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Minos and the Moderns Minos and the Moderns Ancient
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and the Prophets of Modernism Modernism in Trieste Pastoral
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Performing Arts Classicism of the Twenties Neoteros
Gilgamesh among Us Brill's Companion to the Reception of
Classics in International Modernism and the Avant-Garde Troy
on Display Cretomania Minoan Archaeology Cosmopolitanism
and the Postnational History and Geography in Late Antiquity
The Jungian Strand in Transatlantic Modernism Brill's
Companion to the Reception of Aeschylus The Ashgate
Encyclopedia of Literary and Cinematic Monsters Music Into
Fiction In Search of the Labyrinth The Image of the Feminine in
the Poetry of W.B. Yeats and Angelos Sikelianos Ovid on
Screen Minotaur Bodies of Maize, Eaters of Grain: Comparing
material worlds, metaphor and the agency of art in the
Preclassic Maya and Mycenaean early civilisations Myths of
Crete and Pre-Hellenic Europe A Companion to Ovid The
Modern Hercules The Palgrave Handbook to Horror Literature
Anaïs Nin Concepts of the World Voice of a Voyage The
Classical Tradition Electronic Literature in Latin America

Illuminates unexplored dimensions of the music-literature relationship and the sometimes unrecognized talents of certain famous writers and composers. From vampires and demons to ghosts and zombies, interest in monsters in literature, film, and popular culture has never been stronger. This concise Encyclopedia provides scholars and students with a comprehensive and authoritative A-Z of monsters throughout the ages. It is the first major reference book on monsters for the scholarly market. Over 200 entries written by experts in the field are accompanied by an overview introduction by the editor. Generic entries such as 'ghost' and 'vampire' are cross-listed with important specific manifestations of that monster. In addition to monsters appearing in English-language literature and film, the Encyclopedia also includes significant monsters in Spanish, French, Italian, German, Russian, Indian, Chinese, Japanese, African and Middle Eastern traditions. Alphabetically organized, the entries each feature suggestions for further reading. The Ashgate Encyclopedia of Literary and Cinematic Monsters is an invaluable resource for all students and scholars and an essential addition to library reference shelves.

Brill's Companion to the Reception of Aeschylus explores the various ways Aeschylus' tragedies have been revisioned and adapted over the last 2500 years, focusing both on his theatrical reception and his reception in other media and genres. This book explores one of the most exciting new developments in the literary field to emerge over recent decades: the growing body of work known as 'electronic literature', comprising literary works that take advantage of the capabilities of digital technologies in their enactment.

Focussing on six leading authors within Latin(o) America

whose works have proved pioneering in the development of these new literary forms, the book proposes a three-fold approach of aesthetics, technographics, and ethics, as a framework for analyzing digital literature. *Anaïs Nin: A Myth of Her Own* traces Nin's literary craft by following the intimacy of self-exploration and poetic expression attained in the details of the quotidian, transfigured into fiction. By digging into the mythic tropes that permeate both her literary diaries and fiction, this book demonstrates that Nin constructed a mythic method of her own, revealing the extensive possibilities of an opulent feminine psyche. Clara Oropeza demonstrates that the literary diary, for Nin, is a genre that with its traces of trickster archetype, among others, reveals a mercurial, yet particular understanding of an embodied and at times mystical experience of a writer. The cogent analysis of Nin's fiction alongside the posthumously published unexpurgated diaries, within the backdrop of emerging psychological theories, further illuminates Nin's contributions as an experimental and important modernist writer whose daring and poetic voice has not been fully appreciated. By extending research on diary writing and anchoring Nin's literary style within modernist traditions, this book contributes to the redefinition of what literary modernism was comprised, who participated and how it was defined. *Anaïs Nin: A Myth of Her Own* is unique in its interdisciplinary expansion of literature, literary theory, mythological studies and depth psychology. By considering the ecocritical aspects of Nin's writing, this book forges a new paradigm for not only Nin's work, but for critical discussions of self-life writing as a valid epistemological and aesthetic form. This impressive work will be of great interest to academics and

