

CLASGR01 / CLASGR12: Approaches to the Reception of the Classical World

[View Online](#)

Solomon, J. 2001. 'Melpomene: Ancient Tragedy and the Satyricon'. Pp. 259–74 in *The ancient world in the cinema*. London: Yale University Press.

Aeschylus, Shapiro, Alan, and Burian, Peter. 2003. *The Oresteia*. Vol. Greek tragedy in new translations. Oxford: Oxford University Press.

Aitken, Ian. 2001. *European Film Theory and Cinema: A Critical Introduction*. Edinburgh: Edinburgh University Press.

Alpers, Svetlana. 1991. 'The Museum as a Way of Seeing'. in *Exhibiting cultures: the poetics and politics of museum display*. London: Smithsonian Institution Press.

Anderson, R. G. W. and British Museum. 2003. *Enlightening the British: Knowledge, Discovery and the Museum in the Eighteenth Century*. [London]: British Museum Press.

Anon. n.d.-a. 'Base Textuelle FRANTEXT'.

Anon. n.d.-b. 'British Museum - Room 1: Enlightenment'.

Anon. n.d.-c. 'Hawara in the Roman Period'.

Anon. n.d.-d. 'Memphis under Ptolemaic Rule'.

Anon. n.d.-e. 'The Petrie Museum of Egyptian Archaeology'.

Anon. n.d.-f. 'The Women of Trachis'. in *The complete Sophocles*. Vol. Greek tragedy in new translations. Oxford: Oxford University Press.

Armstrong, Richard H. 2005. *A Compulsion for Antiquity: Freud and the Ancient World*. Vol. Cornell studies in the history of psychiatry. Ithaca: Cornell University Press.

Ashton, Sally-Ann. 2004. *Roman Egyptomania*. London: Golden House.

Aston, T. H., Mitchell, L. G., and Sutherland, Lucy Stuart. 1986. *The History of the University of Oxford*: Vol.5: The Eighteenth Century. Oxford: Clarendon.

Ayres, Philip J. 1997. *Classical Culture and the Idea of Rome in Eighteenth-Century England*. Cambridge, U.K: Cambridge University Press.

Bailey, Donald M., British Museum, British Museum, and British Museum. 2008. *Catalogue*

of the Terracottas in the British Museum: Volume IV: Ptolemaic and Roman Terracottas from Egypt. London: British Museum.

BAKOIANNI, ANASTASIA. 2008. 'ALL IS WELL THAT ENDS TRAGICALLY: FILMING GREEK TRAGEDY IN MODERN GREECE'. *Bulletin of the Institute of Classical Studies* 51(1):119–67. doi: 10.1111/j.2041-5370.2008.tb00278.x.

BAKOIANNI, ANASTASIA. 2010. 'VOICES OF RESISTANCE: MICHAEL CACOYANNIS' THE TROJAN WOMEN (1971)'. *Bulletin of the Institute of Classical Studies* 52(1):45–68. doi: 10.1111/j.2041-5370.2009.tb00746.x.

Beard, Mary and Henderson, John. 1995. *Classics: A Very Short Introduction*. Vol. Oxford paperbacks. Oxford: Oxford University Press.

Beard, Mary and Henderson, John. 2001. *Classical Art: From Greece to Rome*. Vol. Oxford history of art. Oxford: Oxford University Press.

Bennett, Tony. 1995. *The Birth of the Museum: History, Theory, Politics*. Vol. Culture : policies and politics. London: Routledge.

Berezin, Mabel. 1997. *Making the Fascist Self: The Political Culture of Interwar Italy*. Vol. The Wilder House series in politics, history, and culture. Ithaca, [N.Y.]: Cornell University Press.

Berger, John. 2008. *Ways of Seeing*. Vol. Penguin modern classics. London: Penguin.

Bernal, Martin. 1987. *Black Athena: The Afroasiatic Roots of Classical Civilization*, Vol.1: The Fabrication of Ancient Greece, 1785-1985. London: Free Association Books.

Bohannon, , Laura. n.d. 'Shakespeare in the Bush. An American Anthropologist Set out to Study the Tiv of West Africa and Was Taught the True Meaning of Hamlet'.

Bondanella, Peter E. 1987. *The Eternal City: Roman Images in the Modern World*. Chapel Hill: University of North Carolina Press.

Bourqui, Claude and Conesa, Gabriel. 1999. *Les Sources de Molière: Répertoire Critique Des Sources Littéraires et Dramatiques*. Vol. Questions de littérature. Paris: SEDES.

