incorporates laser pistols and a story drawn from comic-book culture points to the fact that the nerd culture built around speculative fiction, once a self-contained phenomenon, has thrown its doors wide to the public. Because of this broadening, "nerd" is now rarely used as an insult, and instead carries connotations of devotion to a story or skill.

³ "Home Page."

⁴ Cohen, Noam. "We're All Nerds Now." *New York Times* 13 Sept. 2014, News Analysis: SR4. *The New York Times*. Web. 7 Feb. 2016.

⁵ Cohen

As fantasy nerd culture has grown into a broader cultural phenomenon, the individuals partaking of this culture have become more diverse, and in many cases this diversification has led to tension. In particular, the growing number of women engaged in this historically male-centered culture has led to a period of cultural self-evaluation: many facets of fantasy nerd culture, from video games to comic books to film, display evidence of a response to the growing number of female fantasy nerds. In many cases, this response involves a push to create strong, positive female characters. Gone are many of the damsels in distress so frequently toted off by muscle-bound men with swords: the fantasy heroines of today can often slay the dragons as easily as their male counterparts can. For instance, Marvel Comics has prioritized the publication of comic series with female leads, and the characters of Katniss Everdeen from *The Hunger Games* and Rey from *Star Wars: The Force Awakens* both demonstrate this trend. Whether driven by a profit-based desire to appeal to a target demographic, or a more ethics-based recognition of women's place in this culture, this shift is visible in many aspects of fantasy nerd culture. However, even as many fantasy stories move to accommodate female nerds, the communities surrounding those titles can retain an air of exclusivity that pushes women away.

Magic: the Gathering serves as a prime example of this cultural phenomenon. The trading card game itself has displayed a deliberate thoughtfulness regarding the depiction of women in its art and story, but the community surrounding the game has demonstrated a more muddled response to fantasy nerd culture's demographic shift. In this way, *Magic* is representative of fantasy nerd culture's response to its widening demographic appeal: the product itself is generally inclusive of women, but the community surrounding the product has several steps left to take.

The recent trend of responding to broadening fan demographics with positive representation is perfectly showcased in *Magic: the Gathering*. Like much of fantasy nerd culture, *Magic* has experienced a swell of growth over recent years, especially with regards to the number of women playing the game. In 2010, women made up 10% of *Magic's* player base; now, a full 38% of *Magic* players are female.⁶ Even before this swell, though, Wizards of the Coast, *Magic's* publisher, had displayed a concerted effort to make its game inclusive of female players. *Magic's* Community Manager, Alison Luhrs, succinctly summarizes the company's philosophy about its female players in an Internet post. She writes, "It's my job to make sure that everyone feels like they are welcome to play. MTG [*Magic: The Gathering*] is full of lots of amazing resources, inspirations, and allies – plus, us women at WotC [Wizards of the Coast] will always have your back."⁷ As Mrs. Luhrs affirms, Wizards works hard to reach out to its growing number of female customers, and this effort is most visible in the art and story of the game: independent, strong female characters increasingly take center stage in *Magic's* unfolding lore. "Planeswalkers" are the protagonists and antagonists that headline *Magic's* story, and of the Planeswalker cards printed since 2007, approximately 32% depict female characters. However, if one looks only at the Planeswalker cards printed since 2014, the percentage of these high-profile characters that are female increases to 43%. These characters are the faces of *Magic*; the increasing number of women among them showcases Wizards of the Coast's desire to welcome its growing female audience. In addition to an increasing quantity of strong female characters, *Magic* showcases a high quality of art depicting women. Artists who paint for *Magic* are specifically told by *Magic's* art department, "Feel free to paint beautiful women, as long as they're shown kicking ass. No damsels in distress. No ridiculously exaggerated breasts. No

⁶ Duffy

⁷ Luhrs, Alison. "I'd like to add on to Alli's message..." Oct. 2015. Tumblr update.