students of Jungian and post-Jungian studies, literary studies, cultural studies, mythological studies and women's studies. In 2001, sixty-year old author Doann Houghton-Alico and her husband embarked on a ten-year sailing circumnavigation visiting forty-one countries and sailing over 43,000 nautical miles. As an award-winning author of both technical books and poetry, she brings her love of research into the tangents of the stories she encountered and her lyrical voice to create a picture of the world few of us know. The author, an adept observer and an enthusiastic participant in what life has to offer, writes of her love of the sea at night far away from land, but she also describes such exotic places as remote islands of the South Pacific where black magic and wives bought for three boar tusks are the norm. She evokes the spirit of people and places by revisiting their cultural and natural history and exploring beneath the surface. Her portrayals are riveting, drawing the reader quickly into an intimate chronicle of tragedy and beauty. Doann's poetry and photographs add additional dimensions to her evocative writing. Doann relishes places like the sandy, forbidding, uninterrupted views of the Sudanese desert from the marsas—inlets of the Red Sea, where flamingoes and camels abound—but also addresses the more serious issues she witnessed such as survival in areas of exploding populations, decreasing food supplies, climate change, and the impact of war. She describes both in a visceral, yet insightful way. Her inquisitiveness, the allure of exploration, and a strong curiosity about the world inspire her writing. Whether floating in the sea eye-to-eye with a humpback whale, escaping pirates, or drinking tea in a bombed-out Eritrean alley with refugees, Doann takes you there.

Examines the role of geography in the historical writings of the early medieval period. The world's oldest work of literature, the Epic of Gilgamesh recounts the adventures of the semimythical Sumerian king of Uruk and his ultimately futile quest for immortality after the death of his friend and companion, Enkidu, a wildman sent by the gods. Gilgamesh was deified by the Sumerians around 2500 BCE, and his tale as we know it today was codified in cuneiform tablets around 1750 BCE and continued to influence ancient cultures—whether in specific incidents like a world-consuming flood or in its quest structure—into Roman times. The epic was, however, largely forgotten, until the cuneiform tablets were rediscovered in 1872 in the British Museum's collection of recently unearthed Mesopotamian artifacts. In the decades that followed its translation into modern languages, the Epic of Gilgamesh has become a point of reference throughout Western culture. In *Gilgamesh among Us*, Theodore Ziolkowski explores the surprising legacy of the poem and its hero, as well as the epic's continuing influence in modern letters and arts. This influence extends from Carl Gustav Jung and Rainer Maria Rilke's early embrace of the epic's significance—"Gilgamesh is tremendous!" Rilke wrote to his publisher's wife after reading it—to its appropriation since World War II in contexts as disparate as operas and paintings, the poetry of Charles Olson and Louis Zukofsky, novels by John Gardner and Philip Roth, and episodes of *Star Trek: The Next Generation* and *Xena: Warrior Princess*. Ziolkowski sees fascination with Gilgamesh as a reflection of eternal spiritual values—love, friendship, courage, and the fear and acceptance of death. Noted writers, musicians, and artists from Sweden to Spain, from the United

States to Australia, have adapted the story in ways that meet the social and artistic trends of the times. The spirit of this capacious hero has absorbed the losses felt in the immediate postwar period and been infused with the excitement and optimism of movements for gay rights, feminism, and environmental consciousness. Gilgamesh is at once a seismograph of shifts in Western history and culture and a testament to the verities and values of the ancient epic. Brill's *Companion to the Reception of Classics in International Modernism and the Avant-Garde* examines the ways in which Ancient Greek and Roman culture were appropriated by a global set of authors from the late nineteenth to early twentieth centuries. The first study of Ovid, especially his *Metamorphoses*, as inherently visual literature, explaining his pervasive importance in our visual media. *In Search of the Labyrinth* explores the enduring cultural legacy of Minoan Crete by offering an overview of Minoan archaeology and modern responses to it in literature, the visual and performing arts, and other cultural practices. The focus is on the twentieth century, and on responses that involve a clear engagement with the material culture of Minoan Crete, not just with mythological narratives in Classical sources, as illustrated by the works of novelists, poets, avant-garde artists, couturiers, musicians, philosophers, architects, film directors, and even psychoanalysts – from Sigmund Freud and Marcel Proust to D.H. Lawrence, Cecil Day-Lewis, Oswald Spengler, Nikos Kazantzakis, Robert Graves, André Gide, Mary Renault, Christa Wolf, Don DeLillo, Rhea Galanaki, Léon Bakst, Marc Chagall, Mariano Fortuny, Robert Wise, Martin Heidegger, Karl Lagerfeld, and Harrison Birtwistle, among many others. The