Bowman, Laurel. 2002. 'Buffy the Vampire Slayer: The Greek Hero Revisited'.

Bradby, David and Calder, Andrew. 2006. *The Cambridge Companion to Moliere*. Vol. Cambridge companions to literature. Cambridge: Cambridge University Press.

Bridges, Emma, Hall, Edith, and Rhodes, P. J. 2007. *Cultural Responses to the Persian Wars: Antiquity to the Third Millennium*. Oxford: Oxford University Press.

Brink, C. O. 1986. *English Classical Scholarship: Historical Reflections on Bentley, Porson and Housman*. Cambridge: Clarke.

Browne, E. Martin. 1969. *The Making of T.S. Eliot's Plays*. Cambridge: Cambridge University Press.

- Calder, Andrew. 1993. *Molière: The Theory and Practice of Comedy*. London: Athlone.
- Caprotti, F. 2009. 'Scipio Africanus: Film, Internal Colonization and Empire'. *Cultural Geographies* 16(3):381–401. doi: 10.1177/1474474009105054.
- Caygill, Marjorie. 2003. *The British Museum: 250 Years*. London: British Museum.
- Caygill, Marjorie and British Museum. 2009. *Treasures of the British Museum*. London: British Museum Press.
- Challis, Debbie. 2008. *From the Harpy Tomb to the Wonders of Ephesus: British Archaeologists in the Ottoman Empire, 1840-1880*. London: Duckworth.
- Charvet, P. E. and Yarrow, P. J. 1967. *A Literary History of France: Vol.3: The Seventeenth Century, 1600-1*.
- Clarke, M. L. 1945. *Greek Studies in England 1700-1830*. Cambridge: Cambridge University Press.
- Cogan, Eliezer. 1789. *An Address to the Dissenters on Classical Literature: By E. Cogan*. Cirencester: printed by S. Rudder. And sold by S. Crowder, London.
- Coleman, Kathleen M. 2004. 'The Pedant Goes to Hollywood: The Role of the Academic Consultant'. Pp. 45–52 in *Gladiator: film and history*. Malden, MA: Blackwell Pub.
- Cuno, James B. 2008. *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage*. Oxford: Princeton University Press.
- Cuno, James B. 2009. *Whose Culture?: The Promise of Museums and the Debate over Antiquities*. Oxford: Princeton University Press.
- Delcourt, Marie. 1934. *La Tradition Des Comiques Anciens En France Avant Molière*. Vol. Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège--fasc. LIX. Liège: Faculté de philosophie et lettres.
- Drower, Margaret S. 1995. *Flinders Petrie: A Life in Archaeology*. Vol. Wisconsin studies in classics. 2nd ed. Madison, Wis: University of Wisconsin Press.
- Dunnett, J. 2006. 'The Rhetoric of Romanità: Representations of Caesar in Fascist Theatre'. Pp. 244–65 in *Julius Caesar in western culture*. Malden, MA: Blackwell.
- Edwards, Catharine. 1999. *Roman Presences: Receptions of Rome in European Culture, 1789-1945*. Cambridge: Cambridge University Press.
- Eliot, T. S. 1951. *Selected Essays*. 3rd enlarged ed. London: Faber.
- Eliot, T. S. 1957. *On Poetry and Poets: [Essays]*. New York: Farrar, Straus and Cudahy.
- Eliot, T. S. 1969. *The Complete Poems and Plays*. London: Faber.
- Eliot, T. S. 1969. 'The Family Reunion'. in *The complete poems and plays*. London: Faber

and Faber.

Eric Greene. 1998. *Planet of the Apes as American Myth*. Hanover, NH: Wesleyan University Press.

Falasca-Zamponi, Simonetta. 1997. *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy*. Vol. *Studies on the history of society and culture*. Berkeley: University of California Press.

Forehand, W. E. 1974. 'Adaptation and Comic Intent: Plautus' *Amphitruo* and Molière's *Amphitryon*'. *Comparative Literature Studies* 11:204–17.

Foucault, M. 1989. 'Las Meninas'. in *The order of things: an archaeology of the human sciences*. Vol. *World of man*. London: Routledge.

Foucault, Michel. 1985. *The History of Sexuality: Vol. 2: The Use of Pleasure*. Vol. *Penguin history*. London: Penguin Books.

Galanakis, Ioannis, Greece, and Ashmolean Museum. 2011. *Heracles to Alexander the Great: Treasures from the Royal Capital of Macedon, a Hellenic Kingdom in the Age of Democracy*. Oxford: Ashmolean Museum.