nudity."⁸ Thus, while *Magic* certainly doesn't shy away from art that depicts attractive women, these women are never presented in submissive or objectifying circumstances. *Magic* manages to generally avoid the impractical female armor that plagues fantasy media, as demonstrated the practical combat attire of Planeswalker Elspeth Tirel (Fig. 1 and 2). Even when the game does allow close-cut female clothing, such as that worn by Sisay, captain of the Skyship Weatherlight (Fig. 3 and 4), the character depicted is clearly in command of her situation and not beholden to a male character. Both the quantity of female characters in *Magic* and the generally tasteful depiction of these characters serve to make this game inclusive to its widening audience.

However while *Magic's* art and story generally promote inclusion of women, often the community that surrounds *Magic*, especially in tournament play, can be less welcoming. A significant barrier exists for women between playing *Magic* casually with friends and playing *Magic* competitively with strangers: although 38% of *Magic* players are female, only an estimated 5-10% of tournament players are.⁹ Many female players attribute this barrier to the atmosphere at competitive *Magic* events. According to Tifa Robles, founder of the Lady Planeswalkers Society, a group dedicated to bringing more women into *Magic*, "Either someone was hitting on you, or they assumed that women don't know what's on the cards the same as men do."¹⁰ While many *Magic* players maintain a perfectly professional attitude, women do face this undercurrent of assumptions at higher-level events. Meghan Wolff, female player and writer for the well-known *Magic* tournament organizer Star City Games, attributes this atmosphere to a phenomenon she terms "girlfriendification." According to Mrs. Wolff, many male *Magic* players assume that a female player will only attend a tournament as a product of her boyfriend or male

⁸ Weiskotten, Brendan. "Wrong Way, Go Back." *GatheringMagic*. CoolStuffInc, 29 Feb. 2012. Web. 7 Feb. 2016.

⁹ Kaplan, Sarah. "Growing Fantasy-Game Universe Collides with Entrenched Boys' Club Mentality." *Washington Post* 26 Aug. 2014, Style: n. pag. *The Washington Post*. Web. 7 Feb. 2016.

¹⁰ Kaplan

relative attending.¹¹ This assumption leads male players to question the skill, knowledge, and commitment of their female counterparts. Therefore, when female players are treated as opponents of inferior skill or dedication, they, quite reasonably, feel unwelcome in tournament play. It seems that while *Magic's* publisher has acknowledged that many women desire to play its game, a significant number of *Magic's* players have not.

In addition to questioning the dedication of female players, an unfortunate number of *Magic* enthusiasts also make use of third-party products that depict women in an actively degrading manner. In addition to the cards themselves, some players choose to play *Magic* with third-party products, such as card sleeves or "playmats" to place their cards on, and usually these products bear fantasy art. While officially licensed *Magic* products depict women in a generally positive light, many of these third-party products cater to a cruder consumer. These card sleeves and playmats frequently depict near-naked women in compromising positions. Even products branded with the *Magic* logo occasionally follow this trend: when Wizards of the Coast gave tournament organizer Pastimes.net permission to create a licensed playmat for an upcoming event, they were treated to a product that depicted four scantily-clad women in clearly submissive situations (Fig. 5).¹² This image enraged many *Magic* players, and not just women: Patrick Chapin, a five-time *Magic* Pro Tour champion and member of the *Magic* Hall of Fame, responded to this artwork with a scathing public article in which he stated that "this has no place on a mainstream *Magic: The Gathering* playmat."¹³ Chapin then went on to further condemn "the people who lashed out against those who had the courage to actually speak up against yet

¹¹ Chalk, Titus. "Women and Magic: The Game's Lost Tribe." Ed. Trick Jarrett. *GatheringMagic*. CoolStuffInc, n.d. Web. 7 Feb. 2016.