volume also explores the fascination with things Minoan in antiquity and in the present millennium: from Minoan-inspired motifs decorating pottery of the Greek Early Iron Age, to uses of the Minoans in twenty-first-century music, poetry, fashion, and other media. This volume contains essays by 15 scholars. One essay deals with myth in the Cretan renaissance (16th-17th centuries), while the rest cover the use of ancient myth by 19th- and 20th-century poets. Finally, Peter Bien compares attitudes to the ancient Greeks in English and modern Greek poetry. Beginning his academic career in Classical Studies, John G. Younger rapidly extended his expertise into prehistoric (Bronze Age) Aegean archaeology, art and architecture, with a particular focus on ancient stoneworking... and from this interest came his seminal studies on the iconography of Bronze Age Aegean stone seals, a field on which he has made an indelible mark. He also branched out into Jewish Studies, becoming an expert on early synagogues. His lifelong activism for LGBTQI+ and minority rights, and his early embrace of feminism and the crucial role that women have played in the past (not just in archaeology, but in the ancient world itself) have also informed his teaching and studies regarding ancient and modern notions about gender and sexuality, and these studies have greatly enriched our views of the ancient world, while going a long way toward counteracting the persistently male-centric interpretations of the ancient world characteristic of the past few centuries. He has been a pioneer in the establishment of LGBTQI+ academic programs in the U.S., and in the integration of modern technologies (especially computers) into Classics and archaeology. He has established himself as an international

authority on Linear A, the undeciphered writing system of the Minoans; his website containing the corpus of that script is second to none in terms of its value to scholars working on Linear A. His recent and continuing investigations into the identification of prehistoric Aegean myths promises to add yet another facet to what is already a brilliant diamond of a career. This book explores what visitors saw at the Trojan exhibition and why its contents, including treasure, plain pottery and human remains captured imaginations and divided opinions. When Schliemann's Trojan collection was first exhibited in 1877, no-one had seen anything like it. Schliemann claimed these objects had been owned by participants in the Trojan War and that they were tangible evidence that Homer's epics were true. Yet, these objects did not reflect the heroic past imagined by Victorians, and a fierce controversy broke out about the collection's value and significance. Schliemann invited Londoners to see the very unclassical objects on display as the roots of classical culture. Artists, poets, historians, race theorists, bankers and humourists took up this challenge, but their conclusions were not always to Schliemann's liking. Troy's appeal lay in its materiality: visitors could apply analytical techniques (from aesthetic appreciation to skull-measuring) to the collection and draw their own conclusions. This book argues for a deep examination of museum exhibitions as a constructed spatial experience, which can transform how the past is seen. This new angle on a famous archaeological discovery shows the museum as a site of controversy, where hard evidence and wild imagination came together to form a lasting image of Troy. *Minos and the Moderns* considers three mythological complexes that enjoyed