Gardner, , Andrew. 2007. 'The Past as Playground: The Ancient World in Video Game Representation'. Pp. 255–72 in *Archaeology and the media*. Vol. *Publications of the Institute of Archaeology, University College London*. Walnut Creek, Calif: Left Coast Press.

Gidal, Eric. 2001. *Poetic Exhibitions: Romantic Aesthetics and the Pleasures of the British Museum*. Lewisburg [Pa.]: Bucknell University Press.

Gillespie, Carol and Hardwick, Lorna. 2007. *Classics in Postcolonial Worlds*. Vol. *Classical presences*. Oxford: Oxford University Press.

Gillies, John. 1769. *An Inquiry, Whether the Study of the Ancient Languages Be a Necessary Branch of Modern Education? Wherein, by the Way, Some Observations Are Made on a Late Performance, Intituled, Essays on the Origin of Colleges*. Edinburgh: printed by Sands, Murray, and Cochran. Sold by W. Gray, Edinburgh; by D. Baxter, Glasgow; and by J. Knox, London.

Goldhill, Simon. 2007. 'Naked and O Brother, Where Art Thou? The Politics and Poetics of Epic Cinema'. Pp. 245–67 in *Homer in the twentieth century: between world literature and the western canon*. Vol. *Classical presences*. Oxford: Oxford University Press.

Gordon, Lyndall. 1988. *Eliot's New Life*. Oxford: Oxford University Press.

Grafton, A. 1983. 'Polyhistor into Philolog: Notes on the Transformation of German Classical Scholarship, 1780–1850'. *History of Universities*. 3:159–92.

Grafton, Anthony. 1997. *The Footnote: A Curious History*. [Rev. ed.]. Cambridge, Mass: Harvard University Press.

Hall, Edith. 2004. 'Towards a Theory of Performance Reception'. *Arion* 12(1):51-89.

Hall, Edith. 2008a. 'Class Consciousness'. in *The return of Ulysses: a cultural history of Homer's Odyssey*. London: I.B. Tauris.

Hall, Edith. 2008b. 'Putting the Class into Classical Reception'. in *A companion to classical receptions*. Vol. Blackwell companions to the ancient world. Malden, Mass: Blackwell.

Halperin, David M. 1995. *Saint Foucault: Towards a Gay Hagiography*. New York: Oxford University Press.

Hardwick, Lorna. 2003a. 'Film and Poetry'. Pp. 71-97 in *Reception studies*. Vol. Greece&Rome. Oxford: Oxford University Press.

Hardwick, Lorna. 2003b. 'Film and Poetry'. Pp. 71-97 in *Reception studies*. Vol. Greece&Rome. Oxford: Oxford University Press.

Hardwick, Lorna and Classical Association (Great Britain). 2003. *Reception Studies*. Vol. Greece&Rome. Oxford: Oxford University Press.

Hardwick, Lorna and Stray, Christopher. 2008. *A Companion to Classical Receptions*. Vol. Blackwell companions to the ancient world. Malden, Mass: Blackwell.

Harrop, S. 2008. 'Ezra Pound's Women of Trachis: Modernist Translation as Performance Text'. *Platform* 3(1).

Haskell, Francis and Penny, Nicholas. 1998. *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*. London: Yale University Press.

Henneberg, Krystyna von. 2004. 'Monuments, Public Space, and the Memory of Empire in Modern Italy'. *History & Memory* 16(1):37-85. doi: 10.2979/HIS.2004.16.1.37.

Hinchliffe, Arnold P. 1985. *T.S. Eliot: Plays*. Vol. Casebook series. London: Macmillan.

HOBDEN, FIONA. 2009. 'History Meets Fiction in Doctor Who, "The Fires of Pompeii": A BBC Reception of Ancient Rome on Screen and Online'. *Greece and Rome* 56(02). doi: 10.1017/S0017383509990015.

Holtsmark, Erling B. 1981. *Tarzan and Tradition: Classical Myth in Popular Literature*. Vol. Contributions to the study of popular culture. Westport, Conn: Greenwood Press.

Howarth, W. D. 1982. *Molière, a Playwright and His Audience*. Vol. Major European authors. Cambridge: Cambridge University Press.

James, Paula. 2009. 'Crossing Classical Thresholds: Gods, Monsters and Hell Dimensions in the Whedon Universe'. Pp. 237-61 in *Classics for all: reworking antiquity in mass culture*. Newcastle upon Tyne: Cambridge Scholars.

