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



[1]

Armstrong, R.H. 2005. A compulsion for antiquity: Freud and the ancient world. Cornell University Press.

[2]

Beard, M. and Henderson, J. 1995. Classics: a very short introduction. Oxford University Press.

[3]

Bondanella, P.E. 1987. The eternal city: Roman images in the modern world. University of North Carolina Press.

[4]

Edwards, C. 1999. Roman presences: receptions of Rome in European culture, 1789-1945. Cambridge University Press.

[5]

Étienne, R. and Etienne, F. 1992. The search for ancient Greece. Thames and Hudson.

[6]

Galinsky, K. 1992. Classical and modern interactions: postmodern architecture, multiculturalism, decline, and other issues. University of Texas Press.

[7]

Godman, P. and Murray, O. 1990. Latin poetry and the classical tradition: essays in medieval and Renaissance literature. Clarendon Press.

[8]

Goff, B.E. 2005. Classics and colonialism. Duckworth.

[9]

Goldhill, S. 2004. Love, sex & tragedy: how the ancient world shapes our lives. University of Chicago Press.

[10]

Goldhill, S. 2011. Victorian culture and classical antiquity: art, opera, fiction, and the proclamation of modernity. Princeton University Press.

[11]

Goldhill, S. 2002. Who needs Greek?: contests in the cultural history of Hellenism. Cambridge University Press.

[12]

Grafton, A. et al. 2010. The classical tradition. Belknap Press of Harvard University Press.

[13]

Graziosi, B. and Greenwood, E. 2007. Homer in the twentieth century: between world literature and the western canon. Oxford University Press.

Hall, E. et al. 2004. Dionysus since 69: Greek tragedy at the dawn of the third millennium. Oxford University Press.

[15]

Hall, E. 2008. The return of Ulysses: a cultural history of Homer's Odyssey. I.B. Tauris.

[16]

Hardwick, L. and Classical Association (Great Britain) 2003. Reception studies. Oxford University Press.

[17]

Hardwick, L. and Harrison, S.J. 2013. Classics in the modern world: a democratic turn?. Oxford University Press.

[18]

Hardwick, L. and Stray, C. 2008. A companion to classical receptions. Blackwell.

[19]

Harrison, S.J. 2001. Texts, ideas, and the classics: scholarship, theory, and classical literature. Oxford University Press.

[20]

Haskell, F. and Penny, N. 1998. Taste and the antique: the lure of classical sculpture, 1500-1900. Yale University Press.

[21]

Highet, G. 1949. The classical tradition: Greek and Roman influences on western literature. Oxford University Press.

[22]

Hingley, R. 2000. Roman officers and English gentlemen: the imperial origins of Roman archaeology. Routledge.

[23]

Jauss, H.R. 1982. Toward an aesthetic of reception. University of Minnesota Press.

[24]

Jenkyns, R. 1991. Dignity and decadence: Victorian art and the classical inheritance. HarperCollins.

[25]

Jenkyns, R. 1992. The Legacy of Rome: a new appraisal. Oxford University Press.

[26]

Jenkyns, R. 1980. The Victorians and Ancient Greece. Blackwell.

[27]

Kallendorf, C. 2007. A companion to the classical tradition. Blackwell.

[28]

Kraye, J. 2006. The Cambridge companion to Renaissance humanism. Cambridge University Press.

[29]

Leonard, M. 2005. Athens in Paris: Ancient Greece and the political in post-war French thought. Oxford University Press.

[30]

Lloyd-Jones, H. 1982. Blood for the ghosts: classical influences in the nineteenth and twentieth centuries. Duckworth.

[31]

Lloyd-Jones, H. 1982. Classical survivals: the classics in the modern world. Duckworth.

[32]

Marchand, S.L. 2003. Down from Olympus: archaeology and philhellenism in Germany, 1750-1970. Princeton University Press.

[33]

Martindale, C. 1993. Redeeming the text: Latin poetry and the hermeneutics of reception. Cambridge University Press.

[34]

Martindale, C. and Thomas, R.F. 2006. Classics and the uses of reception. Blackwell.

[35]

Moatti, C. 1993. In search of ancient Rome. Thames and Hudson.

[36]

Nietzsche, F.W. and Smith, D. 2000. The birth of tragedy. Oxford University Press.

[37]

Pfeiffer, R. 1976. History of classical scholarship, from 1300 to 1850. Clarendon Press.

[38]

Pfeiffer, R. 1968. History of classical scholarship from the beginnings to the end of the Hellenistic age. Clarendon Press.

[39]

Porter, J.I. 2000. Nietzsche and the philology of the future. Stanford University Press.

[40]

Prins, Y. 1999. Victorian Sappho. Princeton University Press.

[41]

Reynolds, L.D. 1983. Texts and transmission: a survey of the Latin classics. Clarendon.

[42]

Reynolds, L.D. and Wilson, N.G. 2013. Scribes and scholars: a guide to the transmission of Greek and Latin literature. Oxford University Press.

[43]

Schmidt, D.J. 2001. On Germans & other Greeks: tragedy and ethical life. Indiana University Press.

[44]

Settis, S. 2006. The future of the 'classical'. Polity.

[45]

Silk, M.S. et al. 2014. The classical tradition: art, literature, thought. Wiley Blackwell.

[46]

Silk, M.S. and Stern, J.P. 1981. Nietzsche on tragedy. Cambridge University Press.

[47]

Stray, C. 1998. Classics transformed: schools, universities and society in England, 1830-1960. Clarendon Press.

[48]

Vance, N. 1997. The Victorians and Ancient Rome. Blackwell Publishers.

[49]

Wilamowitz-Moellendorff, U. von and Lloyd-Jones, H. 1982. History of classical scholarship. Duckworth.

[50]

Winkler, M.M. 2001. Classical myth & culture in the cinema. Oxford University Press.

[51]

Wyke, M. 1997. Projecting the past: ancient Rome, cinema, and history. Routledge.

[52]

Wyke, M. and Biddiss, M.D. 1999. The uses and abuses of antiquity. P. Lang.