a unique surge of interest in early twentieth-century European art and literature: Europa and the bull, the minotaur and the labyrinth, and Daedalus and Icarus. All three are situated on the island of Crete and are linked by the figure of King Minos. Drawing examples from fiction, poetry, drama, painting, sculpture, opera, and ballet, *Minos and the Moderns* is the first book of its kind to treat the role of the Cretan myths in the modern imagination. Beginning with the resurgence of Crete in the modern consciousness in 1900 following the excavations of Sir Arthur Evans, Theodore Ziolkowski shows how the tale of Europa—in poetry, drama, and art, but also in cartoons, advertising, and currency—was initially seized upon as a story of sexual awakening, then as a vehicle for social and political satire, and finally as a symbol of European unity. In contrast, the minotaur provided artists ranging from Picasso to Dürrenmatt with an image of the artist's sense of alienation, while the labyrinth suggested to many writers the threatening sociopolitical world of the twentieth century. Ziolkowski also considers the roles of such modern figures as Marx, Nietzsche, and Freud; of travelers to Greece and Crete from Isadora Duncan to Henry Miller; and of the theorists and writers, including T. S. Eliot and Thomas Mann, who hailed the use of myth in modern literature. *Minos and the Moderns* concludes with a summary of the manners in which the economic, aesthetic, psychological, and anthropological revisions enabled precisely these myths to be taken up as a mirror of modern consciousness. The book will appeal to all readers interested in the classical tradition and its continuing relevance and especially to scholars of Classics and modern literatures. *The Modern Hercules* explores the reception of the ancient Greek

hero Herakles – the Roman Hercules – in western culture from the nineteenth century to the present day, exploring the hero's transformations of identity and significance in a wide range of media. More than 100 years ago Sir Arthur Evans' spade made the first cut into the earth above the now well-known Palace at Knossos. His research saw the birth of a new discipline: Minoan Archaeology. The present volume aims to outline current trends and prospects of this scientific field. In the spring of 1900, British archaeologist Arthur Evans began to excavate the palace of Knossos on Crete, bringing ancient Greek legends to life just as a new century dawned amid far-reaching questions about human history, art, and culture. With *Knossos and the Prophets of Modernism*, Cathy Gere relates the fascinating story of Evans's excavation and its long-term effects on Western culture. After the World War I left the Enlightenment dream in tatters, the lost paradise that Evans offered in the concrete labyrinth—pacifist and matriarchal, pagan and cosmic—seemed to offer a new way forward for writers, artists, and thinkers such as Sigmund Freud, James Joyce, Giorgio de Chirico, Robert Graves, and Hilda Doolittle. Assembling a brilliant, talented, and eccentric cast at a moment of tremendous intellectual vitality and wrenching change, Cathy Gere paints an unforgettable portrait of the age of concrete and the birth of modernism. The emotive nature of myth lays the foundation of the research proposed for this trilingual volume. The book provides a thorough and multifaceted study that offers guidelines and models capable of interpreting mythical-emotional phenomena. It represents a major contribution to a more informed understanding of an important part of the writing and art of modernity and post-modernity, as well as cultures

and thought of contemporary society. *Minos and the Moderns* considers three mythological complexes that enjoyed a unique surge of interest in early twentieth-century European art and literature: Europa and the bull, the minotaur and the labyrinth, and Daedalus and Icarus. All three are situated on the island of Crete and are linked by the figure of King Minos. Drawing examples from fiction, poetry, drama, painting, sculpture, opera, and ballet, *Minos and the Moderns* is the first book of its kind to treat the role of the Cretan myths in the modern imagination. Beginning with the resurgence of Crete in the modern consciousness in 1900 following the excavations of Sir Arthur Evans, Theodore Ziolkowski shows how the tale of Europa—in poetry, drama, and art, but also in cartoons, advertising, and currency—was initially seized upon as a story of sexual awakening, then as a vehicle for social and political satire, and finally as a symbol of European unity. In contrast, the minotaur provided artists ranging from Picasso to Durrenmatt with an image of the artist's sense of alienation, while the labyrinth suggested to many writers the threatening sociopolitical world of the twentieth century. Ziolkowski also considers the roles of such modern figures as Marx, Nietzsche, and Freud; of travelers to Greece and Crete from Isadora Duncan to Henry Miller; and of the theorists and writers, including T. S. Eliot and Thomas Mann, who hailed the use of myth in modern literature. *Minos and the Moderns* concludes with a summary of the manners in which the economic, aesthetic, psychological, and anthropological revisions enabled precisely these myths to be taken up as a mirror of modern consciousness. The book will appeal to all readers interested in the classical tradition and its continuing relevance and