Jenkins, Ian and British Museum. 1992a. *Archaeologists & Aesthetes: In the Sculpture Galleries of the British Museum 1800-1939*. London: Published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Ian and British Museum. 1992b. *Archaeologists & Aesthetes: In the Sculpture Galleries of the British Museum 1800-1939*. London: Published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Ian, Sloan, Kim, and British Museum. 1996. *Vases & Volcanoes: Sir William Hamilton and His Collection*. London: published for the Trustees of the British Museum by the British Museum Press.

Jenkins, Lee M. and Davis, Alex. 2007. *The Cambridge Companion to Modernist Poetry*. Cambridge: Cambridge University Press.

Jenkyns, Richard. n.d. *The Victorians and Ancient Greece*. Oxford: Blackwell.

Jocelyn, H. D. 1988. *Philology and Education: A Review Discussion of C.O. Brink's English Classical Scholarship: Historical Reflections on Bentley, Porson and Housman*. Vol. Liverpool classical papers. Liverpool, England: Liverpool Classical Monthly.

Kallendorf, Craig. 2007a. *A Companion to the Classical Tradition*. Vol. Blackwell companions to the ancient world. Oxford: Blackwell.

Kallendorf, Craig. 2007b. *A Companion to the Classical Tradition*. Vol. Blackwell companions to the ancient world. Oxford: Blackwell.

Kallendorf, Craig. 2007c. *A Companion to the Classical Tradition*. Vol. Blackwell companions to the ancient world. Oxford: Blackwell.

Kaplan, E. A. 1998. 'Classical Hollywood Film and Melodrama'. Pp. 272–88 in *The Oxford guide to film studies*. Oxford: Oxford University Press.

Kelly, Christopher. 2006. *The Roman Empire: A Very Short Introduction*. Vol. Very short introductions. Oxford: Oxford University Press.

Kolker, R. P. 1998. 'The Film Text and Film Form'. Pp. 11–29 in *The Oxford guide to film studies*. Oxford: Oxford University Press.

Kopff, E. C. 2000. 'Italian Fascism and the Roman Empire'. *Classical Bulletin* 76(2).

Kovacs, George and Marshall, C. W. 2011. *Classics and Comics*. Vol. Classical presences. New York: Oxford University Press.

Kristensen, T. M. 2007. 'Special Reviews Section: Archaeological Engagements: New Media and Beyond'. *European Journal of Archaeology* 10(1):73–74. doi: 10.1177/1461957108091483.

Kyriakos Demetriou. n.d. *Classics in the Nineteenth Century*. Thoemmes Continuum.

Laurence, R. 1999. 'Tourism, Townplanning and Romanitas: Rimini's Roman Heritage'. Pp. 187–205 in *The uses and abuses of antiquity*. Bern: P. Lang.

Legaspi, M. 2009. 'The Quest for Classical Antiquity at Eighteenth-Century Göttingen'. *History of Universities*. 24:139–72.

Leonard, Miriam and Zajko, Vanda. 2006. *Laughing with Medusa: Classical Myth and Feminist Thought*. Vol. *Classical presences*. New York: Oxford University Press.

Levenson, Michael. 1999. *The Cambridge Companion to Modernism*. Vol. *Cambridge companions to literature*. Cambridge: Cambridge University Press.

Lewine, A. E. 2008. 'Ancient Rome in Modern Italy: Mussolini's Manipulation of Roman History in the Mostra Augustea Della Romanità'. *Studies in Mediterranean Antiquity* 2(1).
Lindberger, Örjan. n.d. *The Transformations of Amphitryon*. Vol. *Acta Universitatis Stockholmiensis*. Stockholm: Almqvist & Wiksell.

Lowe, Dunstan and Shahabudin, Kim. 2009. *Classics for All: Reworking Antiquity in Mass Culture*. Newcastle upon Tyne: Cambridge Scholars.

Macdonald, Sharon. 2006. *A Companion to Museum Studies*. Vol. *Blackwell companions in cultural studies*. Malden, Mass: Blackwell.

MacKinnon, Kenneth. 1986a. *Greek Tragedy into Film*. Rutherford: Fairleigh Dickinson University Press.

MacKinnon, Kenneth. 1986b. *Greek Tragedy into Film*. Rutherford: Fairleigh Dickinson University Press.

Macleod, Suzanne. 2005. *Reshaping Museum Space: Architecture, Design, Exhibitions*. Vol. *Museum meanings*. London: Routledge.

Mallinson, J. 1994. 'Molière *Amphitryon* – Rereading a Comedy'. *Nottingham French Studies* 43–52.

Manuwald, Gesine. 2010. *Roman Drama: A Reader*. London: Duckworth.