¹² Weiskotten

¹³ Chapin, Patrick. "GP Baltimore and Women in Magic." *StarCityGames.com*. StarCityGames.com, n.d. Web. 29 Feb. 2016.

another example of mindless sexism.”¹⁴ The Hall-of-Famer’s impassioned response demonstrates both the intense slew of emotions that surrounds these items and also the fact that some misguided players will defend their use of such suggestive products. Although Wizards did ensure that this particular product was never distributed,¹⁵ many third-party products bear similar artwork, and these products invariably appear at public events. Therefore, despite the overall positive depiction of women in official *Magic* art, women attending tournaments will still be exposed to objectifying caricatures of their gender. Both these images and also the male defense of them that Chapin spoke against would serve to detract from female players' enjoyment of public gaming.

While some of this negative atmosphere stems from male players’ ignorance of the number of women who play this game, a significant amount may also stem from a genuine desire to keep women out of the game. To understand this desire, one must understand *Magic's* origins: the game was created in 1993 as a short distraction to be played between rounds of *Dungeons and Dragons*. This means that *Magic's* original fan base was composed of individuals who played *Dungeons and Dragons* in 1993, a demographic that, at the time, was very white and very male.¹⁶ Therefore, for many years after *Magic's* creation, few women played the game. Unfortunately, a certain subset of players found this situation agreeable: at the time, many players, feeling like outsiders in mainstream culture, would have found in *Magic* a community of similar outcasts in which they could feel comfortable. Now, as *Magic's* demographic appeal widens, these players lose their precious insider status. In the words of Elizabeth Stampat, a member of the International Game Developers Association's "Women in Games" committee, "When you have that level of ostracism and feeling like you’ve made a clubhouse, anything that

¹⁴ Chapin

¹⁵ Weiskotten

¹⁶ Chalk

threatens the way you look at it is really, really dangerous."¹⁷ In short, the subset of players who had found an acceptance in the *Magic* community that they could not find in other aspects of their life could be frightened by any change to that community. This theory, then, suggests another reason for the negative stereotypes of female gamers and the explicit third-party products seen at *Magic* tournaments: some players, consciously or not, are pushing back against a demographic shift in a community that affords them a rare sense of belonging. This seems a far more insidious explanation, and it is not unique to *Magic*.

In many areas of nerd fantasy culture, as demographics broaden, a vocal minority of fans and publishers pushes back at change. The more well-intentioned, but still destructive, sort of pushback is the sort guided by ignorance, as seen in those *Magic* fans who assume that women at tournaments are unskilled or uncommitted. For instance, before the release of *Star Wars: The Force Awakens*, Disney allegedly instructed toy manufacturers to avoid depicting the movie's heroine, Rey, in action figure form. It appears that Disney concluded that a Rey toy would not appeal to their target audience of young boys.¹⁸ Just as many *Magic* players assume that women are uninterested in the game, even producers as immense as Disney fail to acknowledge women's interest in their products.

More destructive, though, than these misguided assumptions is the blatant vitriol directed towards female fantasy fans by a subset of their male counterparts. Two years ago, the Internet trembled in the wake of a social-media scandal known as "Gamergate." Allegedly sparked by accusations that female game developer Zoe Quinn had slept with games reporters in exchange for positive coverage, the movement evolved into a brutal campaign of intimidation against women in the video gaming community. Quinn's address was posted online, and she received

¹⁷ Kaplan

¹⁸ Kain, Erik. "Excluding Rey from 'Star Wars: The Force Awakens' Toys Is Really Dumb." *Forbes* 25 Jan. 2016: n. pag. *Forbes*. Web. 7 Feb. 2016.