especially to scholars of Classics and modern literatures. A new look at the Cult of the Saints in late antiquity: Did it really dominate Christianity in late antique Rome? Since its rediscovery in the early 20th century, through spectacular finds such as those by Sir Arthur Evans at Knossos, Minoan Crete has captured the imagination not only of archaeologists but also of a wider public. This is shown, among other things, by its appearance and uses in a variety of modern cultural practices: from the innovative dances of Sergei Diaghilev and Ted Shawn, to public and vernacular architecture, psychoanalysis, literature, sculpture, fashion designs, and even neo-pagan movements, to mention a few examples. Cretomania is the first volume entirely devoted to such modern responses to (and uses of) the Minoan past. Although not an exhaustive and systematic study of the reception of Minoan Crete, it offers a wide range of intriguing examples and represents an original contribution to a thus far underexplored aspect of Minoan studies: the remarkable effects of Minoan Crete beyond the narrow boundaries of recondite archaeological research. The volume is organised in three main sections: the first deals with the conscious, unconscious, and coincidental allusions to Minoan Crete in modern architecture, and also discusses archaeological reconstructions; the second presents examples from the visual and performing arts (as well as other cultural practices) illustrating how Minoan Crete has been enlisted to explore and challenge questions of Orientalism, religion, sexuality, and gender relations; the third focuses on literature, and shows how the distant Minoan past has been used to interrogate critically more recent Greek history. A Companion to Ovid is a comprehensive overview of one of the most

influential poets of classical antiquity. Features more than 30 newly commissioned chapters by noted scholars writing in their areas of specialization Illuminates various aspects of Ovid's work, such as production, genre, and style Presents interpretive essays on key poems and collections of poems Includes detailed discussions of Ovid's primary literary influences and his reception in English literature Provides a chronology of key literary and historical events during Ovid's lifetime

When thinking about the Mediterranean, Fernand Braudel's haunting words resound like an echo of the sea and its millenary history. From Prehistory until today, the Mediterranean has been setting, witness and protagonist of mythical adventures, of encounters with the Other, of battles and the rise and fall of cultures and empires, of the destinies of humans. Braudel's appeal for a long durée history of the Mediterranean challenged traditional views that often present it as a sea fragmented and divided through periods. This volume proposes a journey into the bright and dark sides of the ancient Mediterranean through the kaleidoscopic gaze of artists who from the Renaissance to the 21st century have been inspired by its myths and history. The view of those who imagined and recreated the past of the sea has largely contributed to the shaping of modern cultures which are inexorably rooted and embedded in Mediterranean traditions. The contributions look at modern visual reinterpretations of ancient myths, fiction and history and pay particular attention to the theme of sea travel and travellers, which since Homer's *Odyssey* has become the epitome of the discovery of new worlds, of cultural exchanges and a metaphor of personal developments and metamorphoses. When we think about the process of

European unification, our conversations inevitably ponder questions of economic cooperation and international politics. Salvatore Pappalardo offers a new and engaging perspective, arguing that the idea of European unity is also the product of a modern literary imagination. This book examines the idea of Europe in the modernist literature of primarily Robert Musil, Italo Svevo, and James Joyce (but also of Theodor Däubler and Srečko Kosovel), all authors who had a deep connection with the port city of Trieste. Writing after World War I, when the contested city joined Italy, these authors resisted the easy nostalgia of the postwar period, radically reimagining the origins of Europe in the Mediterranean culture of the Phoenicians, contrasting a 19th-century nationalist discourse that saw Europe as the heir of a Greek and Roman legacy. These writers saw the Adriatic city, a cosmopolitan bazaar under the Habsburg Empire, as a social laboratory of European integration. Modernism in Trieste seeks to fill a critical gap in the extant scholarship, securing the literary history of Trieste within the context of current research on Habsburg and Austrian literature. Modernism, as a powerful movement, saw the literary and artistic traditions, as well as pure science, starting to evolve radically, creating a crisis, even chaos, in culture and society. Within this chaos, myth offered an ordered picture of that world employing symbolic and poetic images. Both W.B. Yeats and Angelos Sikelianos embraced myth and symbols because they liberate imagination and raise human consciousness, bringing together humans and the cosmos. Being opposed to the rigidity of scientific materialism that inhibits spiritual development, the two poets were waiting for a new age and a new religion, expecting that they, themselves,