Marchand, Suzanne L. 1996. *Down from Olympus: Archaeology and Philhellenism in Germany, 1750–1970*. Princeton, N.J: Princeton University Press.

Marianne McDonald. 1983. *Euripides in Cinema*. Philadelphia: Centrum Philadelphia.

Marshall, C. W. 2003. 'Aeneas the Vampire Slayer: A Roman Model for Why Giles Kills Ben'. *Slayage: The Online International Journal of Buffy Studies* 3(1):34–39.

Marshall, C. W. 2011. 'The Furies, Wonder Woman, and Dream: Mythmaking in DC Comics'. Pp. 89–101 in *Classics and comics*. Vol. *Classical presences*. New York: Oxford University Press.

Martindale, Charles M., and Richard F. Thomas. 2006. 'Introduction: Thinking Through Reception'. in *Classics and the uses of reception*. Vol. *Classical receptions*. Malden, Mass: Blackwell.

Martindale, Charles and Thomas, Richard F. 2006. *Classics and the Uses of Reception*. Vol. *Classical receptions*. Malden, Mass: Blackwell.

Marx, Karl. 1954. *The Eighteenth Brumaire of Louis Bonaparte*. 3rd rev. ed. London:

Lawrence & Wishart.

Mason, H. A. 1963. 'The Women of Trachis'. *Arion* 2(1):59–81.

McDonald, M. 2001. 'Eye of the Camera, Eye of the Victim: Iphigenia by Euripides and Cacoyannis'. Pp. 90–117 in *Classical myth & culture in the cinema*. Oxford: Oxford University Press.

McDonald, M. 2008. 'A New Hope: Film as a Teaching Tool for Classics'. Pp. 327–41 in *A companion to classical receptions*. Vol. Blackwell companions to the ancient world. Malden, Mass: Blackwell.

McDonald, M., and M. M. Winkler. 2001. 'Michael Cacoyannis and Irene Papa on Greek Tragedy'. Pp. 72–89 in *Classical myth & culture in the cinema*. Oxford: Oxford University Press.

McKitterick, D. 2007. 'Publishing and Perishing in Classics: E. H. Barker and the Early Nineteenth-Century Book Trades'. in *Classical books: scholarship and publishing in Britain since 1800*. Vol. *Bulletin of the Institute of Classical Studies*. London: Institute of Classical Studies.

Message, Kylie. 2006. *New Museums and the Making of Culture*. Oxford: Berg.

Michelakis, P. 2001. 'The Past as a Foreign Country? Greek Tragedy, Cinema and the Politics of Space'. Pp. 241–57 in *Homer, tragedy and beyond: essays in honour of P.E. Easterling*. London: Society for the Promotion of Hellenic Studies.

Michelakis, P. 2004a. 'Greek Tragedy in Cinema: Theatre, Politics, History'. Pp. 199–217 in *Dionysus since 69: Greek tragedy at the dawn of the third millennium*. [Oxford]: Oxford University Press.

Michelakis, P. 2004b. 'Greek Tragedy in Cinema: Theatre, Politics, History'. Pp. 199–217 in *Dionysus since 69: Greek tragedy at the dawn of the third millennium*. [Oxford]: Oxford University Press.

Michelakis, P. 2006. 'Reception, Performance, and the Sacrifice of Iphigenia'. Pp. 219–26 in *Classics and the uses of reception*. Vol. *Classical receptions*. Malden, Mass: Blackwell.

Mirzoeff, Nicholas. 2002. *The Visual Culture Reader*. 2nd ed. London: Routledge.

Mitchell, Timothy. 1991. *Colonising Egypt*. Berkeley, Calif: University of California Press.

Moatti, Claude. 1993. *In Search of Ancient Rome*. Vol. *New horizons*. London: Thames and Hudson.

Molière, Piéjus, Anne, Chataignier, David, Caldicott, C. E. J., Forestier, Georges, and Riffaud, Alain. 2010a. *Œuvres Complètes*. Vol. *Bibliothèque de la Pléiade*. [Paris]: Gallimard.

Molière, Piéjus, Anne, Chataignier, David, Caldicott, C. E. J., Forestier, Georges, and Riffaud, Alain. 2010b. *Œuvres Complètes*. Vol. *Bibliothèque de la Pléiade*. [Paris]: Gallimard.

Momigliano, A. 1982. 'New Paths of Classicism in the Nineteenth Century'. *History and Theory* (Beiheft) 21(4).

Moody, Anthony David. 1994a. *The Cambridge Companion to T.S. Eliot*. Vol. Cambridge companions to literature. Cambridge: Cambridge University Press.