anonymous death and rape threats of such vividness and specificity that she was forced to flee her home. Soon afterwards, several other women in gaming who wrote in defense of Quinn were also driven from their homes by threats of such a caliber that the FBI stepped in to investigate.¹⁹ During this time, anonymous Internet forums exploded with threats, explicit questions, and suicide requests aimed at these women. Although Gamergate supposedly stood for an attack on journalistic corruption in the gaming industry, the sheer hatred that anonymous members of the gaming community directed at the women involved demonstrates the reluctance of many gamers and fantasy fans to accept the increasing number of women in their communities. This hatred is fueled by the same history that fuels the exclusionary atmosphere that surrounds *Magic*: the inhabitants of a formerly male-dominated space are reacting aggressively to a perceived intrusion on that space. As Erik Kain, a games columnist for Forbes Magazine, points out, many gamers, raised in an overwhelmingly white, male culture, could perceive changes to that culture as a dilution of the gamer identity.²⁰ Kain points to a letter that he received from a reader, who stated “that he has no problem with women, but video games were a nice boys’ club of sorts, a refuge from women where the boys could play for a while undisturbed.”²¹ This desire to preserve the homogenous community of past ages evidently fuels exclusion of women and other minorities in realms of fantasy nerd culture well beyond *Magic*.

However, all is not lost: while a certain minority of fantasy nerds push back against the diversification of their communities, the majority do seem willing to open their doors to change. Even if one looked only at *Magic*, one would see signs of positive change. After all, despite a

¹⁹ Dewey, Caitlin. "The Only Guide to Gamergate You Will Ever Need to Read." *Washington Post* 14 Oct. 2014: n. pag. *The Washington Post*. Web. 7 Feb. 2016.

²⁰ Kain, Erik. "Gamergate: A Closer Look at the Controversy Sweeping Video Games." *Forbes* 4 Sept. 2014: n. pag. *Forbes*. Web. 1 Mar. 2016.

²¹ Kain, Erik. "Gamergate: A Closer Look at the Controversy Sweeping Video Games." *Forbes* 4 Sept. 2014: n. pag. *Forbes*. Web. 1 Mar. 2016.

certain undercurrent of exclusion, the percentage of *Magic* players who are female has jumped from 10% to 38% since 2010.²² This impressive trend points to the fact that while some members of this community create an undercurrent of exclusion, and this undercurrent does affect how many women desire to play the game, the majority of *Magic's* players do welcome women. In addition, some players, such as the aforementioned Tifa Robles, take further steps. Since its creation in 2011, Robles' Lady Planeswalker Society has been endorsed by Wizards of the Coast and expanded into over sixty chapters across the United States.²³ This group represents a clear example of *Magic* players taking active steps to create a welcoming environment for female fans of the game, and its success demonstrates that this battle is being won, if slowly. More women are playing than ever before, and more players are welcoming women than ever before. Many places in *Magic*, as in greater fantasy nerd culture, have worked to abandon the stigma that shrouds female fans.

This change is necessary. Over recent years, nerd fantasy culture has thrived on its widening base of fans: such massive monuments of fantasy and science fiction as *The Avengers* or the *Game of Thrones* television series stand as a testament to the immense achievements that a growing audience has made possible. In this case, *Magic* offers a direct analogue: in 2014, Wizards of the Coast announced that it had partnered with 20th Century Fox to begin creation of a *Magic: the Gathering* film. The press release stated of *Magic*, "As Hasbro's number one game brand, and one of the biggest fantasy properties in the world, the global powerhouse offers tremendous potential for the film franchise."²⁴ Key here is the qualifier: *Magic* was singled out as movie material because of its immense player base and popularity. Without its recent influx of

²² Duffy

²³ "Home Page."