would inspire their community and usher in the change. In their longing for a new age, archaeology was a magnetic field for Yeats and Sikelianos, as it was for many writers and thinkers. After Sir Arthur Evans's discovery of the Minoan Civilization where women appeared so peacefully prominent, the dream of re-creating a gynocentric mythology was no longer a fantasy. In Yeats's and Sikelianos's gynocentric mythology, the feminine figure appears in various forms and, like in a drama, it plays different roles. Significantly, a gynocentric mythology permeates the work of the two poets and this mythology is of pivotal importance in their poetry, their poetics and even in their life as the intensity of their creative desire brought to them female personalities to inspire and guide them. Indeed, in Yeats's and Sikelianos's gynocentric mythology, the image of the feminine holds a place within a historical context taking the reader into a larger social, political and religious space. In studies of psychology's role in modernism, Carl Jung is usually relegated to a cameo appearance, if he appears at all. This book rethinks his place in modernist culture during its formative years, mapping Jung's influence on a surprisingly vast transatlantic network of artists, writers, and thinkers. Jay Sherry sheds light on how this network grew and how Jung applied his unique view of the image-making capacity of the psyche to interpret such modernist icons as James Joyce and Pablo Picasso. His ambition to bridge the divide between the natural and human sciences resulted in a body of work that attracted a cohort of feminists and progressives involved in modern art, early childhood education, dance, and theater. A study of the origins and history of the Minoan civilization of Crete and its myths, legends, and interactions with neighboring

Hellenic kingdoms. How did the avant-garde imagine its interconnected world? And how does this legacy affect our understanding of the global today? The writers and artists of the French avant-garde aspired to reach a global audience that would be wholly transformed by their work. In this study, Effie Rentzou delves deep into their depictions of the interwar world as an international and modern landscape, one marked by a varied cosmopolitanism. The avant-garde's conceptualization of the world paralleled, rejected, or expanded prevailing notions of the global sphere. The historical avant garde—which encompassed movements like futurism, Dada, and surrealism—was self-consciously international, operating across global networks and developed with the whole world as its horizon and its public. In the heady period between the end of the Belle Époque and the tumult of World War II, both individual artists (including Guillaume Apollinaire, Blaise Cendrars, Francis Picabia, Louis Aragon, Leonora Carrington, and Nicolas Calas) and collective endeavors (such as surrealist magazines and exhibitions) grappled with contemporary anxieties about economic growth, imperialism, and colonialism, as well as various universalist, cosmopolitan, and internationalist visions. By probing these works, *Concepts of the World* offers an alternative narrative of globalization, one that integrates the avant-garde's enthusiasm for, as well as resistance to, the process. Rentzou identifies within the avant-garde a powerful political language that expressed the ambivalence of living and creating in an increasingly globalized world—a language that profoundly shaped the way the world has been conceptualized and is experienced today. This book offers a comparative study of the civilisations of the Late

Preclassic lowland Maya and Mycenaean Greece. The approach used here seeks to combine traditional iconographic approaches with more recent models on metaphor and the social agency of things. Crete has always attracted the interest of scholars in modern times not only because of the archaeological discoveries of Sir Arthur Evans, but also because of its rich history and the particular cultural traits and traditions resulting from the fact that the island has been at the centre of geographical, cultural and religious crossroads. The fifteen papers included in this volume explore original aspects of the Cretan cultural and historical tradition, give original insights into already established fields and underline from the vantage point of their own particular discipline its distinctive character and impact. As a result of such a thematic variety, this volume will be of interest not only to scholars and students of modern Greek studies, but also Renaissance Studies, comparative literature, cultural and social history and anthropology, and travel literature, as well as historical linguistics and dialectology. This collection of essays provides a comparative study of the relationships between postnationalism and cosmopolitanism within the context of the "New Europe".