Moody, Anthony David. 1994b. *Thomas Stearns Eliot, Poet*. 2nd ed. Cambridge: Cambridge University Press.

Moody, Anthony David. 1996. *Tracing T.S. Eliot's Spirit: Essays on His Poetry and Thought*. Cambridge: Cambridge University Press.

Morgan, Victor and Brooke, Christopher Nugent Lawrence. 2004. *A History of the University of Cambridge: Vol. 2: 1546-1750*. Cambridge: Cambridge University Press.

Moser, Stephanie and British Museum. 2006. *Wondrous Curiosities: Ancient Egypt at the British Museum*. Chicago: University of Chicago Press.

Mussolini, Benito, Edoardo. Susmel, and Duilio Susmel. 1951. *Opera Omnia Di Benito Mussolini*. La Fenice.

Nadel, Ira Bruce. 1999. *The Cambridge Companion to Ezra Pound*. Vol. Cambridge companions to culture. Cambridge: Cambridge University Press.

Nelis, Jan. 2007. 'Constructing Fascist Identity: Benito Mussolini and the Myth of "Romanità"'. *The Classical World* 100(4):391-415.

Nelson, Robert S. 2000. *Visuality before and beyond the Renaissance: Seeing as Others Saw*. Vol. Cambridge studies in new art history and criticism. Cambridge, U.K.: Cambridge University Press.

Newhouse, Victoria. 2005. *Art and the Power of Placement*. New York: Monacelli Press.

Nisbet, Gideon. 2006a. *Ancient Greece in Film and Popular Culture*. Vol. Greece and Rome live. Bristol: Bristol Phoenix.

Nisbet, Gideon. 2006b. *Ancient Greece in Film and Popular Culture*. Vol. Greece and Rome live. Bristol: Bristol Phoenix.

Notaro, A. 2000. 'Resurrecting an Imperial Past: Strategies of Self-Representation and "masquerade" in Fascist Rome (1934-1938)'. Pp. 59-69 in *The hieroglyphics of space: reading and experiencing the modern metropolis*. London: Routledge.

Notaro, Anna. 2000. 'Exhibiting the New Mussolinian City: Memories of Empire in the World Exhibition of Rome (EUR) '. *GeoJournal* 51(1/2):15-22. doi: 10.1023/A:1010893010920.

P. O'Brien. 1989. *Warrington Academy, 1757-86*. Wigan: Owl Books.

Painter, Borden W. 2005. *Mussolini's Rome: Rebuilding the Eternal City*. Vol. Italian and Italian American studies. New York: Palgrave Macmillan.

- PALUMBO, DONALD. 2008. 'The Monomyth in James Cameron's *The Terminator*: Sarah as Monomythic Heroine'. *The Journal of Popular Culture* 41(3):413–27. doi: 10.1111/j.1540-5931.2008.00528.x.
- Paul, J. 2008. 'Working with Film: Theories and Methodologies'. Pp. 303–14 in *A companion to classical receptions*. Vol. Blackwell companions to the ancient world. Malden, Mass: Blackwell.
- Perry, Jonathan S. 2001. 'Ancient Collegia, Modern Blackshirts?: The Study of Roman Corporations in Fascist Italy'. *International Journal of the Classical Tradition* 8(2):205–16. doi: 10.1007/BF02701807.
- Petrie, W. M. Flinders, Gardner, Ernest Arthur, Head, Barclay Vincent, Griffith, F. LI, Smith, Cecil Harcourt-, and Egypt Exploration Fund. 1886. *Naukratis*. Vols 3d, 6th memoir of the Egypt exploration fund. London: Trübner.
- Petrie, W. M. Flinders, Smith, Charles Roach, Newberry, Percy E., Griffith, F. LI, and Sayce, A. H. 1889. *Hawara, Biahmu, and Arsinoe*. London: Field & Tuer.
- Pfeiffer, Rudolf. 1976. *History of Classical Scholarship, from 1300 to 1850*. Oxford: Clarendon Press.
- Pitcher, Luke V. 2009. 'Saying "Shazam": The Magic of Antiquity in Superhero Comics'. *New Voices in Classical Reception* (4).
- Plautus, Titus Maccius. 2000. *Amphitruo*. Vol. Cambridge Greek and Latin classics. Cambridge, U.K.: Cambridge University Press.
- Plautus, Titus Maccius and Melo, Wolfgang David Cirilo de. 2011. *Plautus*. Vol. Loeb classical library. Cambridge, Mass: Harvard University Press.
- Pocock, J. G. A. 1999. *Barbarism and Religion*. Cambridge: Cambridge University Press.
- Pomeroy, Arthur John. 2008a. *Then It Was Destroyed by the Volcano: The Ancient World in Film and on Television*. London: Duckworth.
- Pomeroy, Arthur John. 2008b. *Then It Was Destroyed by the Volcano: The Ancient World in Film and on Television*. London: Duckworth.
- Pommier, R. 1996. 'Sur Une Clef d' *Amphitryon*'. *Revue d'histoire Litteraire de La France* 96:212–28.
- Porter, Roy. 2001. *The Enlightenment*. Vol. Studies in European history. 2nd ed. Basingstoke: Palgrave.
- Potter, Amanda. 2009. 'Hell Hath No Fury Like a Dissatisfied Viewer: Audience Responses to the Presentation of the Furies in *Xena: Warrior Princess* and *Charmed*'. Pp. 217–36 in *Classics for all: reworking antiquity in mass culture*. Newcastle upon Tyne: Cambridge Scholars.
- Pound, Ezra. 1935. *Make It New: Essays*. New Haven: Yale University Press.