²⁴ Hasbro, Inc. *Twentieth Century Fox and Hasbro to Develop Magic: The Gathering as a New Film Franchise*. *Wizards of the Coast*. Hasbro, 14 Jan. 2014. Web. 7 Feb. 2016.

players, especially female players, *Magic's* prospects in the film industry would have been bleaker. Therefore, a simple, pragmatic case could be made for the inclusion of women in *Magic*: even setting aside ethical motives, widening *Magic's* audience is good for the game and leads to the production of more material for players to enjoy. Again, this phenomenon can be seen in most of fantasy culture. For instance, between 2013 and 2014, the percentage of Marvel comic readers who were female jumped from 25% to 37%.²⁵ Marvel responded by passing the role of Thor, the character played in *The Avengers* series by muscled, golden-locked actor Chris Hemsworth, to a woman (Fig. 6). This unprecedented move had an outcome as positive for *Marvel* as the movie deal is for *Magic*: within the ten months after the switch, sales of *Thor* comics jumped 30%.²⁶ Therefore, catering to new demographics of fans contributes directly both to profits for producers of story and high-quality material for consumers of story. This phenomenon occurs in *Magic*, and in *Marvel*, and in many other titles across greater fantasy nerd culture.

This struggle, however, does not only concern women; other underrepresented groups, such as racial minorities and the LGBT+ community, eagerly pursue acceptance into fantasy culture. *Magic* itself has made strides in this area. Several of the game's high-profile Planeswalker cards depict aesthetically black or Asian characters, and within recent years the game has begun depicting LGBT+ characters as well. The dragon-slaying warlord Alesha, for instance, is canonically male-to-female transgender (Fig. 7 and 8), and the card "Guardians of Meletis," which refers to "peaceful lovers," subtly depicts two men in its art (Fig. 9 and 10). Wizards of the Coast performed particularly admirably in depicting Alesha, as the card itself offers no indication of her biological sex, and the story published about her mentions it only in

²⁵ Dockterman, Eliana. "Behind Marvel's Decision to Create These Controversial Female Superheroes." *Time* 28 Aug. 2015: n. pag. *Time*. Web. 7 Feb. 2016.

²⁶ Dockterman

passing before continuing to discuss her dragon-hunting prowess.²⁷ These new struggles for representation may well be the next source of controversy in fantasy nerd culture, such that fans of a racial minority or LGBT+ identity must face the same barriers that female fans have.

These battles will certainly be immense and bitter, but if nerd fantasy culture is to continue to thrive as it has over recent years, they must be fought. Such a cavalcade of high-quality story has emerged as a product of this culture's expansion and diversification that one can only imagine the heights that fantasy story could reach with an even wider audience. It remains an unfortunate truth that many fans of fantasy shy away from any changes to their beloved subculture, but if recent developments set any precedent, these changes and diversifications will serve only to enrich and expand the growing world of fantasy story.

²⁷ Wyatt, James. "The Truth of Names." *Magic: The Gathering*. Hasbro, 28 Jan. 2015. Web. 7 Feb. 2016.

Appendix

Fig. 1 and 2: Elspeth Tirel



Lyon, Howard. "Crusade." *Magic: The Gathering*. Wizards of the Coast, 27 Aug. 2010. Web. 7 Feb. 2016.

"Crusade." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.

Fig. 3 and 4: Captain Sisay



Lago, Ray. "Captain Sisay." *TappedOut*. TappedOut.net, LCC, n.d. Web. 7 Feb. 2016.

"Captain Sisay." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016

Fig. 5: Grand Prix Indianapolis promotional playmat



Grand Prix Indianapolis playmat. *GatheringMagic*. CoolStuffInc, 19 Feb. 2012. Web. 7 Feb. 2016.

Fig. 6: Thor, Goddess of Thunder



Thor, Goddess of Thunder. *ComicBook.com*. N.p., 2 Oct. 2014. Web. 7 Feb. 2016.

Fig. 7 and 8: Alesha, who Smiles at Death



Ovchinnokova, Anastasia. "Alesha, Who Smiles at Death." *Magic: The Gathering*. Hasbro, 28 Jan. 2015. Web. 7 Feb. 2016.

"Alesha, Who Smiles at Death." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.

Fig. 9 and 10: Guardians of Meletis



Villeneuve, Magali. "Guardians of Meletis." *MtG Art*. MtG Art, n.d. Web. 7 Feb. 2016.