The Classical Tradition: Art, Literature, Thought presents an authoritative, coherent and wide-ranging guide to the afterlife of Greco-Roman antiquity in later Western cultures and a ground-breaking reinterpretation of large aspects of Western culture as a whole from a classical perspective. Features a unique combination of chronological range, cultural scope, coherent argument, and unified analysis

Written in a lively, engaging, and elegant manner Presents an innovative overview of the afterlife of antiquity

Crosses

disciplinary boundaries to make new sense of a rich variety of material, rarely brought together Fully illustrated with a mix of color and black & white images This title defines the theory and practice of 'classicism' as practised in the 1920s by a number of composers, writers, and artists, setting it off against other movements of the period that are customarily grouped together under the general heading of 'modernism'. It argues that classicism is a more precise term than neo-classicism during this period, since every classicism from antiquity to the present shares certain common qualities as well as characteristics of its own time. An innovative and intriguing look at the foundations of Western civilization from two leading historians; the first volume in the Penguin History of Europe The influence of ancient Greece and Rome can be seen in every aspect of our lives. From calendars to democracy to the very languages we speak, Western civilization owes a debt to these classical societies. Yet the Greeks and Romans did not emerge fully formed; their culture grew from an active engagement with a deeper past, drawing on ancient myths and figures to shape vibrant civilizations. In *The Birth of Classical Europe*, the latest entry in the much-acclaimed Penguin History of Europe, historians Simon Price and Peter Thonemann present a fresh perspective on classical culture in a book full of revelations about civilizations we thought we knew. In this impeccably researched and immensely readable history we see the ancient world unfold before us, with its grand cast of characters stretching from the great Greeks of myth to the world-shaping Caesars. A landmark achievement, *The Birth of Classical Europe* provides insight into an epoch that is both incredibly foreign and surprisingly familiar. This handbook examines the

use of horror in storytelling, from oral traditions through folklore and fairy tales to contemporary horror fiction. Divided into sections that explore the origins and evolution of horror fiction, the recurrent themes that can be seen in horror, and ways of understanding horror through literary and cultural theory, the text analyses why horror is so compelling, and how we should interpret its presence in literature. Chapters explore historical horror aspects including ancient mythology, medieval writing, drama, chapbooks, the Gothic novel, and literary Modernism and trace themes such as vampires, children and animals in horror, deep dark forests, labyrinths, disability, and imperialism. Considering horror via postmodern theory, evolutionary psychology, postcolonial theory, and New Materialism, this handbook investigates issues of gender and sexuality, race, censorship and morality, environmental studies, and literary versus popular fiction. How do archaeologists and artists reimagine what life was like during the Greek Bronze Age? How do contemporary conditions influence the way we understand the ancient past? This innovative book considers two imaginative restorations of the ancient world that test the boundaries of interpretation and invention by bringing together the discovery of Minoan culture by the British archaeologist Sir Arthur Evans (1851–1941) and the work of the Turner Prize–winning video artist Elizabeth Price (b. 1966). Featured essays examine Evans’s interpretation and restoration of the Knossos palace and present fresh photography of Minoan artifacts and archival photographs of the dig alongside beautiful, previously unpublished watercolors and drawings by the archaeological illustrators and restorers who worked on the site: Émile Gilliéron père(1850–1924), Émile Gilliéron fils

(1885–1939), Piet de Jong (1887–1967), and others. An interview with Price explores how her attraction to the Sir Arthur Evans Archive became the basis for her commissioned video installation at the University of Oxford's Ashmolean Museum and offers insight into her creative practice. Exhibition dates: October 5, 2017–January 7, 2018

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