Pound, Ezra. 1952. *Guide to Kulchur*. Norfolk, Conn: New Directions.

Pound, Ezra and Eliot, T. S. 1954. *Literary Essays of Ezra Pound*. Vol. Faber paper covered editions. London: Faber.

Prettejohn, Elizabeth. 2006. 'Reception and Ancient Art: The Case of the Venus de Milo'. in *Classics and the uses of reception*. Vol. *Classical receptions*. Malden, Mass: Blackwell.

Priestley, Joseph. 1788. *Miscellaneous Observations Relating to Education: More Especially as It Respects the Conduct of the Mind*. The Second Edition. By Joseph Priestley. Birmingham: printed by M. Swinney, for J. Johnson, London.

Prins, Yopie. 1999. *Victorian Sappho*. Princeton, N.J.: Princeton University Press.

Quartermaine, L. 1995. '"Slouching towards Rome": Mussolini's Imperial Vision'. Pp. 203–15 in *Urban society in Roman Italy*. London: UCL Press.

Racine, Jean, Viala, Alain, and Morel, Jacques. 1980. *Théâtre Complet*. Vol. *Classiques Garnier*. Paris: Garnier.

Roisman, Hanna M. 2001. 'Predestination in Greek Literature and the Terminator Films'. *Classical and Modern Literature* 21(2):99–107.

Rose, P. W. 2001. 'Teaching Classical Myth and Confronting Contemporary Myths'. Pp. 291–318 in *Classical myth & culture in the cinema*. Oxford: Oxford University Press.

Rotrou, Jean and Forestier, Georges. 1998. *Théâtre Complet*. Vol. *Société des textes français modernes*. Paris: Société des textes français modernes.

Sandywell, Barry and Heywood, Ian. 1999. *Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual*. London: Routledge.

Scherer, J. 1973. 'Dualités d' *Amphitryon*'. Pp. 185–97 in *Molière - stage and study: essays in honour of W.G. Moore*. Oxford: Clarendon Press.

Scott, Virginia. 2000. *Molière: A Theatrical Life*. Cambridge: Cambridge University Press.

Searby, Peter. 1997. *A History of the University of Cambridge*: Vol. 3: 1750-1870. Cambridge: Cambridge University Press.

Segal, Erich. 1987. *Roman Laughter: The Comedy of Plautus*. 2nd ed. New York: Oxford University Press.

Shanks, M., and C. Tilley. 1992. 'Presenting the Past: Toward a Redemptive Aesthetic for the Museum'. Pp. 68–99 in *Re-constructing archaeology: theory and practice*. London: Routledge.

Shero, L. R. 1956. 'Alcmene and *Amphitryon* in Ancient and Modern Drama'. *Transactions and Proceedings of the American Philological Association* 87:192–238. doi: 10.2307/283881.