"Guardians of Meletis." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.

Works Cited

- "Alesha, Who Smiles at Death." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.
- "Captain Sisay." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.
- Chalk, Titus. "Women and Magic: The Game's Lost Tribe." Ed. Trick Jarrett. *GatheringMagic*. CoolStuffInc, n.d. Web. 7 Feb. 2016.
- Chapin, Patrick. "GP Baltimore and Women in Magic." *StarCityGames.com*. StarCityGames.com, n.d. Web. 29 Feb. 2016.
- Cohen, Noam. "We're All Nerds Now." *New York Times* 13 Sept. 2014, News Analysis: SR4. *The New York Times*. Web. 7 Feb. 2016.
- "Crusade." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.
- Dewey, Caitlin. "The Only Guide to Gamergate You Will Ever Need to Read." *Washington Post* 14 Oct. 2014: n. pag. *The Washington Post*. Web. 7 Feb. 2016.
- Dockterman, Eliana. "Behind Marvel's Decision to Create These Controversial Female Superheroes." *Time* 28 Aug. 2015: n. pag. *Time*. Web. 7 Feb. 2016.
- Duffy, Owen. "How Magic: The Gathering Became a Pop-Culture Hit - and Where It Goes Next." *Guardian* 10 July 2015, Games: n. pag. *The Guardian*. Web. 7 Feb. 2016.
- Grand Prix Indianapolis playmat. *GatheringMagic*. CoolStuffInc, 19 Feb. 2012. Web. 7 Feb. 2016.
- "Guardians of Meletis." *Gatherer*. Wizards of the Coast, n.d. Web. 7 Feb. 2016.
- Hasbro, Inc. *Twentieth Century Fox and Hasbro to Develop Magic: The Gathering as a New Film Franchise*. *Wizards of the Coast*. Hasbro, 14 Jan. 2014. Web. 7 Feb. 2016.
- "Home Page." *Lady Planeswalker Society*. N.p., n.d. Web. 7 Feb. 2016.
- Kain, Erik. "Excluding Rey from 'Star Wars: The Force Awakens' Toys Is Really Dumb." *Forbes* 25 Jan. 2016: n. pag. *Forbes*. Web. 7 Feb. 2016.
- -. "Gamergate: A Closer Look at the Controversy Sweeping Video Games." *Forbes* 4 Sept. 2014: n. pag. *Forbes*. Web. 1 Mar. 2016.
- Kaplan, Sarah. "Growing Fantasy-Game Universe Collides with Entrenched Boys' Club Mentality." *Washington Post* 26 Aug. 2014, Style: n. pag. *The Washington Post*. Web. 7 Feb. 2016.

- Lago, Ray. "Captain Sisay." *TappedOut*. TappedOut.net, LCC, n.d. Web. 7 Feb. 2016.
- Luhrs, Alison. "I'd like to add on to Alli's message..." Oct. 2015. Tumblr update.
- Lyon, Howard. "Crusade." *Magic: The Gathering*. Wizards of the Coast, 27 Aug. 2010. Web. 7 Feb. 2016.
- Ovchinnokova, Anastasia. "Alesha, Who Smiles at Death." *Magic: The Gathering*. Hasbro, 28 Jan. 2015. Web. 7 Feb. 2016.
- Thor, Goddess of Thunder. *ComicBook.com*. N.p., 2 Oct. 2014. Web. 7 Feb. 2016.
- Villeneuve, Magali. "Guardians of Meletis." *MtG Art*. MtG Art, n.d. Web. 7 Feb. 2016.
- Weiskotten, Brendan. "Wrong Way, Go Back." *GatheingMagic*. CoolStuffInc, 29 Feb. 2012. Web. 7 Feb. 2016.
- Wyatt, James. "The Truth of Names." *Magic: The Gathering*. Hasbro, 28 Jan. 2015. Web. 7 Feb. 2016.