- Siegel, Janice. 2008. 'The Coens' "O Brother, Where Art Thou?" And Homer's Odyssey'. *Museion: Journal of the Classical Association of Canada* 7(3):213-45. doi: 10.1353/mou.0.0029.
- Simon, Brian. 1974. *The Two Nations and the Educational Structure, 1780-1870*. Vol. *Studies in the history of education*. London: Lawrence & Wishart.
- Simpson, Moira. 1996. *Making Representations: Museums in the Post-Colonial Era*. London: Routledge.
- Sloan, Kim, Burnett, Andrew, and British Museum. 2003. *Enlightenment: Discovering the World in the Eighteenth Century*. London: British Museum.
- Solomon, J. 2001. 'Melpomene: Ancient Tragedy and the Satyricon'. Pp. 259-74 in *The ancient world in the cinema*. London: Yale University Press.
- Sophocles, Fleming, Rudd, Reid, Richard, and Pound, Ezra. 1989. *Elektra: A Play*. Princeton: Princeton University Press.
- Sophocles and Pound, Ezra. 1956. *Women of Trachis*. London: N. Spearman.
- Sorlin, Pierre. 1991. *European Cinemas, European Societies, 1939-1990*. Vol. *Studies in film, television, and the media*. New York: Routledge.
- Spencer, Patricia. 2007. *The Egypt Exploration Society: The Early Years*. Vol. *EES occasional publication*. London: Egypt Exploration Society.
- Stephen, Burley. 2011. 'New College, Hackney (1786-96): A Selection of Printed and Archival Sources'.
- Stoddart, H. 1995. 'Auteurism and Film Authorship Theory'. Pp. 37-58 in *Approaches to popular film*. Vol. *Inside popular film*. Manchester: Manchester University Press.
- Stone, M. 1999. 'A Flexible Rome: Fascism and the Cult of Romanità'. Pp. 205-20 in *Roman presences: receptions of Rome in European culture, 1789-1945*. Cambridge: Cambridge University Press.
- Stray, C. 1993. 'Ideology and Institution: English Classical Scholarship in Transition'. *Annals of Scholarship: Metastudies of the Humanities and Social Sciences*. 10:111-31.
- Stray, C. 1996. 'Scholars and Gentlemen: Towards a Sociology of English Classical Scholarship'. in *Aspects of nineteenth-century British classical scholarship: eleven essays*. Vol. *Liverpool classical papers*. Liverpool: Liverpool Classical Monthly.
- Stray, C. 2007. 'Non-Identical Twins: Classics at Nineteenth-Century Oxford'. in *Oxford classics: teaching and learning, 1800-2000*. London: Duckworth.
- Sullivan, J. P. 1964. 'Ezra Pound on Classics and Classicists'. *Arion* 3(1):9-22.
- Svetlana, Alpers. 1991. 'The Museum as a Way of Seeing'. in *Exhibiting cultures: the poetics and politics of museum display*. London: Smithsonian Institution Press.

- Tanner, R. G. 1970. 'The Dramas of T. S. Eliot and Their Greek Models'. *Greece & Rome* 17(2):123–34.
- Thompson, Dorothy J. 1988. *Memphis under the Ptolemies*. Guildford: Princeton University Press.
- Turner, F. M. 1989. 'Why the Greeks and Not the Romans in Victorian Britain?' in *Rediscovering Hellenism: the Hellenic inheritance and the English imagination*. Cambridge: Cambridge University Press.
- Turner, Frank M. 1981. *The Greek Heritage in Victorian Britain*. London: Yale University Press.
- Vincendeau, G. 1998. 'Issues in European Cinema'. Pp. 440–48 in *The Oxford guide to film studies*. Oxford: Oxford University Press.
- Vishnia, Rachel Feig. 2008. 'Ancient Rome in Italian Cinema under Mussolini: The Case of *Scipione l'Africano*'. *The Italianist* 28(2):246–67. doi: 10.1179/026143408X363550.
- Visser, Romke. 1992. 'Fascist Doctrine and the Cult of the Romanita'. *Journal of Contemporary History* 27(1):5–22.
- Walton, J. Michael. 2009. *Euripides Our Contemporary*. London: Methuen Drama.
- Whitworth, Michael H. 2010. *Reading Modernist Poetry*. Vol. *Reading poetry*. Oxford: Wiley-Blackwell.
- Wilson, David M. and British Museum. 2002. *The British Museum: A History*. London: British Museum Press.
- Winkler, Martin M. 2009. *Cinema and Classical Texts: Apollo's New Light*. Cambridge: Cambridge University Press.
- Wyke, M. 1999. 'Sawdust Caesar: Mussolini, Julius Caesar, and the Drama of Dictatorship'. Pp. 167–86 in *The uses and abuses of antiquity*. Bern: P. Lang.
- Wyke, Maria. 1997. *Projecting the Past: Ancient Rome, Cinema, and History*. Vol. *The new ancient world*. London: Routledge.
- Wyke, Maria. 2007. *Caesar: A Life in Western Culture*. London: Granta.
- Zacharia, K. 2008. '"Reel" Hellenisms: Perceptions of Greece in Greek Cinema'. Pp. 321–53 in *Hellenisms: culture, identity, and ethnicity from antiquity to modernity*. Aldershot: Ashgate Variorum.